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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Guinea Pig Adventures In Preview Land

By TERRY RAMSAYE

Written in Hollywood

NEXT WEEK: THE BEST MONEY MAKING STARS

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What this Week Means for the Weeks to Come

1: Greta Garbo at Astor



"Queen Christina" starts a $2 top two-a-day run at the world's leading roadshow house. The notices are 100% praise. The advance sale at the theat is unprecedented. It is no exagger tion to say that this is

THE BIGGEST ATTRACTION IN SHOW BUSINES

2: Marion Davies—Bing Crosby



"Going Hollywood." People are commenting breathlessly on this great musical. Fast, luxurious and with the greatest musical score since "The Broadway Melody." Hit! Hit! Hit!

3: "Dancing Lady" *(Joan Crawford, Clark Gable, Franchot Tone)* continues its amazing business—getting career as the best musical yet released! Hit! Hit! Hit!



4: Laurel and Hardy *in* **"Sons of the Desert"** arrives. This is tops for comedy. It raises Laurel and Hardy to full feature length stature as *guaranteed* stars. This is a Hit! Hit! Hit!



5: Big plans completed for popular price engagements of "Dinner at Eight" and "Eskimo." Also campaigns started on



"The CAT and the FIDDLE" (*Ramon Novarro and Jeanette MacDonald*); "IT HAPPENED ONE DAY" (*Lionel Barrymore*); "LAUGHING BOY" (*Ramon Novarro and Lupe Velez*); "THE MYSTERY OF THE DEAD POLICE" (*Robert Montgomery*); "RIP TIDE" (*Norma Shearer*); "TARZAN and HIS MATE" (*Johnny Weissmuller and Maureen O'Sullivan*); "VIVA VILLA" (*Wallace Beery, Fay Wray, Leo Carillo*)!

THE WEEKS TO COME MEAN HITS! HITS! HITS! *from*

Metro-Goldwyn-Mayer

M.V.B 20/III/35

"CONVENTION CITY"

COMEDY  OF T

ROWDIEST FUN 

MERRY  RIOT"

MONEY ATTRACT

RALLY,  A WARNE

*Says "Variety"

Directed by Archie Mayo A Fir



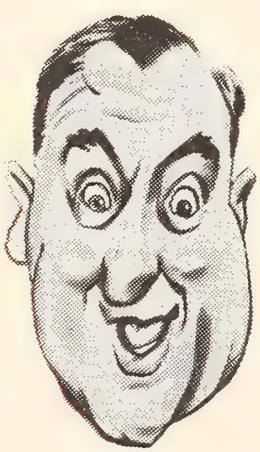
IS "THE FASTEST

HE YEAR"*  "THE

IN TOWN"°  "A



"A CERTAIN

ION"*  AND, NATU-

R BROS. PICTURE

°Says "N. Y. Mirror"

National Picture Vitagraph, Inc., Distributors



The beautiful, ecstatic romance of a "7th Heaven"... in a brilliant setting of spectacular loveliness... enticing girls, captivating melodies, glorious dancing... and the Piccoli Marionettes... a show in themselves. A picture your patrons will always remember!

A Jesse L. Lasky Production

I AM SUZANNE

Lilian Harvey

Gene Raymond
Leslie Banks

Podrecca's Piccoli Marionettes

Directed by Rowland V. Lee

Your patrons always like
FOX MOVIETONE NEWS

FOX

SINCLAIR

DEC 29 1933 ©CIB 210853

MOTION PICTURE HERALD

Vol. 114, No. 1 December 30, 1933

RADIO COMPETITION

RADIO competition with the screen, more especially by the presentation of motion picture personalities, is one of the most serious and least discussed problems confronting the production executives of Hollywood. The problem grows as sponsors of radio time realize the ready made appeal of screen famous people and bid for them in high figures.

Employment contracts made with players by at least one of the largest organizations provide protection against radio invasion, but no star contract has ever yet been devised which can control emotions and generally dollar pressure wins.

"No matter what the contract provides," observed the master of Hollywood's biggest payroll, "it is pretty hard to say to a player that he can not take a fifteen minute job on the air which will get him as much money perhaps as he earns in the studio for a week's work."

But the exhibitor concern over the problem increases and Hollywood is aware that something probably shall have to be done about it. Elimination of the radio by-product sale of personality values would be more likely than not to add to the screen's costs.

It is of interest to record the report that some time ago the National Broadcasting Company, hungering for the services of Miss Marie Dressler, made a Hollywood approach which was met by Mr. Irving Thalberg by putting a price of $20,000 on each fifteen minutes of the star's time. That appears to have concluded the negotiations in that case.

The much worn argument of the radio purveyors that the broadcast creates and enhances star values is not very convincingly supported by the mad quest of star values from other media of expression. The actual number of radio-made names of national importance is relatively small.

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FREEDOM OF THE SCREEN?

THIS being so completely a commercial industry there can be no fair objection to the recent settlement out of court of a suit which attacked the right of the motion picture to use as dramatic material and hold up to public view certain aspects of a state penal system. In general abstract principle, however, it is regrettable that all such issues cannot be fought through the courts until the basic rights of the motion picture as a medium of expression shall be established.

Patience must prevail. The screen has been at the issue less than thirty years and it took five hundred years for the press to get anywhere. Meanwhile, looking back over the decisions that have been had in such cases, it seems that the judiciary of the land tends to the notion that a medium which charges, say, 25 cents a seat, in a theatre cannot possibly stand on equal footing in freedom of expression with another medium, the newspaper, which is put on the doorstep with the morning milk for a few cents a day.

Aside from the issues which have come to court the public hears nothing of this very large problem of the screen. But in the producing offices are records of a continuous flow of pressures and protests from all manner of special interests storming and threatening against screen expositions of their methods, if we do not want to use the word "rackets."

It is a commonplace that all villains of screen drama now must be plain, non-sectarian Americans, to avoid international complications and such fusses as Mexico, Japan and other touchy peoples have raised. But it is not so well known that there is a great list of interests, such as chain stores, cut-rate druggists and the like, who have brought heavy organized pressure to bear.

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AMBITIOUS!

WASHINGTON dispatches announcing that Dr. A. Lawrence Lowell has written to General Hugh S. Johnson declining appointment by President Roosevelt to the motion picture code authority asserts that the distinguished Harvard scholar objected to the fact that his function was only advisory and without vote. This would appear to be a considerably emphatic declaration that Dr. Lowell and the Motion Picture Research Council, which he represents, would prefer to be having quite a hand in running the industry. All of which leads us to the observation that there are many, many more persons outside the world of the motion picture who are willing to tell it what to do than there are in it.

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CANDOR still lives. Mr. James Cagney, between scenes on the Warner lot, observed the other day that there could be considerable difference between art and stardom. The best actors in America are playing bits in Hollywood today, remarks Mr. Cagney. This is not an indictment of the screen, but rather a phenomenon concerned with the nature of public tastes and mass emotions, the appeal of personality over performance.

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HOLLYWOOD should be interested to know that "out in the sticks" exhibitors and their projectionists know quite enough about the technique of sound to block out of the tracks smut lines and wisecracks that they do not care to submit to their audiences. This is standard procedure on several circuits.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

CHANGES ADVERTISING

When exhibitors construed "Garbo Returns," used in MGM ads on Miss Garbo's new "Queen Christina," as indicating a reissue, and complained, MGM eliminated all such reference in advertising on the film. . . .

APPEAL AGAINST CENSOR

American distributors are seeking from the Ontario, Canada, government an appeal board of seven to review censorship cuts. Contending they are entitled to such review, distributors cite heavy loss in shipping, customs charges on prints later condemned in Ontario. . . .

FOX STORY BOARD

A centralized story board of control has followed Winfield Sheehan's return to executive direction of Fox production on the Coast. Sidney R. Kent, president, announced the change prior to his departure for New York. The board: Mr. Sheehan, the immediate producer, another executive; in all cases the board's decision to be final. . . .

"REUNION" CLEARED

Through the efforts of Mort Spring, assistant to Arthur Loew, MGM foreign head, differences with the Austrian government over Metro's "Reunion in Vienna," have been satisfactorily settled, by adjustment of a misunderstanding. . . .

NEW VARIETY CLUB

Becoming number five on the list, Detroit has organized a Variety Club with J. E. Flynn, MGM, president; Ed Kirchner, M. J. Caplan, vice presidents; David Newman, treasurer; Carl Shalit, secretary. Headquarters: Book-Cadillac Hotel. Membership: 61. St. Louis Club membership, 90.

BREEN DOUBLING

Joe Breen, MPPDA representative on the Coast, is handling the duties of Dr. James Wingate, during the latter's absence in New York for censorship conferences. This in addition to Mr. Breen's regular work. . . .

STARS ON THE AIR

Means of adjusting exhibitor complaints anent radio broadcasting of screen stars as theatre competition, has been discussed at the Coast office of the MPPDA by publicity heads, with no result, other than agreement that it is a home office matter. . . .

KORDA HONORED

To Alexander Korda has gone the first Gold Medal of Merit, as an annual award for best British direction, by the Institute of Amateur Cinematographers, for his work on "The Private Life of Henry VIII," starring Charles Laughton, produced by London Films, released in U. S. by United Artists. The Duke of Sutherland, Institute president, presented the medal. . . .

HONORING HAL ROACH

In a measure a commemoration of Hal Roach's 20th anniversary as a comedy producer, MGM indicates thousands of exhibitors will play Roach product solidly during the celebration week of January 8.

STUDIO LEASING

Majestic is negotiating to lease the Sennett Coast studio, with decision on that and other deals to wait until after January 1. With eight of 12 still to go, Majestic will make one each month. . . .

ROXY TO CENTER

Giving the Roxy theatre on Seventh avenue, New York, exclusive title to the name, the RKO Roxy in Radio City last week officially became the RKO Center.

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COPYRIGHT BUDGET

At an Astor Hotel meeting last week major distributors' sales heads approved the annual budget of the Copyright Protection Bureau. An MPPDA attorney presided. The bureau has six division managers in the field, with Jack Levin as operating chief. . . .

TWO EXHIBITOR MAYORS

H. E. Wilton, manager of the Strand, a Famous Players theatre in Toronto, who had served previously as an alderman, has been elected mayor of Toronto for 1934. In Ottawa, Paddy Nolan, owner of three theatres, is also mayor. . . .

THEATRE FINED

Last week the Peru theatre, Peru, Ill., paid a $5 fine and costs for the appearance of a children's band at the theatre for two days. Other theatres in the E. E. Alger circuit have dropped plans for the band's appearance. . . .

BACHELOR DINNER

Eight masters of ceremonies will officiate when Mervyn LeRoy, Warner director, goes trembling to his bachelor dinner at the Astor in New York this Thursday, prior to his marriage to Doris Warner, daughter of H. M., company president. The masters: Several Marxes, Eddie Cantor, Jack Pearl, Jack Benny, Georgie Jessel, Bert Lahr. . . .

COMPLAINT REFUSED

Judge John C. Knox in New York last week refused Edward Hemmer's amended complaint in his $250,000 suit against Mary Pickford, claiming to be her manager, advisor, foster-father. Extraneous matter led to the decision. The court allowed 20 days for a new complaint. . . .

VENICE EXHIBITION

Under way is the organization of the Second International Exhibition of Cinematograph Art of Venice (Italy), by the International Institute of Educational Cinematography, of which Dr. Luciano de Feo is president of the executive committee. A producer and distributor meeting will feature the exhibition. . . .

FILM SELLS REALTY

The motion picture played a vital part in the recent sale of two buildings of the Harmony Mills property at Cohoes, N. Y., through A. A. Abbott & Co., New York realtors, when films of the property demonstrated to an interested corporation its value for their purposes. . . .

Guinea Pig Adventures In Preview Land

By TERRY RAMSAYE

Written in Hollywood

The motion picture theatres of the Hollywood region, themselves ultimate consumers of the studios' wares, have been made an integral part of the machinery of production, with amazing, amusing and sometimes exciting incidental consequences.

The exhibitor of the big rest-of-the-country, who has heard so much of this and that about the bitter issue of double bills, will be perhaps amused to know that substantially every Hollywood production is born to the screen as the added feature of a double bill.

It is what might be loosely termed "the pre-view system" but which is at least three kinds of systems, legitimate and proper and all fringed with racket manifestations including some downright abuses and frauds.

The simon-pure, if you trust Simon, preview is simply a tryout showing of a motion picture added to some theatre's bill at the last show of the day, as it arrives at the tentative end of the studio's final assembly process. The staff laboring on the production attends, observes audience reactions and then proceeds variously to modify or approve the production or parts of it. Sometimes when problems loom up there are pre-previews for roughly cut versions, followed by a final preview of the completed production, after which the master print and matched negative go to New York for processes of national distribution.

That ought to be all there is to the story, but it is only the beginning.

Special Interests Want To Do Something, and How!

A whole array of special interests, personal and institutional, at once become factors of complication in this all important preview activity. They all want to do something about it—and how they do do it!

To the production staff, from the bit players to the star and director, supervisor and producer, the preview held maybe at some obscure house on the San Pedro waterfront, or by contrast flaunted boldly at Hollywood's most gaudy cinema, is vastly more important than, say, an opening at Radio City's Music Hall.

That this may be understood in all its fullness would require a study of the curious insularity, the shocking provincialism of the motion picture's production community, its patriotisms, its rivalries, its endless plots and chicaneries of studio politics, its hopes, ambitions and despairs—above all, its overwhelmingly dominant timidities, so ill concealed under the pink cellophane of Hollywood's bravado.

All these are factors that extend deep into the industry through their influence on the wares of the screen, and our current discussion of the preview brings up but one of the many many types of symptomatic phenomena. So much for the studio aspect of the preview. All these forces count in things that happen and do not happen on the big preview night.

Terry Ramsaye, editor of Motion Picture Herald and now rambling and exploring the motion picture areas of the United States, has come to a pause for a sojourn in Hollywood. And like the Chinese diplomat that he is, he begins his series of articles about the picture making and picture makers, by starting at the end, when the product is done, with a story of the previews.

He is now deep in the maze of the studios and week by week other articles will follow. Producer attitudes, he finds, are at wide variance with many of the accepted views of the exhibitor market for their wares. The conflict, no small part of it hardly conscious, is expressed in many reactions within the production machine. Subsequent articles will throw light on the curious processes of adjustment and readjustment continuously in progress. The eternal issue about who is running the motion picture industry is today as alive as ever. Hollywood is sure it is boss.

Maddest Film Public Within 20 Miles of Studio

Next in influence on the preview, this curious microcosm of the industry, is the fan mad public and its servant the exhibitor. The maddest of the motion picture publics in the world is made up of the population within a twenty mile circle drawn around Hollywood. Part of this is natural to the sort of Americans concentrated in this subtropic region by an array of ethnic, geographic and social forces, including how cold it gets in Des Moines in January, to say nothing of the annuity drawn by the old lady from Dubuque. They crochet antimacassars and collect autographs, real and rubber stamped.

When an exhibitor can announce to this public or any part of it that he is to have a preview, he is guaranteed S.R.O. business for that show and a line-up which advertises his house to all the surrounding region.

The process of preview tryouts has been so extensively applied and developed that the guinea pig test audiences have become positively professional, and proud indeed of their function. Is it not indeed flattery to be a member of the first audience in the world to see these masterpieces, all fresh with the dew of studio blossoming upon them, and at the same time to sit in the very same theatre right along with the star goddesses of Beverly Hills and such potentates as the Warners, the Mayers, the Thalbergs, the Goldwyns and the whosits!

The exhibitors of the region, upon whom the production community descends to make its guinea pig tests for about four hundred pictures a year, know all about this and use it. The manner of the using depends on the variety of preview.

$200,000 in Bonuses To Favored Houses

Returns from preview showings are naturally variable but it is the ordinary calculation that they add between $250 and $300 to the day's receipts for most theatres. This means that something like $200,000 a season is scattered in screen bonuses among the favored houses.

Previews fall into three general classifications:

THE SNEAK PREVIEW—a showing guarded with all possible secrecy from competing producers, from snooping reporters of one sector of the trade and fan press, and totally unannounced to the audience save from the screen just before the picture goes on. This secret preview is frequently held as far as two hundred miles away in some desert town, or as far as San Francisco north or San

"AD INFINITUM, AD LIB, AD HOOEY"

Diego south. The sneak preview is seldom a real secret, as will be presently set forth.

THE PUBLIC PREVIEW—a showing of a completed picture, finished in the opinion of its producers, advertised to the public as a major studio preview but not identified as to company, title or stars, and to all and sundry in the industry, with the exhibitor getting the film free, of course, but reserving from two to four hundred seats for the studio staff and the press.

THE FAKE PREVIEW—which is not a preview at all but a questionable process of showmanship, a connivance between a Los Angeles exchange manager and an exhibitor to foist the first run of a weak picture, the presentation of some ancient obscure film, or the exploitation of a foreign production upon the preview-hungry yokels. It will be seen that even with the flood of production from the Hollywood studios there are not enough previews for Southern California's sunburned populace.

Sneak Preview Most Constructive Process

The sneak preview is at once the most important and constructive of the preview processes, because it represents a genuine laboratory effort to improve upon the production, or to fortify tottering convictions on experimental elements of the picture. It is out of these experiments that betterment can and often does come, for the whole of the art.

But both the competition and avid word mongers of the press are in eternal endeavor to discover and cover the secret or sneak previews. Quigley Publications, with Motion Picture Herald and *Motion Picture Daily*, may cover but do not review for their pages these showings in which the picture is to be considered still in the process of making. The policy of competing publications varies, from day to day, as does that of the several secret and semi-secret reviewing services sold to exhibitors. The fan press generally, and the "chatter writers" of the movie columns, go strongly after the secret previews.

The process of discovering these previews consists in a simple and direct but extensive web of espionage. Let us say that the makers of the unborn drama have elected to try it on the guinea pigs of Eggville up in Santa Rosa county. A reporter on the Eggville *Gazette* knows that he can have five dollars for a wired review sent to certain Hollywood offices on any picture previewed in his town.

The girl in the box office at the Eggville Bijou-Empress knows that she is good for a dollar, or maybe a favorable mention in the *Gazette*, if she keeps the reporter advised of any preview scheduled.

> **" . . . By some magic, the sort of magic that one can fancy, all the seven hundred members of the Ivan Lebedeff Club, all ladies who had been initiated by a kiss on the hand, were in attendance [at a preview of Lebedeff's "Follow the Ladies"]. The applause was marvelous and when the preview cards . . . were delivered the vote was seven hundred for Mr. Lebedeff, unanimous."**

Or it may not be the reporter at all. There's one sizable California town where the reports on the previews are all telephoned by the second assistant soda jerker at the drugstore across the street from the theatre. He pays for his tips in chocolate nut sundaes and his five dollars are net. He cannot write a line, but he has his opinion on pictures, and a few productions have had a national handicap imposed upon them by the fact that this young man was full of sodium bicarbonate the night of the sneak preview.

To be sure, the producers seek to guard against all this by the direct process of asking promises from the writers or publications involved in the espionage method, but some way something always slipped. Too many Hollywood promises are held to expire at sundown, which comes with a bang in this latitude. The double, triple and quadruple cross blooms like the poinsettia along the hedgerows here.

Indian Signal Fires And Theatre Sky Signs

The public preview gets a standard line of exploitation. It may be announced in newspaper advertisements, it is sure to have lobby and marquee announcements, but the most typical of all is the sky sign.

In the days of long ago the California Indians built signal fires on the hilltops, telegraphing to the tribesmen across the desert in flashes of flame or columns of smoke cut into dots and dashes by a waving buffalo hide. The exhibitor uses the same method. Atop every theatre in the preview zone is a great navy type searchlight.

As twilight falls the Hollywood and Los Angeles picture fans, the preview hunters, scan the horizon for the sweeping pencils of light that proclaim a showing of something hot from the studios.

A good busy preview night would make the uninformed observer suspect that the Japanese were about to make good on one of Mr. Arthur Brisbane's promised air raids from Tokyo, or that the Aurora Borealis had come south for the winter.

With their Fords roaring the preview hunters go hurtling through the streets and the suburbs to get in line at the preview box office. Sometimes when the studio grapevines are operating at full efficiency the box office line-up starts at 6 o'clock.

Within the theatre there is often a better drama in the reserved section than on the screen. The house has more than likely been planted with claques in behalf of the star, in behalf of the director, the second lead, the comedian, the art director, the chief electrician, the sound engineer and most any one who gets a credit line—to say nothing of bit players who want applause to help them get one.

The applause starts with the main title and waxes and wanes in decibels that scale exactly the organization strength of the player at that moment center stage.

The Bedeviled Reviewer Must Discount Claques

It is from these public previews that a preponderance of the reviews that reach the trade and the fan magazine and syndicate press public is written. The bedeviled reviewer has to discount the claques and discriminate between the reaction of the patrons and the plants of the reserved seat sections and claques as best he may. Gus McCarthy of Motion Picture Herald's reviewing staff in Hollywood resorts to a purchased seat in the balcony, for escape and perspective, usually fleeing the theatre and the sidewalk aftermath session by way of a fire exit.

With the showing over, the show just begins. As the studio contingent flows out of the lobby the congratulations begin. There are a few minutes then and there in the life of every picture when it is the world's greatest. All hands, that is to say all the under-hand at least, fall upon star and director and supervisor.

"Will make motion picture history." "I never saw a picture until tonight." Ad infinitum, ad lib, and ad hooey.

As this storm subsides either in a sidewalk conference, if blood pressure is high, or knotted into a limousine if prudence rules, the handful of executive workers involved begin to get at the facts, or seeming facts. If the picture limped, hell will begin to pop, maybe for a hundred speeding miles back to Hollywood. There will be rewrites, retakes, trims and cuts and re-recordings—and like as not another preview—a sneak preview.

The preview enthusiasm of the Los Angeles public was charmingly revealed not so long ago when word got about of a coming showing of "Broadway Through a Keyhole," a Twentieth Century picture, at The Uptown theatre, but the grapevine's

(*Continued on following page, column* 1)

Guinea Pig Adventures in Preview Land

(*Continued from preceding page*)

date was a day ahead. A line of a thousand persons waited at the box office and the management was busy for hours convincing the crowd that there was no preview that night.

When RKO took "Little Women" to the Hollywood Ritz for preview, someway all of Los Angeles fandom had heard about it and favorably. There was a line-up of some fifteen hundred, and at the insistence of the audience the picture was run for a second late performance just to satisfy the preview customers.

An extreme case of preview manipulation is afforded in the amusing record of the showing of "Follow the Ladies" with Ivan Lebedeff at the Boulevard Theatre. By some magic, the sort of magic that one can fancy, all the seven hundred members of the Ivan Lebedeff Club, all ladies who had been initiated by a kiss on the hand, were in attendance. The applause was marvelous and when the preview cards —the forms upon which the fans are asked to state their reactions—were delivered the vote was seven hundred for Mr. Lebedeff, unanimous.

A favorite preview theatre for the pictures of the more intelligent and alleged "highbrow" appeal, is the Westwood Village, not too far from the University of Southern California, managed by Fred Rappaport. With a nice eye for the wealthy patrons of Bel Air, upper Santa Monica and Beverly Hills, Mr. Rappaport appears to be a highly successful booker of preview product of quality, with a five in a row last week. At Glendale, a suburb, the Alexander theatre, managed by Hal Neides, is a favorite for the previewing of the sentimental or hearts-and-flowers school.

When Winfield Sheehan set out to preview his now world famous "Cavalcade" he fled from the accustomed preview zone and tried the picture out in the erudite communities of Berkeley and Son José.

When the Universal brought the British made "Be Mine Tonight" to the Hollywood Ritz for preview, the audience gave an alarming manifestation. The opening title and the credits to foreign players swept the house with a wave of disappointment and not less than four hundred spectators stormed out. But the audience which remained gave the picture an ovation and in due season Universal presented the picture at the Film-Art under lease for a run of seventeen weeks. And since then the picture has come back for a repeat week.

The art and industry of the preview is as complex as the rest of the industry, and is a major manifestation in the design for living and doing in Hollywood. Mostly if the preview is a success Hollywood's triumph is complete. The distributors and exhibitors can do the working and worrying after that.

Paramount and Progress

By MARTIN QUIGLEY

Glancing backwards as we approach this year-end, what has happened in the case of Paramount Pictures is something that stands out in sharp and luminous relief as a development of consequence to the industry at large.

For many years the name of Paramount connoted something of vast importance in the world of motion pictures. The institution behind the name played a leading role in matters of production, distribution and exhibition. Upon the attraction value of its product many thousands of theatres throughout the world placed an enormous reliance. To the public it meant a great column in the temple of the motion picture.

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Then, in the latter part of last year and through the commencement of this year, rumors of financial distress flew about the trade and lodged with the public. Eventually came the state of bankruptcy of the parent concern and certain of the subsidiary theatre enterprises. This shocking development was not and could not have been rightly interpreted as an isolated instance of distress with little or no consequences beyond the interests immediately affected. The predicament of Paramount cast its shadow throughout the length and breadth of the industry, reflecting apprehension and even gloom virtually throughout the business. One of the great pillars of the temple of the motion picture was cracking under the strain.

However, it developed that those responsible for the administration of the Paramount interests had planned carefully and well in anticipation of the inevitable readjustments that had to be provided for. The activities concerned with production and distribution were marshalled into subsidiary corporations in order to permit of uninterrupted operation and a continuity of management irrespective of what complexities the processes of the law would introduce.

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The arrangements which were provided succeeded significantly in keeping the wheels of the distribution machine, both domestic and foreign, turning so that the many thousands of theatres which needed their customary supply of Paramount product could continue to be served. The studios, which on account of the difficulties and complexities inherent in the business of producing motion pictures faced an exceedingly critical day with the coming of the bankruptcy, were not only kept functioning but actually succeeded in turning out a number of significant attractions.

Theatre companies which went into bankruptcy or receivership were carefully administered to the end that the necessary readjustments were effected with the least possible hindrance to the distribution of the product and the regular flow of attractions to the screen. Largely in the hands of local men of experience and reputation were left the difficult problems of leasehold and mortgage rearrangements and this work has proceeded to a point at which most of these local and sectional enterprises have either been reorganized or are about to be.

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And thus the name of Paramount has survived in the world of motion pictures.

Quite obviously, however, what has been done has neither been an accident nor has it been any easy accomplishment. Paramount Pictures during the past year faced a critical test. In the face of many obstacles it has made such progress as to reflect much credit upon the management as well as to afford no little satisfaction to the industry at large. The concern of the industry has been most pertinent. Had disaster overwhelmed the Paramount Pictures group of enterprises, reverberations from it would have raced into every quarter of the industry. In fact, it may be said that the rehabilitation of the industry at large has gone on hand in hand with the reorganization and reconstruction which have taken place in the Paramount Pictures group.

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The Paramount personnel, in production and in distribution, have been under a severe strain, not only on account of the formidable tasks facing them but also because of impending uncertainties. All of this imposed additional burdens and, consequently, the achievements which have been attained well merit an added measure of recognition.

The progress which has been made by the Paramount Pictures group doubtlessly is and has every right to be considered as a source of both satisfaction and encouragement to the management and to the personnel generally. The record of the past several months may well be an inspiration to the whole organization to carry on and through to the goal of the complete reestablishment of Paramount on its enviable plane of former years.

MUSIC PUBLISHERS ACT TO END ROYALTY VIOLATIONS IN FILMS

Protective Association to Have Agent at Every Screening Before the Board of Review and the New York State Censors

Unauthorized use of copyrighted music in motion pictures by certain small independent producers, "unwittingly" or otherwise, is facing a concerted attack by the Music Publishers' Protective Association, a finish fight this time. In the final analysis, it was said this week by representatives of the publishers, the independent producers will benefit by savings in court costs defending copyright actions.

The means toward accomplishing the end is an arrangement just made by the Music Publishers' Protective group with the New York State Censorship Board and the National Board of Review, through which sources a check is obtainable on every motion picture publicly shown in New York, and eventually throughout the country.

All independent productions reviewed at National Board and at official censorship screenings, will be witnessed by an Association member, and producers found to be violating the law by using copyrighted music without paying royalties to the publishers, will be given official warning to obtain a license. In the event they do not acquiesce, they will be sued.

Thousands of dollars are lost annually to the publishers through the unlawful use of copyrighted music in certain independent productions.

In the past, the MPPA said, it has been found virtually impossible to make adequate check-ups on the so-called small independents who, in many instances, have used musical selections with a flagrant disregard for the proprieties of the copyright laws; who have not cooperated with the association in such matters as submission of cue sheets, and who, more often than not, have adopted a devil-may-care attitude in attempting to "get away with something," according to the publishers.

Losses in Lawsuits Also

Besides the losses in royalties, such activities are said to have cost the independents and the music publishers many thousands of dollars every year in law suits and prolonged legal battles.

To curb these losses, John G. Paine, chairman of the MPPA board, and Harry Fox, who handles motion picture relations for the association, have been working for several months on a regulatory plan.

In the September 30 issue of MOTION PICTURE HERALD the question of illegal usage of music by independent producers was discussed at length. At that time, Mr. Fox announced the intention of the music publishers to organize, if possible, the facilities of the state censorship boards to the best advantage of the organization in stamping out these practices.

Mr. Fox pointed out this week that under a law passed in 1909, which prohibits anyone from making a mechanical reproduction of a copyrighted musical score without a license, the music publishers, through their protective organization, have complete authority to ask official intervention. This they have done, with the result that after January 1, 1934, the National Board of Review in New York will cooperate, likewise the authorities of the censorship board, in reporting all violations.

Cites Violations in Shorts

According to Mr. Fox, certain independent producers of short subjects are the most flagrant violators of music copyrights, and some travel pictures, with musical backgrounds for the countries they represent, were called the greatest violators of all.

"This practice has been going on for three years," Mr. Fox said, "and the worst of it is that we have been able to do little or nothing about it. We seldom have any trouble with the major companies, but the small fellows—the men who jump in and out of a town, make one film and then are never heard from again—have given us a lot of trouble."

The chief difficulty which the association leaders have encountered during the past three years, Mr. Fox declared, has been the tracing of small company product in the field and it was primarily for this reason that censorship cooperation was asked.

Practically every film released for national showing comes before the New York State Censorship Board at some time or other, and for this reason it is believed that such "supervision" as the protective organization is instigating will not be necessary in any of the other states.

In a letter which Mr. Paine and Mr. Fox sent out to all independent companies, the fact was emphasized that since expiration of the music license agreement under which music was used in synchronism or timed relation with motion pictures, a vastly more rigid supervision of pictures and synchronized music scores is being made abroad and that the organization has been finding an enormous accumulation of complaints coming to its offices.

PUBLISHERS PLAN A "FINISH FIGHT"

Unlawful use by independent producers, in particular, of copyrighted music, and the attendant annual loss of thousands of dollars, both in revenue and as a result of prolonged legal battles, has led the Music Publishers' Protective Association to plan a "finish fight" on the practice. In the long run, the organization claims, the producers will be better off to avoid violation, since in all probability the cost of defending legal action by the association will be greater than the royalties assessed by the publishers.

Executives Charge Constant Breaking of License Law by Independent Producers, with Losses in Fees and Actions

"In the various foreign territories," the letter said, "there is a custom for motion picture producers to give trade showings of the pictures that they desire to exploit or perform in such foreign territories. In this country we have no such custom or practice in any centralized spot, and therefore we cannot be as cooperative in working out clearances as we otherwise could be and should be."

Mr. Fox explained that the National Board of Review had accepted the organization's proposals provided the independents themselves were notified and had no objections.

"This was purely a matter of form," he said. "Already we have the assurances of full cooperation of the censor and Board groups.

Protective Measure, Says Fox

"The important thing to be remembered by everyone concerned is that we are doing this primarily as a protective measure and not to create unpleasantness and dissensions between ourselves and the film industry. It is only fair play that our members should receive what belongs to them in the way of financial remuneration for their works, and it is our business to see that this is effected."

The music publishers recently estimated that a large majority of more than 200 independent features and short subjects in production on the Coast and in New York contained music for which no licenses had been issued.

Now, it appears, the small companies will have little or no choice in the matter. Music publishers' representatives will sit in on every independent production screened in New York State; a check will be made on every piece of music used; if licenses have not been issued, the producers will be notified that unless this is done immediately, lawsuits will be instigated.

At the present time and until the MPPA announces its new rates for music reproducing privileges, producers are required to pay flat taxes for the three types of music used: visual and vocal, $150; visual and instrumental, $100, and background, $50.

The new rates in all probability will be announced shortly after the opening of the new year, Mr. Fox said.

Trade Show Dates Changed

Dates on the national trade showings of the two 20th Century productions, "Gallant Lady" and "Moulin Rouge" have been changed to Jan. 3 and Jan. 9, respectively.

FIRST COMPLAINTS FILED IN FIELD AS CODE MACHINERY IS AWAITED

Dr. Lowell Formally Refuses Code Authority Post; Rosenblatt to Handle Compliance Matter Until Plans Are Set

BULLETIN

John C. Flinn of Paramount, president of the Associated Motion Picture Advertisers, was appointed secretary of the Code Authority Wednesday afternoon by the Secretaryship Committee. The choice was unanimous. Mr. Flinn will not resign the AMPA presidency but will take a leave of absence.

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With the filing in the field of the first complaints and grievances under the motion picture code in the past week, branches of the industry were looking expectantly to the Code Authority to put into motion the vast intra-industry machinery to handle all matters of dispute, and to effect compliance with the code.

The Code Authority met last week in New York for the first time and will meet again January 4 to launch the setting up of local clearance and zoning and grievance boards.

Other significant developments included:

1. Formal refusal of Dr. A. Lawrence Lowell to serve on the Code Authority.

2. Announcement that Division Administrator Sol A. Rosenblatt will handle all compliance matters until approval has been given to any plan worked out by the Code Authority dealing with such problems.

3. Announcement that forms for signatures approving the code would be ready for mailing to all exhibitors, distributors and producers this week.

4. Explanations of the code by many employers to their employees.

5. Additional exhibitor meetings to discuss the code.

Dr. A. Lawrence Lowell last Friday formally announced that he would not serve on the Code Authority, citing his objections to block booking. This practice, the Harvard University president-emeritus declared, compels exhibitors to accept large blocks of film from distributors virtually without choice.

Cites Lack of Vote

Block booking, as such, is not mentioned in the code, although exhibitor organizations conducted a bitter fight all through the summer for a prohibitive clause. Distributors opposed and offered the ten per cent cancellation privilege.

"This monopolistic practice receives a certain legal sanction in the code," Dr. Lowell said, "and hence the position on the Code Authority which I feel constrained to decline is virtually that of a powerless onlooker at conduct which I can neither change nor approve."

Dr. Lowell pointed out that he would have "a voice, but no vote."

General Hugh S. Johnson, NRA Administrator, attempted to persuade Dr. Lowell to reconsider and emphasized that the cancellation privilege would to an extent eliminate some of the socalled "evils" of block booking.

Remaining adamant, Dr. Lowell said:

"What is the use of a vote against a certain majority? But if governmental representatives are alert they can absolutely prevent abuse. That the practice of block booking is a monopoly illegal by law I do not mean to assert, but that the whole object of it is monopolistic I think one would hardly deny; and I am very much interested in your (Gen. Johnson's) statement that you had no legal power to prohibit it in the code, because it would seem to follow that, no matter how much the representatives of the government on the Code Authority should condemn it, there would be no legal power to stop it by any further amendment of the code."

Dr. Lowell further disclosed that in his correspondence with General Johnson he had told him that exhibitors had complained to him that their right, under the code, to cancel ten per cent of the product "is futile, because it is perfectly easy for the distributors to put in ten per cent of films which the exhibitors are certain to reject before reaching the objectionable ones."

From Washington came announcement that division administrator Sol A. Rosenblatt will handle directly all matters involving compliance until approval has been given to any plan worked out by the Code Authority.

It is the Recovery Administration's practice that compliance complaints go direct to Washington, where they may be referred either to the Code Authority or to such a body as is set up by it, or to the National Labor Board. Under plans worked out by General Johnson all compliance problems ultimately will come before Code Authorities, in line with the program of making all industries as self-governing as possible.

Committees of the Code Authority, appointed at its first session, were to begin functioning this week, when members of the six committees were to hold individual sessions and work out plans for rules of Code Authority, methods of financing, selection of a permanent secretary, obtaining of signatures for code approval and establishment of permanent headquarters.

It is now understood that parliamentary procedure will be the rule at all sessions of the Code Authority. The committee on rules, which met last week, announced Tuesday that this plan was the most acceptable. The committee is comprised of W. Ray Johnston, M. H. Aylesworth and Ed. Kuykendall.

All committees are expected to submit plans for approval of the Code Authority at its January 4 meeting.

Clearance, zoning and grievance boards probably will be set up throughout the country to become operative late in January. All applications will be subjected to a two-weeks investigation, in order that all boards will be "above reproach."

Mr. Rosenblatt said in Washington late last week that printed forms for signatures approving the code would be off the presses in about a week and mailed to all interests in 10 days. All approvals must reach Washington by January 10.

Salary Questionnaires Rushed

Further, it was indicated at NRA headquarters that nearing completion is the drafting of questionnaires for data for its investigation of salaries.

Employers and employees held several meetings in New York and other key cities to discuss the code. This was also true of exhibitor organizations. In New York Joseph Bernhard, managing director of Warner theatres, emphasized to zone managers the spirit and intent of the code. He said the company aimed to abide firmly by its provisions, with fair trade practices in every situation.

In Memphis, Loew's southern theatre managers began a two-day conference, and in New York several independent interests met to hear Louis Nizer, secretary of the Film Board of Trade, analyze the code.

The Independent Motion Picture Theatre Owners Association of Delaware and Eastern Shore of Maryland met in Harrington, Del., and signed.

The Associated Theatre Owners of Indiana adjourned their annual meeting in Indianapolis without taking action.

Nathan Yamins, a member of the Code Authority and president of the Independent Exhibitors of New England, announced that this organization will take action before January 10.

Allied of New Jersey has not acted as a unit, the matter being rather for individual exhibitors to decide, said Sidney Samuelson, president. The New Jersey unit is not holding another meeting prior to the January 10 deadline.

The first annual meeting of the Theatre

SECOND ARTICLE ON CODE NEXT WEEK

The second article in Motion Picture Herald's series translating the motion picture code from the involved legal phraseology into a clear working language, will appear in next week's issue. The second article will contain an analytical translation of the labor provisions of the code that are applicable to distribution and exhibition.

In subsequent issues the remainder of the code will be translated, including trade practices, contracts, clearance and zoning, all in distribution and exhibition. Production will be treated separately in a later issue.

In the first of the series, which appeared last week, subjects treated (all relating to distribution and exhibition) included:

(1) Preamble.—Being a translation of the general application of the code.

(2) Definitions of the technical terms used in the code.

(3) Administration of the code within the industry.

Forms for Signatures Approving Code Will Be Ready This Week; Employers Explain Code Clauses to Employees

LABOR ASKS CLAUSES BE PERMANENT

Owners of Oklahoma will be held in Oklahoma City January 3.

Nineteen names have been submitted to Mr. Rosenblatt by the Independent Theatre Owners of Kansas City for membership on the code zoning, clearance and grievance boards.

Offices of the Standing Committee of the Code Authority will be opened in Hollywood within the next six weeks, with Mr. Rosenblatt supervising. This committee is designed to handle studio and production problems exclusively. With a secretary in charge, the branches will function independently of the Authority members in New York.

According to the code, the Standing Committee is to be representative of employers, extras and the public. It is designed to effectuate the purposes and to interpret and supervise the terms of any provision made for extras, and to pass on complaints, subject to review by the administrator.

The second meeting of the Code Authority in New York will last two or three days.

Ask U. S. to Retain NRA Provisions

Embodying in permanent law the right of labor to collective bargaining, and other provisions of codes enacted under the NRA, will be demanded of Congress by the American Federation of Labor.

The proposed measure, it was said in an AFL resolution, would accomplish the following, if effected for federal licensing of companies doing an interstate business:

1. Prevent use of holding companies to hide profits, dodge taxation and evade regulation.

2. Establish rules of fair trade practice.

3. Enforce a uniform accounting system for each industry, adapted to the various peculiarities of each industry.

4. Provide for collecting information on employed men, man hours, payrolls and total volume of sales at six or three-month periods, thus aiding in national planning.

5. Give the Government notice of all increases in capital stock.

6. Continue the right of labor to bargain collectively, which is accorded under the NRA.

On the other hand, General Johnson and Senator Gerald Nye (Rep., N. D.), have been conferring on the procedure for setting up a new senatorial "grievance" board to hear all grievances of small businesses and advise accordingly with the NRA upon means of relief where it is established that the small business man is hampered by a code.

"Little NRA's" Urged by Johnson

In a telegram to all state governors, General Johnson urged them to set up "little" NRA's to obtain legal cooperation for the National Recovery Administration and for introducing NRA principles into industries which were essentially local.

Several weeks ago, a Tampa judge refused to recognize NRA rights in a case of price-cutting, because the case was not brought into court by a United States attorney and local laws did not obtain. The new move would avert such complications. However, the national codes would always take precedence over the local state "little" NRAs. General Johnson would insure that state laws back up the national code law.

Nine states, including New York, New Jersey, Ohio, Texas, Colorado, California, Wisconsin, Utah and Virginia, already have created state organizations.

Not all the big code problems of the motion picture industry and others will be brought in the future to General Johnson. To speed up action, the Administrator is said to be preparing to divide many of his administrative duties among three principal aids—Col. Robert W. Lea, assistant for industry, who participated in some of the film code activities; Edward F. McGrady, assistant for labor, and Alvin Brown, NRA executive.

Complaints Filed

Claiming that RKO, Warner and Paramount have canceled their contracts and refused service at the Market Square theatre on the complaint of unfair competition because he had a ten-cent admission price from 6:30 to 7:30 nightly, Sam Barck, Cleveland exhibitor, filed a protest last week under the code with the Motion Picture Producers and Distributors of America. Mr. Barck charges he is the victim of unfair competition and contends that he runs pictures last run in his zone, getting them more than 100 days after availability.

Other complaints and grievances being filed include a protest filed by the MPTO of Maryland against MGM and Fox for alleged serving of non-theatrical accounts in neighborhoods where theatres are located.

In Milwaukee last week the practice of offering prizes of baskets of groceries to persons who chance to be seated in "lucky seats" was ruled by Judge A. J. Hedding to contain an element of lottery and was deemed unfair competition. Charles Washicheck, manager of the Pearl theatre, was fined $25 for conducting a lottery.

In Kansas City the International Alliance of Theatrical Stage Employees filed a complaint with the National Labor Board at Washington against the Dubinsky theatres, alleging a lockout of operators and violations of the blanket and industry codes involving hours and wages. Stage hands were pulled from theatres after a lockout of operators about a month ago, it was charged. Representatives of the IATSE went to St. Joseph, where the trouble appeared, to seek an amicable settlement.

Additional Copies of Herald Issue Containing Code Text Available

The issue of Motion Picture Herald carrying the text of the Code for the Industry is now an exhibitor handbook, reports directly from the field show.

A limited supply of copies of that issue, the Motion Picture Herald of December 2, is available. Single copies are 25 cents. New subscriptions will include a copy of that issue. Address

MOTION PICTURE HERALD

1790 Broadway New York City

British Themes Seen Advisable

The considerable amount of Hollywood product, destined for the English market, and yet wholly American in atmosphere and theme, is to an extent responsible for the recent advances made by English home product, in the opinion of James M. Beck, Jr., MPPDA representative in England, on his departure for his post last week, after a stay in New York.

American producers are losing an opportunity, he declared, in failing to give sufficient attention to the possibilities of the British atmosphere, which he believes will be equally acceptable in British and American market. The "intensely national" British feeling offers a waiting market for entertainment that takes it into account, Mr. Beck said.

"It occurs to me," he declared, "that American producers may be missing some good bets in not examining carefully enough the picture possibilities of British history and life. The elements of drama are there and properly presented, they can be as acceptable to American audiences as they would surely be to the important British market."

Six Million Attended Music Hall in First Year

Approximately 6,025,000 persons have paid admissions to the Radio City Music Hall in New York since S. L. Rothafel (Roxy) opened the theatre to the public a year ago Tuesday, December 27, it was announced this week. In the same period approximately 2,050,000 people have attended performances at what is now known as the RKO Center theatre, which rounded out its first year December 29.

Opens Portable Circuit

Ray Raeburn has organized a portable circuit in South Dakota, planning to cover seven towns, each once a week.

THE CAMERA REPORTS



BIRTHDAY GREETINGS. By the many bagsful were received by Marie Dressler on her sixty-second birthday anniversary. Here the MGM star is shown registering delight and gratitude over a portion of the congratulatory messages sent her by admirers of stations high and low, the world over.



MODEL SCRIPT. Jack Cohn, vice-president of Columbia, presenting to Mrs. Frances Taylor Patterson, of Columbia University, the working script of "Lady for a Day," written by Robert Riskin and used in producing this Columbia picture. It will serve as a model in the course in photoplay composition.



TERRY RAMSAYE IN HOLLYWOOD. Studio press representatives at a reception arranged at Levy's in honor of the editor of Motion Picture Herald upon his arrival for a stay of several weeks, after a motor trip from New York. Left to right: Perry Leiber, Carlisle Jones, Milt Howe, Barney Williams, Harry Brand, Russell Phelps, Johnny Miles, Cliff Lewis, Phil Gersdorf, Frank Pope, Bill Pine, Troy Orr, Mark Larkin, Ham Beall, Lindsley Parsons, Jack Lewis, Joe Breen, Victor Shapiro, Ray Hoadley, Mr. Ramsaye, Paul Snell, Don McElwain, Lon Young, Frank Perrett, Arch Reeve, Joe Sherman, Sam Cohn, Bill Thomas, Nate Dyches, Milt Watt. Others were Ed Selzer, Hubert Voight, Howard Strickling, Tom Baily, Johnny Johnston, Eddie Eckels, Doug Churchill.



TARZAN AND HIS MATE. Which is to say, Johnny Weissmuller and Lupe Velez, who were recently married. MGM players both, they are shown capering at the studio pool. "Tarzan and His Mate" is his latest picture, while hers is "Laughing Boy."



CELEBRATES 20TH YEAR. In the motion picture industry. Hal Roach with two of his guests — Louis B. Mayer, production chief of MGM, and Will Rogers, Fox star — at a dinner party given by the comedy producer to commemorate a career.



ON SALES TRIP. Norton V. Ritchey, executive of the Ritchey Export Corporation and of Monogram, who has gone to Europe to negotiate deals for the current Monogram output.



VACATIONING IN EAST. Claire Trevor on her arrival in New York the other day for a rest, following completion of the Fox production, "Every Girl for Herself," which was her fifth Fox picture since going to Hollywood last May.



COMEDIENNE RETURNS. Dorothy Dix, Wampas Baby Star, who has returned to the Educational roster following a brief absence, resuming her comedy career with two subjects.

GOOD FILM KNOWS NO BOUNDARY, AUSTRALIA'S REPLY TO BIAS CHARGE

Aussies Called World-Minded Though Three Weeks from U. S.; Attempt to Internationalize Pictures Called Mistake

by CLIFF HOLT
Sydney Correspondent

A short time ago I read in MOTION PICTURE HERALD Bernard Charman's intensely interesting article dealing with the apparent struggle of British producers in their attempt to invade the American market. His remarks dealt chiefly with the American exhibitor's supposed prejudice against films of British thought and background, whether they be of English or American origin, as in the case of "Cavalcade." At the same time I read Terry Ramsaye's reply to this article. Mr. Ramsaye's reply was that the contention that the American patron might be expected to be equally receptive of pictures with a British locale, as British audiences are of those with American atmosphere and color, did not take into consideration the very large differences in the world attitude of the two publics. The American "is not, and never will be the world-minded person that the Englishman is in his tight little isle," he went on. "It's the tightness that makes the Englishman so. Every time he leaves home for a few hours he is in foreign parts."

If the lamb may address the lion—if a contributor may presume to cross swords with his editor—I would say that Mr. Ramsaye's reply doesn't go nearly far enough. In fact, I don't think that it goes at all.

Accept American Pictures

Statistics will show that, proportionately, Australian audiences accept American pictures of essentially American atmosphere and color quite as much as, if not more than, audiences of Great Britain. But could it be said that our "tight little isle" makes us world-minded? Are we in foreign parts every time we leave home for a few hours?

There are six to seven million persons resident in Australia. It is safe to say that not one-half of one per cent of that population moves outside the Australian coast line from one year to another. Yet we are interested in the story of an American family, as in "Song of the Eagle" for example; we accept American humour, American habits, American fashions, as long as they are presented in the form of entertainment. Having grown accustomed to it, we no longer quibble at the American accent, which is as harsh to the people of British dominions as is the British accent to Americans. In short, we are apparently world-minded though we are separated by three weeks of travel by steamer to the United States, six weeks to Great Britain, and from four to eight weeks from the other powers.

During my close connection with the Australian industry over a number of years, I have made an earnest study of the failures and successes of each season, and I can honestly say that I have never found it necessary to excuse a picture solely because of its foreign background. Generally it all boiled down to the fact that the picture simply wasn't good enough. If a picture is the goods, it should overcome every obstacle. Yet I would have imagined that "Cavalcade" was one picture that must succeed anywhere and everywhere. To my mind there has never been an example of talking picture art that even approached its standard. Despite this, American small town audiences turned thumbs down on it. This being so, the continual effort expended in the achievement of internationalizing of pictures is a waste of time. The studios are aiming at a goal impossible of attainment. British producers should concentrate on production of entertainment, not bother too much about the making of pictures designed for world consumption, for who can say what form such pictures should take? Let pictures of better entertainment value go out and conquer the world by their quality, as, sooner or later, they inevitably must.

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Hoyt's Shows Profit

The improved condition of Australian industry and commerce is reflected in the public balance sheet just issued by Hoyts Theatres, Ltd. Against a loss of £11,039 in the previous year, a profit of £25,283 was returned for the twelve months ended June 10. Gross revenue, at £728,466, shows a decrease of £216,782 compared with that for 1931-32, but operating expenses have been whittled down. With £49,426 brought forward, there is available £74,709.

Payment to Picture Investments Pty., Ltd., in accordance with the agreement entered into with that company, requires £4,200, and the dividend on guaranteed "C" preference shares absorbs £750, leaving £69,759 to be carried forward. No dividend on ordinary shares is to be paid, the directors stating in their report that, in view of the company's liabilities and commitments, they are unable to recommend any disbursement among the holders of that class of the company's capital. The report reflects great credit on the whole company, and in particular Charles E. Munro, in whose hands has rested the difficult task of steering it through a crisis.

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For Australian Films Only

In the presence of Federal and N. S. W. political leaders, the Lord Mayor the other day opened the Civic theatre in Sydney as the first house set aside exclusively for the presentation of Australian pictures. It is far from a new theatre, having passed through many changing fortunes during its several years as the Haymarket.

In an introductory speech, Stuart F. Doyle, managing director of General Theatres Corporation and Cinesound Productions—whose picture, "The Squatter's Daughter," opened the show—said that £200,000 had been invested in the four principal Australian studios, and next year £190,000 would be spent in wages to players and technicians.

Those figures give a graphic idea as to how much the Australian producing industry has grown, since F. W. Thring revitalized it three years ago. And as long as the Australian public keeps patronizing Australian pictures as it is doing now, its expansion will continue. Backed by a prolific publicity campaign—and either aided or hindered by national partisanship or prejudice—"The Squatter's Daughter" is doing business that only the most outstanding product from overseas can command. Not that this is a great film. Not that it is even a film that would attract attention if set among the more polished productions from overseas. It is, however, refreshing in its treatment of a popular old story.

To director Ken G. Hall, and the artists and technical staff, who made "The Squatter's Daughter" under peculiarly difficult circumstances, I should like to record this tribute to a job well done.

QUALITY MORE VITAL THAN THE BACKGROUND

"Generally it all boiled down to the fact that the picture simply wasn't good enough," is the conclusion drawn by Cliff Holt, writing from Australia relative to the lack of appreciation of American pictures in England and its dominions, and vice versa. "I have never found it necessary to excuse a picture solely because of its foreign background," says Mr. Holt as a result of long study of successes and failures in the Australian market. Furthermore, Mr. Holt insists, Australian audiences accept pictures essentially American in atmosphere even more readily than audiences of Great Britain.

Federal Government Evacuates Field of Amusement Taxation, and Lower Import Tariff Is Next; Hoyt's Shows Profit

Distribution Arranged

Robert Mintz of Exploitation Pictures, Inc., has arranged distribution of "Enlighten Thy Daughter," first roadshow production, for three territories in the East and New England. "Drums O' Voodoo," all negro film, is being handled by Sack Amusement Enterprises, San Antonio, and M. C. Howard, Atlanta, in several southern states.

OLD BIOGRAPH STUDIO OPENS AFTER 6 YEARS

Home of Silents, Built in 1908 in New York's Bronx, Made Modern Plant; Sound Production Starts January 2

The old Biograph studio, one of the earliest of the motion picture's pioneer institutions, this week is reopening after a six-year period of silence and inactivity. The studio, located in New York's Bronx sector, was built in 1908 and for nearly 20 years thereafter contributed highly active service to the industry as the workshop of such luminaries of the earlier days and the present as Sarah Bernhardt, D. W. Griffith, Mabel Normand, Mary Pickford, Mack Sennett, Henry B. Walthall.

Under the roofs of this old home of silent pictures, the scenes of the efforts of some of the most noted performers and directors of the last decade were enacted—many of them never to be forgotten. Now, completely remodeled and with stages equipped with the finest sound recording systems and soundproofed for perfect protection, it returns to the industry as an important factor in the production of talking pictures.

Active from 1908 to 1927

The Biograph studios were closed in 1927 when the old First National company wound up its affairs in the East and merged with Warner Brothers, subsequently combining their activities in Hollywood. From 1927 until the present day the Biograph studio remained dark, while all around it, in Hollywood and in New York, the hustle and bustle created by the coming of sound raged.

After Mr. Griffith came such notables as Florence Lawrence, "The Biograph Girl"; Arthur Johnson, James Kirkwood, Lottie Pickford, Mary Pickford, Herbert Yost, Joe Graybill, Jeanie Macpherson, Frank Powell, Marion Leonard, Florence LaBadie and John Barrymore.

For several weeks past the studio has been the scene of concentrated activity. New stages have been built; heating and cooling plants of the most modern design have been installed; dressing rooms, carpentry and machinery shops and all the paraphernalia necessary to the efficient conduct of a motion picture studio have taken their places under the roofs of the institution. In addition a new administration building, directly adjoining the studio, has been built.

R. H. Hammer Remains

In charge of these preliminaries has been Robert H. Hammer, who is as much a part of the studio as its foundations. He started with the company in 1908 and was a former vice-president and general manager of the studio. Under Biograph's new regime Mr. Hammer will continue in an executive capacity.

On January 2, Chester Erskine and his production company move into the plant to commence work on the first sound picture ever to be produced at Biograph. The production is "Frankie and Johnnie," probably with Tallulah Bankhead and Helen Morgan in the starring roles.

Mr. Erskine probably will produce from 12 to 15 pictures within the next three years at the Biograph plant.

On Wednesday of this week a gala party marked the official reopening of the studio.

Among those present were:

R. W. Altschuler
Fred Ayer
Lee S. Buckingham
Walter Brown
Richard Brady
Pierre Boucheron
Ben Blake
J. J. Brown, Jr.
C. D. Burrows
Colvin Brown
W. C. Bentley
J. Baker
H. O. Bele
David Beberman
Harold Collins
C. Conklin
J. P. Case
J. W. Coffman
R. H. Cochrane
Jack Cosman
James Cron
R. Delson
Henry L. Davis
Ben Erdman
Arthur W. Eddy
Bernard F. Foster
T. C. Fry
Harry Frazee
H. B. Franklin
R. E. Fehse
Eddie Golden
Charles Goetz
Jack Goetz
Harry M. Goetz
Raymond Gallagher
Raymond Gallo
Wallace Guerber
Bert Glennon
L. Gray
H. Grey
M. Green
Philip A. Hunt
Julius Haber
E. O. Heyl
Earle W. Hammons
Helen E. Hughes
Joe Horne
George Halbert
H. A. Huebner
W. Ray Johnston
Sydney Jerome
H. G. Knox
J. Kapp
Red Kann
M. H. Lavenstein
C. L. Lootens
N. K. Loder
Maj. I. E. Lambert
H. Lott
Joseph Mayer
Harold Menken
Helen Morgan
F. Murphy
A. J. Miller
Duncan McGuire
Willard S. McKay
J. MacWilliams
Oscar Neu
H. G. Neu
Lee A. Ochs
Van Ness Philip
Ralph Poucher
R. F. Perez
Martin Quigley
Erno Rapee
W. H. Raybell
N. E. Raymond
J. Rothenberg
F. Rothenberg
J. J. Speiss
Bernard Schultz
Jess Smith
M. Simon
S. Siegel
H. Smith
J. Schneider
A. E. Satherley
M. J. Siegel
J. Schwartz
E. H. Seifert
Douglas Simon
Harry Thomas
Nick Tronolone
Fred Tiepel
A. Tabb
A-Mike Vogel
A. J. Van Beuren
A. F. Wiseburn
Arthur Williams
C. D. Wooster
Sidney Wilmer
William Wentz
Richard Wallace
J. Wexler
H. J. Yates, Sr.
H. J. Yates, Jr.
T. W. Yates

Music Occupies Two-Thirds Of National's Broadcasting

Music occupied more than two-thirds of the National Broadcasting Company's time on the air during 1933, according to an analysis of programs issued from the office of M. H. Aylesworth, NBC president. The company's broadcasts through its two coast-to-coast networks of 86 stations total 330,540 station-hours for the year.

The remaining third of the network time was taken up with literature, lectures, reports of outstanding events, women's and children's programs, dramas, novelty broadcasts, physical training and religion.

Note Holders May Get Loew Shares

Final disposition of the 660,900 shares of Loew's, Inc., common stock sold at auction last week in New York to satisfy claims of the holders of defaulted Film Securities Corporation notes, was the subject of considerable speculation in Wall Street this week. It was reported that there is great likelihood that the block will be distributed to the holders of the notes, most of whom are Wall Street banking institutions.

The stock taken over by the noteholders cannot be transferred to a third party without an order by the federal court, which on Wednesday approved the sale of the stock to a noteholders' protective committee.

It was revealed in reports filed late last week that 16 film affiliates, directly or indirectly controlled by Fox Film Corporation, are among the affiliated units of the Chase National Bank, holder of $4,000,000 of the defaulted Film Securities notes. These units are listed as follows:

Wesco Corporation—Holding theatres and real estate.
Fox Philadelphia Building, Inc.—Operates theatre and office building.
United American Investing Corporation—Holding company for foreign picture operations.
Fox Realty Corporation of California—Holds realty.
Fox Film Realty Corporation—Holds realty.
Movietone Music Corporation—Controls copyrights.
Red Star Music Company, Inc.—Inactive; controls copyrights.
Movietonews, Inc.—Produces news reels and short subjects.
De Luxe Laboratories, Inc.—Develops and prints motion picture film.
Wisconsin Amusement Enterprises Corporation—Operates motion picture theatres.
Fox Wisconsin Corporation—Operates motion picture theatres.
Fox Film Federal, Inc., U. S. A., Shanghai, China—Motion picture distributor.
Fox Film Export Company—Motion picture distributor.
Fox Eiga Kaisha, Inc.—Motion picture distributor.
Fox Film Corporation, Ltd.—Motion picture distributor.
Fox Film Corporation of Texas—Motion picture distributor.

Meanwhile a denial came last week from authoritative sources in Hollywood of a rumor placing Electrical Research Products, Inc., in control of Loew's. Erpi is said to hold some $3,000,000 of Loew stock.

Argument Resumed in Realty Associates Case

Resuming the argument on the status of the Realty Associates Corp., a bankrupt with a large creditor claim against Paramount Publix, Alfred T. Davison, counsel for the corporation took the stand before Federal Judge Marcus B. Campbell in Brooklyn Friday and told the court that money had been posted for a claim of the federal government against the bankrupt and that the payment would have no effect on the corporation's offer to creditors. Judge Marcus, earlier in the week had ruled that Realty Associates must deposit with the clerk of the court sufficient funds to cover a $849,000 consolidated tax lien held by the government.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

EASY TO LOVE

Warner

A sophisticated but subtle comedy romance farce along the lines of "Goodbye Again," "Easy To Love" is adapted from the stage play by Thompson Buchanan, for which the screen play was written by Manuel Seff, who worked on "Footlight Parade," and by Carl Erickson. It is the first directorial effort of William Keighley, who previously has been associated with the direction of "The Jewel Robbery," "Cabin in the Cotton," "The Match King" and several other Warner features.

The cast is composed entirely of wellknown players. All, and the four leads principally, Adolphe Menjou, Genevieve Tobin, Mary Astor and Edward Everett Horton, are particularly well adapted to their smart, gay romance-comedy roles. In support, Hugh Herbert, who rapidly is coming to the fore as a character comedian with the prestige of "Goodbye Again" and "Convention City" behind him, Hobart Cavanaugh and Robert Greig carry the straight contrasting fun-making roles. Minor parts here are taken care of by Patricia Ellis, Paul Kaye and Harold Waldridge.

Story is a rapid fire complicated situation affair with sparkling dialogue and hectic action providing the interpretative vein. Modern in idea, the main locale is a big city hotel. Menjou, married to Miss Tobin, arranges a rendezvouz with Astor, Horton's beloved. Wife and lover are wise to all that is going to happen, but unwilling to believe that it could be true. All naturally in hot water find the efforts of House Detective Herbert and Clerk Cavanaugh further tangling the situation with a line of nonsense.

In title, theme of story and cast names, comedy atmosphere and complicated situations there seems to be unusual opportunity for much topical showmanship. Hokum, romance, drama, comedy and action that the ordinary folk understand is the essence of the picture.

I LIKE IT THAT WAY

Universal

A romantic drama, this production deals with the subject of the double standard. It was directed by Harry Lachman, who recently completed "Paddy, the Next Best Thing." The story is by Harry Sauber, the screen play by Chandler Sprague, who did "The Nuisance," and Joseph Santley, with Gene Lewis, who worked on "Lady for a Day," contributing added dialogue.

The cast is of exceptional quality with Roger Prior, the singing star of "Moonlight and Pretzels," in the lead, supported principally by Gloria Stuart, now in "Roman Scandals," Shirley Grey, who was featured in "Too Much Harmony," Marian Marsh and Noel Madison. Other better known names are Onslow Stevens, Lucille Gleason, Merna Kennedy, Eddie Gribbon, Mickey McGuire and Gloria Shea.

Dramatic human interest is contrasted with early topical comedy, which is succeeded by the thrill, glamor and excitement of gambling-night club sequences, all of which establish the basis for the emotional finale.

Prior, a love 'em and leave 'em guy, figures its okay to follow the primrose path, but his sister (Miss Marsh) should stick to the straight and narrow, a condition she resents. He falls for Gloria Stuart, night club luminary, who travels under another more respectable identity, and the first dramatic situation arises as, in Prior's home, Miss Stuart, to save Miss Marsh, reveals herself as Madison's love-nest companion. Conflict established, Prior checks up Shirley Grey's tip and finds that his sister, rather than being a time signal phone operator, is working in a club with Stuart. Realizing the true state of affairs, Prior goes to her apartment, meets another man and, with suspense building forcefully, learns that Stevens is Stuart's blind brother, through whom he finds the way to the real Gloria.

Besides the lure of plot and power of cast names, the show offers unusual media for novel showmanship built around the high pressure salesmanship school opening, the night club sequence, a time signal gag and the dual brother-sister angle.

SLEEPERS EAST

Fox

Based on Frederick Novel's story by the same title which has been widely read, this looks to be a fast moving, interest-holding action drama in intriguing and exciting locales. The screen play is by Lester Cole, and Kenneth MacKenna is directing. A small but colorful cast merges old and new screen names with Wynne Gibson, Preston Foster, recently seen in "The Man Who Dared," Harvey Stephens, the school teacher in "Worst Woman in Paris," Roger Imhof and J. Carroll Naish, the menace of "The Mad Game," sharing the credits with Mona Barrie, Howard Lally and Suzanne Kaaren, screen newcomers.

Motivated by murder, political destinies depending upon the efficiency of legal and extra-legal forces, the entire cast is aboard an express train, where Naish attempts to prevent Stevens from bringing the key witness, Wynne Gibson, to the scene of the trial. As human interest is developed through romances between Miss Gibson and Foster and Mona Barrie and Stevens, the engineer, Imhoff, unaware of the drama on his train, combats the eccentricities of a wheezy locomotive to wind up a glorious record by bringing his train in on time. During an accident which halts the train, Foster is shot as he aids Miss Gibson to flee. She is caught, however, and taken east to the scene of the trial. Threatened by Naish with death, she is on the stand when Lally kills himself in confession.

Stirring, emotional realism is the picture's keynote, a quality vividly portrayed against the dramatic romantic background. Cast names are up to standard; circulation of the original story indicates potential audience-interest, and night club, train and courtroom atmosphere permits unusual exploitation possibilities.

ALL OF ME

Paramount

Again teaming the stars of "Design for Living," Fredric March and Miriam Hopkins, and supporting them with George Raft and the rapidly rising Helen Mack, Paramount has assembled an exceptionally strong name value cast for "All of Me," a dramatic study of the ways of love. Original story is by Rose Albert Porter; this screen play is by Sidney Buchman and Thomas Mitchell, with James Flood, remembered particularly for "Life Begins."

Modern in premise, the story is one that should have strong primary appeal to women with tense realism accentuating the human interest plot. While dialogue will be depended upon to carry the main interpretative motif, action and atmosphere develop both dramatic suspense and punch.

In story, Hopkins, wealthy girl, delays acceptance of March's marriage proposal while she studies the causes of marital unhappiness that they may be eliminated in her own life. In New York, slumming, the pair meet Raft and Miss Mack, lower class folk, sincerely in love. For lifting March's wallet, ex-con Raft is jailed and Miss Mack's mother has her imprisoned as incorrigible. Miriam Hopkins, attracted to Raft, tells him of his girl's misfortune. In a prison break, Raft kills a guard and later gets Helen away from the women's prison. Hidden in an apartment, police trail Miriam, who still befriends the unfortunates, and as the jail breaking pair are trapped, Raft and Helen take their own lives rather than face the odium of having their expected baby born in prison. Realizing the devotedness of the pair who had nothing to live for, Miriam knows the kind of love that will guide her and goes to March.

Power and depth of plot and tempo of the picture indicate that it's one of those unusual problem plays, dealing in elements that interest adults, elements which, when they catch the public in proper mood, ordinarily prove popular.

FOUR FRIGHTENED PEOPLE

Paramount

This weird thriller, an adventure in the Malay jungles and in primitive human desires, which is being directed by Cecil B. DeMille, is adapted from E. Arnot Robertson's published novel from which the screen play was written by Bartlett Cormack and Lenore Coffee.

Five wellknown screen names, Claudette Colbert, Herbert Marshall, Mary Boland, William Gargan and Leo Carrillo, carry the principal roles with Japanese and Oriental characters supplying the native atmosphere. Typical of DeMille pictures, "Four Frightened People" is being produced on an unusual and spectacular scale and moves with surprise succeeding surprise. Always a point of exhibitor and patron interest, the DeMille technique is made more alluring by the treatment given Miss Colbert, which transforms her from a prim school teacher to an exotic, pulsating creature over whom Marshall and Gargan fight.

Colorful, mood-establishing realism motivating, the four leads flee a plague-infested steamer and are lost in the Malay jungle. The men consider the old-maidish Miss Colbert and the birth-control advocating Mary Boland are handicaps to chances for rescue. Guided by the half-caste Carillo, they encounter many strange adventures until Boland is captured by natives and Carrillo is killed. Pushing on, the prim Miss Colbert suddenly becomes desirable to both Marshall and Gargan. Marshall's love is real; Gargan's instincts are animal. Miss Colbert, assuming a native complex, wishes to remain in the jungle.

They are rescued, however, and the locale moves to U. S., where the characters assume their original occupations. The picture takes on a comedy and romantic atmosphere. It is revealed that the natives were glad to be rid of Miss Boland, who now lectures on the "Conquest of Sex in a Malay Village;" Gargan radio-broadcasts his adventures, and Marshall pirates Miss Colbert away from her classroom.



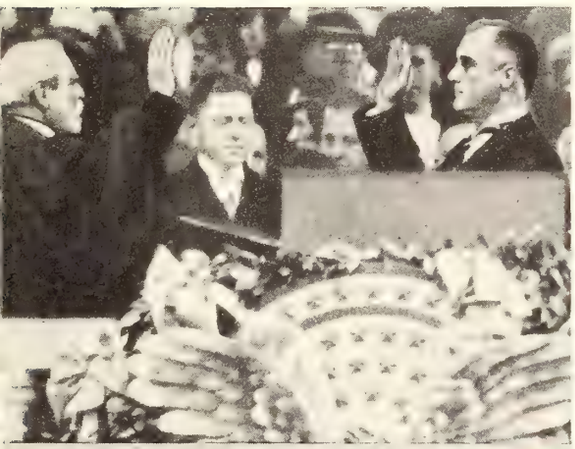
JAN. 6 — Paramount and exhibitors celebrate New Year with record-breaking business on "Farewell-to-Arms".



JAN. 25 — Baby Le Roy signs contract with Paramount.



FEB. 10 — Marx Brothers challenge Eli Culbertson to bridge tournament. "Sign of the Cross" reported to be breaking records throughout country.



MARCH 4 — Roosevelt inaugurated. Paramount Newsreel scores clean beat on pictures showing inauguration.



MARCH 9 — MAE WEST in "She Done Him Wrong" sets all time record run on Broadway at Paramount Theatre.



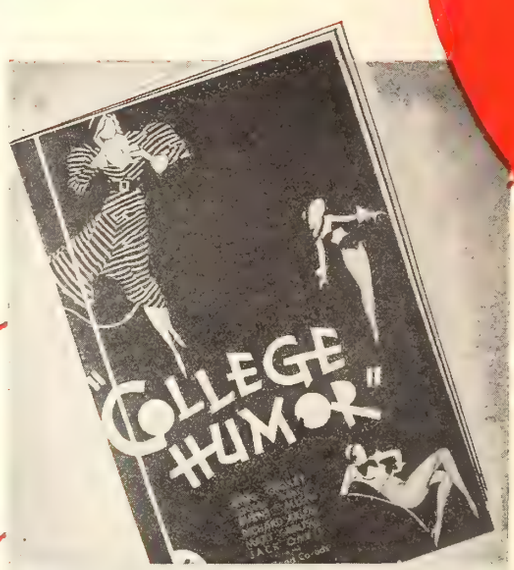
MARCH 23 — Design for Living, Noel Coward's sensational Broadway hit purchased by Paramount.



APRIL 7 — Paramount world-wide "Search for Beauty" contest starts in 8 English-speaking countries. Search for thirty perfect young men and women to be given opportunity in Hollywood.



MAY 17 — Bing Crosby signs new contract with Paramount.



JUNE 16 — Paramount's "College Humor" sets new highs in summer attendance in houses all over the country.

MOTION PICTURE HIGH LIGHTS OF 1933



JULY 19—"Song of Songs" opens at Criterion Theatre, New York, inaugurating new entertainment season.



AUG. 21—Lanny Ross, radio star of Maxwell House Hour, signs contract with Paramount.



SEPT. 6—Ethel Merman, stage and radio star, signs contract to appear with Bing Crosby in a Paramount musical picture, "We're Not Dressing".



OCT. 6—Paramount purchases big musical success, Earl Carroll's "Murder at the Vanities".



OCT. 12—Mae West smashes house records all over the country in "I'm No Angel".



NOV. 28—Claudette Colbert signs new contract with Paramount. Immediately cast for "Cleopatra" by Cecil B. DeMille.



DEC. 29—National release date "Design for Living". Women of country get new ideas on love.

1933 was a

PARAMOUNT YEAR, *of course*

it's the best show in town

GAINSBOROUGH PAYS 9 PER CENT DIVIDEND

Gaumont-British Auxiliary's Profit for Year Indicates the General Healthy Condition of Production in England

by BERNARD CHARMAN
London Correspondent

About the tail end of an unexciting week in London came the annual report of Gainsborough Pictures (1928), Ltd., a fully-controlled producing subsidiary of Gaumont-British Corporation. The company has its own studio, surprisingly tucked away in the heart of a densely populated district of North London, and contributes a useful group of pictures annually towards the GB lineup.

This year Gainsborough reports trading profit of £22,968, which, on a paid-up capital of just over £156,000, is fair business. On the strength of this, the directors propose paying a dividend of 9 per cent on the ordinary stock, indicating in some way the general healthy condition of British production.

The accounts come down as simply as this: Trading profit is £22,968, which, after such minor adjustments as deductions of interest, depreciation and so forth, leaves a balance of £14,914, and to this is added £1,793, brought forward from the previous year's accounts. The dividend will absorb £10,456, and £4,000 is proposed to be placed to general reserve, leaving a final balance to carry forward to the next account of £2,151.

Certain items in the balance sheet are worth noting. Plant and equipment generally is valued at £48,664; *film rights and stories are entered at cost as* £1,542, *and film productions (less home bookings and foreign sales) are put at* £74,792. *Of note are the modest proportions of these figures. The amount of* £1,542 *for all film rights and stories shows up very small in comparison with what Hollywood is reported to pay for one story alone.*

A slight adjustment in the company's structure has taken place in the year, through the resignation from the board of Simon Rowson and W. J. Gell, who withdrew from the GB corporation following the consolidation of interests recently announced. Gainsborough Films is controlled by Michael E. Balcon, presiding genius over the entire production activities of GB.

▽

Oppose Government Plan

A rumpus has been raised this week by the film producers' group of the Federation of British Industries. FBI takes exception to the fact that the postmaster general is setting up a film producing and distributing organization to work in the educational and non-entertainment field, thereby employing the taxpayer's money in a move to enter into competition with the private business firms operating this territory.

The curious situation of a Government department fostering a commercial undertaking came about this way: There existed till recently a Government-sponsored organization, known as the Empire Marketing Board, whose function was to spread propaganda in favor of Empire trade, and one of the activities of the board was a small film unit, producing films of a publicity type and maintaining a useful library of subjects of instructional worth. They use these films a lot in educational institutions.

What To Do?

A few months back the EMB ceased to exist, and the problem of what to do with its ready-made film unit was solved temporarily by appointing the postmaster general as its guardian. Meanwhile the British Film Institute—whose activities I have outlined on previous occasions—was making frantic appeals for control of the EMB library as a nucleus for its own proposed establishment. Postoffice authorities, however, are adamant.

"What we have, we hold," they say in effect.

But why was all so deadly serious? To reassure myself, I visited H. Bruce Woolfe, guiding hand of the Gaumont-British instructional and non-theatrical film interests. And did he give me an earful!

Mr. Woolfe explained in detail how insidious the postmaster's move actually was. He said the post office was already equipping its own studio, and, not content with producing propaganda films for its own purposes, was seeking out commercial orders from private interests anxious to have publicity films made.

This means, said Bruce Woolfe, that a Government department is interfering with private business concerns; prognosticated that it was the thin end of the wedge towards a Government Film Bureau.

"And you know what that means," he emphasized—"Italy, Russia, Germany!"

I shook at the knees.

There are questions to be asked in Parliament about it, I was told; and that the Film Institute (which the trade formerly sneered at but is now looking to with some respect) is all that stands between the trade and Government interference.

There's *something* in all this, but somehow I can't be just quite as deeply impressed as I should be.

▽

Who's Up-Stage Now?

More "scrapping" between the Cinematograph Exhibitors Association and the Kinematograph Renters Society around the proposed standard contract—the British trade "code" I wrote about in my last bulletin.

KRS is up on its dignity because of the attitude expressed towards the plan by the CEA in its official organ. It says there was no need for the association to get up-stage, as all discussions so far had been informal and inconclusive.

But it's the Society that's up-stage now.

▽

Simplified Tax Proposal

A prominent Manchester circuit operator, H. D. Moorhouse, has propounded a plan to simplify the Entertainments Tax position.

He suggests a flat rate of 10 per cent on all forms of amusement, says it would clarify matters and also save the exhibitor a pocketful in fiscal disbursements.

Moley Gets New Post

Al Moley, formerly an independent booking agent, is now general manager of the Springer and Cocalis circuit of New York.

Newspapers Open 'Clean-Up' Drive

Kansas City newspapers have launched a campaign to "clean up" advertising copy and art through their own censorship. Their move is reported to be a recognition of plans of the Advertising Council recently promulgated by the Motion Picture Producers and Distributors of America.

Theatre managers in Kansas City have received certain specific instructions from the advertising managers of local newspapers. In spite of this they are said to feel that certain pictures offer only the sex angle for box-office appeal. The newspapers, however, have become highly critical of copy and in at least two instances managers were compelled to rewrite their ads following rejection.

Stage presentations also come within the purview of the newspaper censors. Where managers feel there will be some doubt they are submitting copy and art as early as a month in advance.

Fox Will Release Lloyd's Pictures

Coincident with his return to production with the beginning of filming on "Cat's-Paw," from Clarence Buddington Kelland's *Saturday Evening Post* serial, Harold Lloyd this week announced that he had entered into a releasing contract with Fox Film. The arrangements have just been concluded by William R. Fraser, general manager of the Lloyd Corporation, and Sidney R. Kent and John D. Clark of Fox. Mr. Lloyd formerly released exclusively through Paramount.

With the production of "Cat's-Paw," Mr. Lloyd returns to the Metropolitan Studio, his production home for eight years and where he produced many of his greatest successes.

Sam Taylor will return to Mr. Lloyd to direct the picture after six years. He directed several of the comedian's best known silent achievements.

Ohio MPTO Renames Wood

P. J. (Pete) Wood has been renamed as business manager of the Motion Picture Theatre Owners of Ohio.

The new board of directors has selected as a legislative committee the following: J. Real Neth, Columbus, chairman; W. A. Finney, Henry Bieberson, Sam E. Lind, Martin G. Smith and Mr. Wood. Another committee, composed of Mr. Wood, Mr. Finney and Max Stern has been chosen to redraft the constitution and bylaws.

Krumgold Rejoins MGM

Joseph Krumgold, formerly with MGM and Paramount, has rejoined MGM to aid in production in Europe.

'LOT OF POTENTIAL FILM ANGLES'

Says DeCasseres of Play, "I Was Waiting for You," and "Dr. Monica" He Calls 100 Per Cent Material If Done With LaRue, Raft, Cagney, With No Punches Pulled

By BENJAMIN DE CASSERES

I WAS WAITING FOR YOU

There are a lot of good potential picture angles in "I Was Waiting for You," a very Frenchy sex-comedy by Jacques Natanson adapted by Melville Baker.

There is in this slowly-paced, sophisticated libido mix-up, a fine example of the difference between the idea of adultery in a French play and of the same theme in an American play. In the former adultery is played naturally, as though it had always been, like taxes and goulash. In the latter it is always self-conscious—"Look, world, we're sinning—zowie!" I like the French technique.

This foursome in sex-cattery concerns highly-bred persons, who are not beyond employing a private detective who is disguised first as a cafe wall-flower and then as a bedroom waiter in a hotel at Orleans.

The detective in the picture version will jack up this play with melodramatic interest. It is rather tepid in the acting version. He should be a dick with swank.

Then, again, "I was Waiting for You" has a born part for Leslie Howard and Herbert Marshall. It also will carry two of the swankiest women you can name in Hollywood. I'll say Genevieve Tobin for one.

The story, which swings between Paris and Orleans, and which opens in a fashionable cafe-bar in Paris, is simple. He is a banker and she is his mistress. Now, his mistress has a *liaison* with a Leslie Howard fellow, who is also cheating his own sweetheart.

The two rather elderly persons who are being cheated put the dick on their tracks. Bedroom scene in Orleans. Caught!—but who cares?—that's the French touch.

All is finally forgiven, and the two rather elderly persons themselves have an affair, or rather renew an old one.

This is a picture for some highly sophisticated and Continental-minded director. Moonlight (no pretzels) and sweet sin. Played *andante con* tongue-in-cheek.

Picture value, 60 *per cent.*

DR. MONICA

"Dr. Monica," a play out of the Russian, featuring the glamorous and dynamic Nazimova (whose work in "The Good Earth" and "Mourning Becomes Electra" was up with the classic best), is a story of three women, what's buried in them, and how they have it out—of their mouths.

In the play there are only the three women. But if there is to be a picture done out of this play (and there are picture potentialities in it), it would be good b.o. to lug in three men from off-stage. Or, again, it might be pictured with the three women as is and the use of a telephone (ladies' matinees—no pants admitted).

Monica, the chief Amazon with complexes, is a frustrated mother. She will "undergo" anything for a baby. Her lover is a writer who drinks (true to form). I'd rather like to see this fellow in the pictures (combination of Cagney and Powell—eh?).

She's a pretty noble women any way you look at her, is this Dr. Monica, and she therefore gives me a pain in the right aorta.

The next female is a straight man-hater, an "architect."

For picture partner sic Jack LaRue on this second husky, and see what happens. Jack'll snap her out of it, I warrant ye. This girl, also, by the way, was jilted. But it wasn't by a Jack LaRue or a Jim Cagney. (Black her eye in the picture, boys.)

The last of this trio is also a woman that hasn't been beaten enough. She also lost her fellow, and so they all go into psychological obstetrics called "dialogue." Some of this dialogue stinks (no, dear proofreader, not smells, stinks!).

Take this script with these three Yearners and plant 'em opposite Jack LaRue, George Raft and Jim Cagney. And no pulling of punches! That'll be a picture quoted at 100 per cent. Otherwise

Picture value, 12 *per cent.*

PLAY RATINGS FOR PICTURES

Stage plays discussed by Benjamin DeCasseres, critic and essayist, in this issue are given the following ratings by him in the light of potential screen material:

"I Was Waiting for You"—60 per cent.
"Dr. Monica"—100 or 12 per cent.
"Thoroughbred"—50 per cent.
"Is Life Worth Living?"—50 per cent.
"It Pays to Sin"—zero.

THOROUGHBRED

Here's a real horse opera. Not a Hoot Gibson, either. It's all laid out on a Long Island estate, and it's horses, horses, horses—horses going east, and the east end of horses going west.

"Thoroughbred," by Doty Hobart, stars Florence Reed, formerly Madame Goddam, of Shanghai, and once Lady Macbeth (ouch!). It looks purty much as if Theodore Hammerstein, Denis Du For and Doty had this thing put on for the picture trade. And it will go into pictures without a doubt—even if Clark and McCullough have got to do it, with W. C. Fields playing the horse.

The central noise-maker is a woman who is all horsey. She raises children like horses. She has illegits, by butlers, stableboys and everybody except Gandhi. (Let the scenarists laugh that off when they come to tackle this script.)

The love-affairs of the children will make mediocre-cut-in-the-wood, vintage of 1913 picture stuff; but the Pub. always eat it up.

To make matters more exciting, there's the Futurity. The pure blood of her entry is questionable here also, just as her children are crossbred, socially speaking.

It's a nice stinking mess of putrified haggis, which will, somehow, get on the celluloids merely because the public enjoys a horse-race and children sired by a sweet old butler out of some granddamn.

Picture value (after being scoured with flitto-rinso), 50 *per cent.*

IS LIFE WORTH LIVING?

Lennox Robinson, of the Abbey theatre, Dublin—the little theatre that has made play but no picture history as yet—brought on his London hit, "Is Life Worth Living?" He describes it as "an exaggeration in three acts."

It is really a farce. As a play it is as thin as a sandwich at a publisher's tea and as unbelievable—even as a farce—as an absinthe party by Canon Chase.

Locale is in a small resort in Ireland. But the whole thing contains some going picture material for a crazy comedy if the locale is changed to, say, some seaside resort near Hollywood.

The main scenes in the play are in a sitting-room in the Seaview hotel. As there is a barroom off-stage, the picture possibilities loom, even if we have got to drink sitting down or lying on our backs a la Mulrooney.

A company of actors put up at the hotel. They are going to do Ibsen, Tolstoy, Strindberg and all the other classic Gloomy Guses.

Now, they take the town so completely that the inhabitants begin to imitate the heroes and heroines of Highbrow Drahma.

Things get so bad that the townsfolk and the hotel inmates fire the lace-curtain, camel's-hair gang of classicists out of town and import a circus to restore the normal life of the village (fine picture tag).

Mr. Robinson intended his play as a gentle satire on the Abbey Players. It is too gentle. This theme could be handled rip-roaringly in pictures by the old Tenth Avenue Gang of Mack Sennettarian scriveners.

Picture value, 50 *per cent.*

IT PAYS TO SIN

Louis Macloon, of Chicago, I believe, put on this play done out of the Hungarian and promptly done to death with a run of two nights.

"It Pays to Sin" isn't worth much as any kind of material. It's about a girl who is pregnant. A doctor engages her in order to study her case.

There's a scene in a night club, where there is an attempt to go Mae Westy—but not by a bosom-full.

Jane Starr, from the Coast, was in it. But the vehicle was too pole-catty even for the New York public.

Picture value, Double O.

FAMOUS THEATRES BUYS PUBLIX ASSETS

Price Is $1,800,000 in Purchase by Paramount Subsidiary; J. Frank Freeman Is President; Lynch Continues as Executive

The corporate entity known as Publix Enterprises, Inc., Paramount Publix theatre operating subsidiary, passed out of existence last week when its assets were acquired by Famous Theatres Corporation, a wholly owned subsidiary of the parent Paramount company, for $1,800,000. Publix had been in bankruptcy since last January, and its transfer to Famous Theatres had been expected for some time.

At the time of the sale of its assets Publix Enterprises comprised a circuit of some 214 theatres, many of them bankrupt and closed.

Referee Approves Sale

Approval of the sale was given Thursday in New York by Federal Referee Henry K. Davis when no other offers to purchase all or part of the bankrupt subsidiary's assets were received. A recent federal court appraisal of the properties involved placed their value slightly in excess of $2,000,000.

The terms of the sale involve the payment of a cash sum amounting to $240,000 on the total price. Of this amount, expenses for the administration of the Publix Enterprises' affairs during the 11 months of its bankruptcy will be paid. The remainder, amounting to $1,560,000, will be paid through an adjustment of monies owed to Paramount Publix and its subsidiaries by Publix Enterprises. These indebtednesses approximate $4,000,000, and are to be applied on the balance of the purchase price on the basis of 35 cents in the dollar, to be paid in five-year, five per cent notes of Famous Theatres, or by the exchange of one share of Famous' preferred stock for each $200 of claims.

Freeman Named President

Publix Enterprises' assets are so closely held by Paramount Publix, attorneys for the company's trustees declared recently, that about 98 per cent of the money involved in the Famous purchase price "will revert to the control of the Paramount Publix trustees."

J. Frank Freeman, former general manager for the S. A. Lynch Southern Enterprises, is president of the new Paramount subsidiary. Mr. Lynch, who was called in following the Publix Enterprises bankruptcy to direct reorganization of the properties, will continue as a director and executive officer of Famous Theatres, receiving 2,500 shares of the new corporation's total of 8,525 shares. In addition to this Mr. Lynch is to receive a $50,000 one-year 6 per cent note of Famous for his reorganization work.

Publix Enterprises originally was Southern Enterprises, and was acquired by Mr. Lynch from Paramount several years ago.

Eight Film Cases Up at Wilmington

Cases of a number of large motion picture companies and electrics, including Warner Bros. Pictures, The Stanley Company of America, A. T. & T., Erpi, Western Electric, General Talking Pictures, Duovac Radio, Westinghouse Electric and Manufacturing and Universal Sound Systems, were listed on the December calendar of the United States federal court at Wilmington, Del. Eight cases, seven on the trial list and one on the argument, are slated in equity.

The trial list follows:

Erpi, Western Electric, A. T. & T., represented by E. E. Berl against The Stanley Company of America, represented by William H. Foulk and Hugh M. Morris.

Nakken Patents Corporation, represented by Hugh M. Morris against Universal Sound System, Inc., represented by William T. Lynam, Jr.

Westinghouse Electric and Manufacturing Company, represented by Hugh M. Morris against The Hammond Clock Company, represented by E. E. Berl.

Harry Koplar, represented Richards, Layton and Finger against Warner Bros. Pictures, Harry M. Warner et al., represented by Hugh M. Morris.

The Stanley Company of America, represented by Hugh M. Morris against A. T. & T., Erpi, Western Electric, represented by James R. Morford, C. L. Ward, Jr., and A. G. Logan.

Duovac Radio Corporation, represented by Hugh M. Morris against A. T. & T., Erpi, Western Electric, represented by Marvel, Morford, Ward and Logan.

General Talking Pictures, represented by Hugh M. Morris against A. T. & T., Erpi, Western Electric, represented by Marvel, Morford, Ward and Logan.

The argument case follows:

News Projection Corporation, represented by Ward & Gray against Trans-Lux Daylight Picture Screen Corporation, represented by John Biggs, Jr.

Davis To Conduct Band At President's Party

Meyer Davis, associate producer of the RKO Van Beuren musical comedies, has been selected to conduct his band at the New Year's Eve party being given by President Roosevelt at the White House Saturday.

Mr. Davis also had the honor of playing for ex-President and Mrs. Hoover at their New Year's Eve party last year. Twenty years ago Mr. Davis led his orchestra for President Wilson and later led for President Harding.

Educational Appoints Pfaff

Harold Pfaff, former Toronto manager for Canadian Educational Films, Ltd., has been named Canadian representative for Educational and will be associated with Empire Films, Ltd., now distributing for that company. Mr. Pfaff succeeds James Travis, former Educational manager in Canada.

Faber with National Screen

Robert Faber, formerly with Paramount, has joined National Screen Service in an editorial capacity.

TRAVELERS . . .

JACK COHN and his family are on a holiday cruise to Nassau, Jamaica and Panama.

JOHN D. CLARKE, general manager for Fox distribution, arrived in New York from Hollywood.

ARTHUR E. RUSICA, manager for Fox in Chile, arrived in New York from South America.

SAM AND BELLA SPEWACK, M-G-M writers, returned to Hollywood from New York.

ROBERT Z. LEONARD, director, returned to Hollywood from a New York vacation.

SARAH FEDAK, Hungarian actress, arrived in New York from Europe.

TIM MCCOY is spending the holidays in New York.

STACY WOODWARD is en route to the United States from New Zealand where he has completed the latest of the "Battle for Life" series.

HARRY C. ARTHUR returned to New York after an extensive survey of the west coast theatre situation.

WALTER WANGER, with P. J. WOLFSON AND ALLAN RIVKIN, arrived in New York from Hollywood.

JACK WHITE is spending the holidays on the Coast.

HARLEY L. CLARKE, NOEL COWARD AND FRANK LAWTON arrived in New York from Europe.

MONTE BRICE arrived in Hollywood from New York.

FIFI D'ORSAY is spending her honeymoon in New York.

A. W. SMITH, in charge of Eastern and Canadian sales for Warners, returned to New York from a tour of New England exchanges.

MAX MILDER, Warner's British chieftain, is in New York.

LESLIE HOWARD is en route to Hollywood to resume work for RKO Radio.

GEORGE BROWN, Columbia's publicity, advertising and exploitation director, is cruising in Caribbean waters.

JOE WEIL, recently appointed assistant to CARL LAEMMLE, SR., leaves for the Coast January 1 to take up his duties.

J. G. BACHMANN, president of Preferred Pictures, is in New York.

HOWARD DIETZ left New York for Hollywood.

WILLIAM D. SHAPIRO is in Boston.

JOSEF BERNE, director, is in New York.

WILLIAM WYLER left New York for Universal City.

GUY MORGAN, United Artists' Argentine chief, has returned to his headquarters after several weeks in New York.

FRANCIS EDWARD FARAGOH, writer; EDWARD H. GRIFFITH AND CHARLES (BUDDY) ROGERS are in New York.

BEN BERNIE is in Miami. WALTER WINCHELL is still in New York.

GEORGE O'BRIEN and his wife, MARGUERITE CHURCHILL are in New York for New Year's.

WALTER GOULD, general manager for United Artists in Mexico, arrived in New York from Puerto Rico.

KARL MCDONALD, Warner's Latin-American division manager, returned to New York from Jamaica.

S. N. BEHRMAN is in New York.

CHARLES R. ROGERS, producer, arrived in Hollywood from New York.

GEORGE BATCHELLER, Chesterfield president, is in New York for the holidays.

HASSARD SHORT, theatrical producer, sailed for Europe.

SAMUEL EFRUS left New York for the Coast to start 12 new features for Amity Pictures.

GEORGE WEEKS is in New York from the Coast.

SIDNEY R. KENT, SPYROS SKOURAS AND WALTER R. HUTCHINSON, managing director for Fox in England, returned to New York from Hollywood.

GENE RAYMOND arrived in New York from Hollywood en route to Europe.

LOU METZGER is planning a Florida vacation.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

FRANK BUCK, noted motion picture explorer, is now in the same class with the Greek god, Apollo, who is mythically accredited with slaying a monstrous python which arose from the mud left after the subsidence of the deluge which Deucalion survived, and which dwelt in the caves of Mount Parnassus, where Apollo slew him. Mr. Buck accidentally met his python in the dense Malayan jungle, some four weeks ago.

Although Mr. Buck cabled his friends in New York almost a month ago, that he was ready to sail from Malay, his return was delayed by an encounter with a 24-foot serpent that attacked him when he was making a final inspection of some traps set to catch jungle game for transportation to this country for exhibitor use in connection with "Wild Cargo," his new picture coming up.

The python seized Buck by the shoulder and started to entwine him in its powerful coils. By an almost superhuman effort Buck managed to free one arm, get out his revolver and shoot the head off the reptile. Buck was badly bruised and his shoulder lacerated.

Mr. Buck is bringing back to Amedee Van Beuren a young male Indian rhinoceros which he captured in Nepal, in northern India and last stronghold of the nearly extinct species. It is possibly the most valuable animal in captivity. Mr. Van Beuren had better start giving thought to the housing of his prospective three-toed, horned, powerful, herbivorous, thick-skinned perissodactyl.

▽

When Metro's "Blonde Bombshell" reached a neighborhood Buffalo theatre marquee, it read thusly:

JEAN HARLOW
BLONDE BOMBS HELL

▽

A theatre in a small town near Madison, Wisconsin, billed Paramount's western and Walt Disney's cartoon this way:

THUNDERING HERD - THE THREE LITTLE PIGS

And Joe Ryan, of the Publix Grand, at St. Cloud, Minnesota, tells us that a patron called his office to inquire whether "Mad Game" was about animals.

▽

The country of Fredonia, which is governed in "Duck Soup" by the "gentle" Marxmen, soon becomes a shambles, which is to be expected, but Mayor Harry Hickey, of Fredonia, New York, doesn't like the idea, and he so protested to the four brothers: "The name of Fredonia has been without a blot since 1817. I feel it my duty as mayor to question your intentions in using the name of our city."

Back cracked the Marxes: "Your Excellency: Our advice is that you change the name of your town. It is hurting our picture. Anyhow, what makes you think you are mayor of Fredonia? Do you wear a mustache, play the harp, speak with an Italian accent or chase girls like Harpo? Therefore, we must be mayor of Fredonia, not you. The old gray mayor ain't what he used to be."

▽

Universal fought vigorously over the eliminations made recently in "Love, Honor and Oh, Baby!" by Kansas censors. Among words of alleged double meaning ruled out by the scissor-wielders were "spinach" and "creamed carrots," both spoken in a courtroom scene. Slim Summerville, as an attorney, is questioning Zasu Pitts, his client and also his sweetheart. He asks her what "creamed carrots" means. She replies, "I love you." This and other sequences were cut. Maybe the censors in Kansas are prejudiced in favor of corn and alfalfa.

A NEW SLANT ON HOLLYWOOD?

Newspapers as a whole have a very definite opinion about Hollywood. It is not always too friendly, and frequently it ridicules the movie colony on the west coast. On such occasions, much effort is expended by the industry to correct the unfavorable impression. Why, then, does a major company send to the press of the country such publicity:

"Hollywood is variously described as 'squirrelly,' 'lively,' 'a small town' and 'a place full of big shots' by eight attractive girls selected in eight American cities by Charles R. Rogers to appear in the cast of Paramount's 'Eight Girls in a Boat.'"

The company's statement then quotes five of the girls as follows:

"'Hollywood is a nice place with plenty of men,' said Eleanor Lovegren, of Boston. 'But why do all of them pretend they are "big shots".'

"'No one in Hollywood seems to know the time of day,' said Mary Lou Fisher of Detroit. . . .

"Violet Foran, of Cleveland, admits she is somewhat disappointed. 'Before I came here I expected everybody to be squirrelly. They are—and that's why I'm disappointed.' . . .

"Louise Lynn, of Los Angeles, characterizes Hollywood as a 'noisy small town full of funny people.' . . ."

Mark Hellinger tells Hugh Wedlock's story about a vaudeville actor, out of work for three years, who finally secured a week's booking up-state. He was to get $250 for the week, and he very naturally worked his bloomin' head off. Strangely, he was a solid hit.

At the end of the week, however, the theatre manager decided to play a little joke on the actor. So, instead of giving him the $250, he handed him a check for two dollars and fifty cents.

"What's this," howled the actor. "I'm supposed to get $250 for the week, and you hand me $2.50. What's the big idea?"

The manager scowled heavily.

"Listen, you," he retorted, "I've given you what you're entitled to. Take it or leave it."

The hungry actor gulped.

"All right," he muttered, "I'll take it. But, believe me, it's a helluva cut."

▽

Katharine Hepburn will make a million or more for RKO, and so the social register will no longer list the lady among the blue bloods.

▽

Hollywood's biggest producers and actors are backing Hal Roach in a million-dollar horse racing project in California. The list already includes Darryl Zanuck, Joseph Schenck, John Cromwell, Oliver Hardy, Chico Marx, Ralph Farnum, Charles Brabin and Watterson Rothacker. Our correspondent in Hollywood tells us that the racing plant will be conducted on a non-profit basis for the dual purpose of encouraging the breeding of fine horses and to afford clean sport for lovers of racing. Just a bunch of altruists.

MOLLIE MERRICK tells us that Hollywood charts its sex appeal in a most amazing fashion, cutting it up into sections like a pie—rating each section at so much per cent—listing the names of all the beauties and non-beauties of filmdom in this huge collection, which is available to the casting directors. The chart lists the eyes of the star as only 15 per cent of the entire appeal.

The entire personality of the star, then, represents the whole pie. The hips, lips may range anywhere from zero to 50 per cent of the principal. The charting starts with an appraisal of the vocal characteristics, which are rated 25 per cent of the whole. The figure is next, rating 20 per cent. Then come the eyes, 15 per cent; posture, 15 per cent and tears at 5 per cent.

Jeannette MacDonald is listed as "too tall for weeping." To Marlene Dietrich's legs (when crossed) goes 40 per cent of her credit on the chart. Her next greatest asset is "the way she leans against a door or piece of furniture," which gets 25 per cent. This immediately explains our wonderment about the length of time which Marlene spends sliding through doors—leaning up against door-jambs with that far-away look in her eyes. She's registering sex appeal and we never knew it.

And, so, another Hollywood secret has penetrated the formidable censorship of the movie colony. It is astonishing how successfully the producers and stars have been keeping everything concerning themselves from the public.

▽

The Sacramento, Cal., Union *learns that the railroad brotherhoods "object very strongly to the idea that railroad men are brutal and immoral"—as they are allegedly represented in First National's "Wild Boys of the Road." The editor of the* Union *suspects that the killing of a brakeman by the mob of boys in the picture may have been the cause of the San Jose lynching.*

Commented the editor: "Eye witnesses of the San Jose lynching say that the scene in the picture is very similar to that which was translated to life in San Jose. Who can tell whether or not this particular picture might not have inflamed the mere boys who committed the San Jose tragedy."

Cattle-gorically speaking, we might call that "bull."

▽

Having sold the idea to the cigaret people, the boloney makers, and others, the Du Pont interests of Delaware are now ready to wrap coloratura sopranos in cellophane. All of which should interest motion picture people and broadcasters.

We are told that it has always been very difficult to get a really good reproduction of a coloratura soprano voice on the radio or on sound-film. It appears that some mysterious influence interferes with perfect recording.

Only recently came the idea to mute the voice, and Phil Boutelje, chief adviser of music for Paramount's theatres, who had been wondering about the strange things of microphonic reverberations to a coloratura soprano, thought of cellophane.

Mr. Boutelje made a hood of the transparent material and within it he placed a singer. She hit the highest notes and there wasn't a single vibration. He believes that the cellophane hood will do for the human voice what the "mute" does for the cornet.

▽

Detroit's police censor is just a wee bit inconsistent. He okayed "The Nude World" for showing at downtown theatres, but forbade it elsewhere in Detroit.

TO THE BREATHLESS



FLYING DO

RKO Radio PICTURES

MERIAN C. COOPER Executive Producer

IT'S WRITTEN IN THE SKIES!...

CLIMAX OF ALL MUSIC SHOWS!



OPENING
NEW YEAR'S EVE
FROM COAST TO COAST BRINGING
1934 IN ON WINGS OF SONG!
NOW IN SECOND WEEK
RADIO CITY

WN TO RIO

with

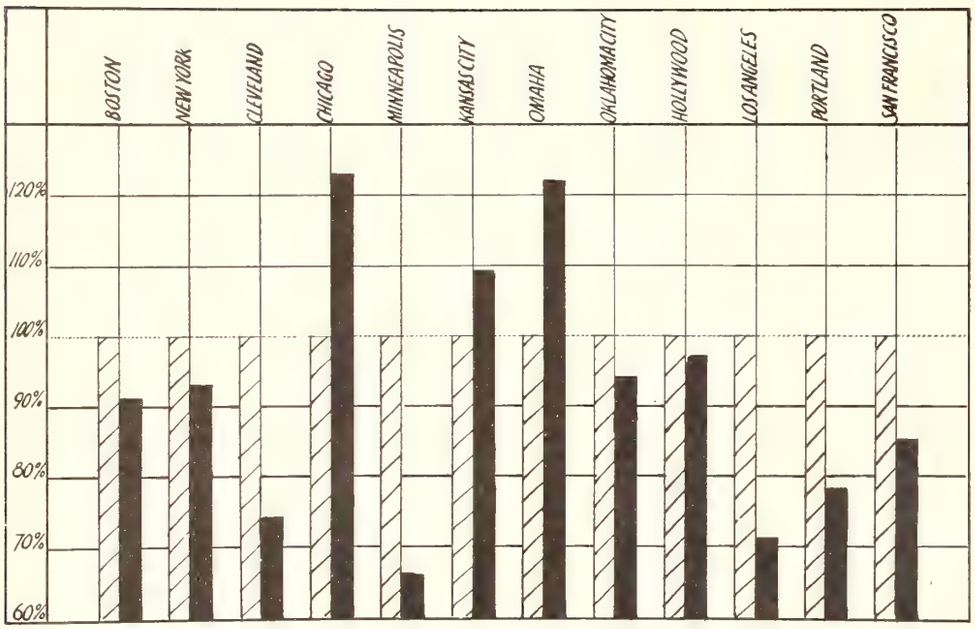
DOLORES DEL RIO

GENE RAYMOND • RAUL ROULIEN
GINGER ROGERS • FRED ASTAIRE
and 200 Beautiful Girls Picked from 10,000
Staged in Fabulous Beauty by Louis Brock
Stunningly Directed by Thornton Freeland

With the new song hits that are now filling the air..."Orchids in the Moonlight", "Flying Down to Rio", "Music Makes Me", and the
TANTALIZING - HYPNOTIZING *"CARIOCA"*

Music by VINCENT YOUMANS
Lyrics by Edward Eliscu and Gus Kahn

ANOTHER SMASH HIT FROM RKO-RADIO



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of twelve key cities during the three-weeks period from December 2 to December 16, 1933, with the receipts in the same cities for the corresponding period in 1932. The black bars indicate the business for the more recent period, while the shaded bars show the gross for the 1932 weeks. The figure for the period in 1932 is taken as 100 per cent in each city.

CLEANEST FILMS PAY BEST, SAYS COOPER

RKO Radio Aiming at Only "Class A" Product, Says Executive Producer; Calls Percentage Best Plan with Talent

Declaring that motion pictures which subordinate the socalled "sex angle" are the ones which in the long run show the greatest financial returns to the producer, Merian C. Cooper, RKO Radio's executive producer, announced last week in New York that RKO's 1934-35 schedule would be notable for its complete elimination of that type of product as well as "quickies."

Mr. Cooper pointed out that all the greatest pictures have shown a surprising lack of sex interest, and cited such films as "Birth of a Nation," "The Covered Wagon," "The Big Parade," "All Quiet on the Western Front." He added: "And no one can deny that those selfsame pictures returned enormous profits."

Only Class "A" Pictures

Speaking specifically about RKO's next season schedule, he declared it would be the company's aim to produce only Class "A" pictures.

"We have tried to get away from the 'quickie' type of production and we are doing it successfully to such a point, I believe, that there will be no room for such pictures on the 1934-35 schedule. At the same time I must give credit where due—Dave Selznick started the trend away from 'quickies' at RKO before I joined the company as executive producer. I am simply trying to carry out what he started in this respect." Mr. Selznick was executive producer at Radio prior to Mr. Cooper's assumption of that office.

Mr. Cooper also said that the new schedule would call for a minimum of 40 pictures, with a possible maximum of 52, depending entirely on the ability of the studio to obtain the services of a sufficient number of directors, featured players and adequate stories. Another feature of the company's policy will be a greatly increased number of percentage arrangements with stars, directors, producers and writers.

Sees Better Results

Regarding these percentage deals the Radio producer said it had long been his contention that in many instances studio employees were grossly overpaid, but that by the same token many were underpaid. In order to eliminate this condition, he said, the percentage arrangement is being advanced wherever possible and is finding more favor than ever before.

Mr. Cooper said that he personally would not supervise any of the pictures on the 1934-35 program and that his plans contemplated only executive direction over all production activities.

Quality pictures are obtainable only from three elements, he said, and of these the most important is a good story. The other two are production and talent ability. As to stories, Mr. Cooper said that despite varied criticisms of writers in Hollywood insofar as their ability to create original screen drama is concerned, it is his opinion that the writing caliber of the film capital is as high as in any literary center in the world.

SIGNED . . .

Chesterfield

Richard Thorpe directing Charles Starrett, Shirley Grey and Ruth Hall in "Murder on the Campus" from original story by Whitman Chambers. . . .

▽

Columbia

Leonard Praskins engaged to write screen vehicle for Grace Moore. . . . Arthur Kober borrowed from MGM to write adaptation for "Twentieth Century". . . . Lou Holtz signed for two short subjects. . . .

▽

Educational

Olive Borden, Winnie Law and Joan Castle cast in next Stoopnagle and Budd picture. . . . Addie McPhail engaged for "Springtime and Gypsies." . . .

▽

Fox

Lilian Harvey, Rudy Vallee and George White chosen for "Scandals.". . . Herbert Mundin elevated to stardom. . . . Henrietta Crosman, Irving Cummings and Hamilton MacFadden's contracts renewed. . . .

▽

Liberty

Dorothy Mackaill, Bill Boyd and June Collyer signed for "Cheaters," Phil Rosen directing. . . .

▽

MGM

Mrs. Patrick Campbell selected for "Rip Tide," starring Norma Shearer. . . . Fay Bainter in "It Happened One Day." William K. Howard will direct. . . . Gary Cooper and Marion Davies assigned to "Operator Thirteen."

▽

Monogram

Stephen Gross signed for "Beggars in Ermine," featuring Lionel Atwill and Betty Furness. . . . Barbara Sheldon engaged for "The Lucky Texan," with John Wayne. . . . Bill Cagney, John Halliday and Vivian Tobin cast for "Woman's Man." Edward Luddy will direct.

▽

Paramount

"The Trumpet Blows" to be directed by Stephen Roberts. . . . Sylvia Sidney and Fredric March assigned to "Good Dame" (B. P. Schulberg). . . . Cary Grant and Sylvia Sidney given leads in "Thirty Day Princess" (B. P. Schulberg). . . .

▽

RKO Radio

Bert Lahr to star in two more two-reel musical comedies. . . . Paul Kelly and Kay Johnson additions to "Transient Love.". . . Frank Morgan cast for "Success Story," J. Walter Ruben will direct. . . . James Durante engaged for "Strictly Dynamite. . . . Katharine Hepburn to star in "Joan of Arc.".

▽

United Artists

Nunnally Johnson assigned to adaptation of Ronald Colman's "Bulldog Drummond Strikes Back" (20th Century). . . . Fredric March in "The Affairs of Cellini" instead of "Les Miserables" (20th Century). . . .

▽

Universal

Gloria Stuart in "The Countess of Monte Cristo.". . . Roger Pryor joins "Interlude.". . . Lowell Sherman to direct "Zest.". . . June Knight's option renewed. . . .

▽

Warner-First National

Bebe Daniels will star in "Registered Nurse." . . . Dorothy Burgess succeeds Margaret Lindsay in "A Modern Hero.". . . Aline MacMahon given first starring role in "Fur Coats.".

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Queen Christina

(MGM)

Drama

Greta Garbo, in a brilliant historical drama, in which romance, the romance of a queen for a foreign ambassador, is the motivating force, presents a sweeping opportunity for the exhibitor, which should be capitalized to the fullest extent.

Immediately it is obvious that this latest production of Miss Garbo, her first since September, 1932, should stir unusual patronage interest, merely by the fact of its impending exhibition. With the ready-made selling of a Broadway two-a-day run behind it, the exhibitor, when the general release arrives, should begin his pre-selling far in advance of his own playdates, promising a brilliant portrayal.

It is worth noting MGM's discontinuance of the use of the phrase "Garbo Returns" in its advertising on "Queen Christina," with the caution that similar catch lines be avoided. In support of Miss Garbo, whose name in itself should be sufficiently strong for any marquee, are John Gilbert, Ian Keith, Lewis Stone, C. Aubrey Smith, all good, strong names, and all handling their roles in the expected powerful fashion.

It is a production which should be found equally acceptable as entertainment by men and women, the men to be drawn by indication of the historical sweep and inherent drama, with Garbo the dominating queen; the women by the romance which makes the queen, hemmed by everlasting duty, a woman despite herself and her sense of loyalty to position, inheritance and her people. The selling should be along dignified, "quality" lines. The picture should have no wild ballyhoo, no circus exploitation, but a campaign promising strong entertainment, an unusual production, and done quietly, but emphatically.

In a sense a costume drama, the scene opens in the 17th Century, with Gustavus Adolphus, great Swedish king, dying on the field of battle in the Thirty Years War. His child comes to the throne, Queen Christina, under the guidance of Lewis Stone, Chancellor. The scene moves on to the young womanhood of the queen, set against a background of the wintry snow of Sweden. Ian Keith, Lord of the treasury, is in love with the queen, but she gives him scant attention. Her people demand that she marry Prince Charles, victorious general. She seeks peace.

Dressed as a young man, with Aubrey Smith, her faithful servant, she rides out for a day's freedom, accidentally meets Gilbert, Spanish ambassador, and they fall in love at a country inn. She promises she will meet him again in Stockholm, and she does when he comes to present his credentials to the queen. They are happy for a short time, until the jealous Keith sets the people against the ambassador and she is forced to give him his passport in order to save his life. In a brilliant scene, when she is expected, before the full court, to announce her marriage to the prince, she startles the assemblage by announcing her abdication in favor of the Prince, and leaves the throne to accompany Gilbert to Spain. But with a score to settle, Gilbert meets Keith across the frontier, and when she arrives on the boat which is to bear them to a new happiness for her, she finds him mortally wounded. He tells her of his castle on a cliff, overlooking the sea, and dies. With her face set to the wind, she leaves Sweden behind, bound for that castle.

With this combination of drama, history and the important romance, plus the manner of its execution and the name Greta Garbo, with her support, the exhibitor should concentrate his efforts on maximum results. The picture should not be considered to have sold itself without exhibitor effort, but with that effort, selling in dignified, emphatic style, it should be very much worthwhile. It deserves the best spot in any week.—AARONSON, New York.

Produced and distributed by MGM. Directed by Rouben Mamoulian. Produced by Walter Wanger. Authors, Salka Viertel and Margaret P. Levino. Screen play by H. M. Harwood. Dialogue by S. N. Behrman. Musical score by Herbert Stothart. Art director, Alexander Toluboff. Photographed by William Daniels. Film editor, Blanche Sewell. Release date undetermined. Running time 103 minutes.

CAST

Christina	Greta Garbo
Antonio	John Gilbert
Magnus	Ian Keith
Oxenstierna	Lewis Stone
Ebba	Elizabeth Young
Aage	C. Aubrey Smith
Charles	Reginald Owen
French Ambassador	Georges Renevent
Archbishop	David Torrence
General	Gustav Von Seyffertitz
Innkeeper	Ferdinand Munier

Fugitive Lovers

(MGM)

Drama and Comedy

First of the transcontinental bus stories, "Fugitive Lovers" carries quite an assortment of showmanship selling angles. Novel in premise, motivated by exciting action and suspense running all the way through, the picture mixes old fashioned dramatic hokum seasoned with comedy with a unique romantic set-up and tops off the combination with a picturization of the famous Colorado blizzard-bus rescue episode that won its youthful hero a trip to the White House.

"Fugitive Lovers" has the production, entertainment and name values which make up the good program feature for the regular rank and file patronage. In spirit, the show is an adventure yarn, the adventure diverting into three channels, differing in idea but all preparing the ground for the thrill climax. Thus a wide field of entertainment is covered, permitting many different ways in which to sell the picture.

Here's the plot. To escape the attentions of gangster Legs, showgirl Letty boards a California-bound bus. But Legs tags right along. Atmospheric sequences identify the other passengers and spot Withington in a gagging tipsy role. Passing through Eaton, Pa., a jailbreak brings in the first nerve-tingling thrill and brings the escaping convict, Porter, into the picture. The two fugitives are mutually attracted, and as the alarm is spread, Legs senses that Porter is the wanted man. Comedy relief contrasting the drama, Legs makes a hero of himself by dropping out of the competition. With every law agency set to get its man, the bus resumes its trip, with Porter mysteriously missing. In Colorado, a blizzard raging, detective Daly is sticking close to Letty. Porter appears. Warned of the trap, he and Letty steal the bus. Stalled in the snow drifts, he sacrifices his chance for escape by effecting the rescue of a busload of frozen school children, an act of heroism that wins him a pardon.

Old fashioned action that generates human interest and centers audience sympathy on the boy and girl is the picture's keynote. There are a few rough edges here and there, none of which, however, detracts seriously from the show's fundamental values. There's good romance to sell, and with Robert Montgomery and Madge Evans, two pretty good names with which to sell that quality. Also there are thrill, adventure and the new idea of a speeding bus locale. With Ted Healy and his stooges, there is comedy to talk about. Lastly there's heroism and sacrifice to intrigue interest.

The fact that the big punch occurs during a howling blizzard, with an atmosphere of numbing frigidity, should be smartly handled, particularly if the picture is shown during the winter months when climatic conditions in many sections might make audiences uninterested in a picture that would make 'em feel colder.

Play the picture on its own entertainment merits, making exploitation contacts with bus lines where advisable and ballyhooing the show with strong lines that elucidate the title. —MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, Lucien Hubbard. Screen play by Albert Hackett, Frances Goodrich and George B. Seitz. From an original screen story by Ferdinand Reyher and Frank Wead. Recording director, Douglas Shearer. Art director Arnold Gillespie. Interior decoration by Edwin B. Willis. Photographed by Ted Tetzlaff, A.S.C. Film editor William S. Gray. Running time 78 minutes. Release date, Jan. 5, 1934.

CAST

Porter	Robert Montgomery
Letty	Madge Evans
Withington	Ted Healy
"Legs"	Nat Pendleton
Daly	C. Henry Gordon
Babe	Ruth Selwyn
Three Julians	Larry Fine, Moe Howard, Jerry Howard

Eight Girls in a Boat

(Paramount—Rogers)

Drama

Woman appeal is the outstanding showmanship asset of this picture. It deals with the subject of a young woman who loved intensely and unwisely, a theme that usually stirs sympathetic responses in feminine hearts. While action, natural to pictures of this type, is impressive and slowly tempoed, drama and pathos accentuating the girl's fear, it is contrasted against a background of youthful gayety. The story is located in an exclusive Swiss girls' school, a setting not only permitting some beautiful photographic effects, but also making it possible to introduce the girls selected in Paramount's nationwide contest to portray naturally the atmospheric school, social and athletic life motivating the picture.

When Christa discovers she is going to have a baby, she shields her secret from everyone save her lover, David. A young science student, he not only is not in a financial position to marry, even though he wants to, but marriage would mean shelving his career. The girl cannot pour out her heart to her father. In private school practically all her life, she hardly knows him. Neither can the boy obtain her father's permission to marry.

In school the situation preys upon Christa; she can think of nothing but her baby. Cruelly disciplined in being forced to swim and dive

Proclaiming~

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An independent picture, to be sold individually.

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A Flash on a Smash
To Mr. and Mrs. Showman

Over the S. R. O. Network to America, Canada, England, Australia, South Africa and all Box Office Stations—

IN all my thirty-three years in the Picture Business--NEVER, at any time have I had anything to do--with the production or distribution of a picture that has had HALF the box office possibilities of "LEGAL HOLIDAY." It's THAT hot!--And YOU KNOW, I've handled some BIG ones!--For instance--Chaplin's "The Kid"--Mary Pickford's "Daddy Long Legs"--Norma Talmadge's "Smilin' Through"--Louis B. Mayer's "In Old Kentucky" and others too numerous to mention.

IN my opinion--"LEGAL HOLIDAY" is a BIGGER STORY--with INFINITELY GREATER EXPLOITATION POWER--than anything in the last five years! MORE preparation is going into the production of "LEGAL HOLIDAY"--the AGGRESSIVE co-operation and ENDORSEMENT of POWERFUL organizations whipping PUBLIC OPINION to a WHITE HEAT--are enough to ENTHUSE any Showman who knows what they mean.

THIS is ONE picture, Boys--that is conceived by a SHOWMAN for SHOWMEN--NO detail will be neglected--a BOX OFFICE SMASH to awaken the Industry--

BEST OF ALL--it is the kind that will BE SOLD TO YOUR AUDIENCE IN ADVANCE--your FIRST DAY'S BUSINESS will be ENORMOUS--and--it will make GOOD and keep 'em COMING! The STORY and CAST will take care of THAT--we HONESTLY believe we're making--and YOU'RE reading--BOX OFFICE HISTORY--right NOW!

REMEMBER the title, "LEGAL HOLIDAY"--it will be a real LEGAL HOLIDAY for you when you play it.

(Signed) J. D. Williams

DISTINGUISHED PICTURES CORPORATION
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J. D. WILLIAMS, Night Address
Edison Hotel, 47th St., West of B'way.

by Hanna, athletic instructor, she reveals her secret. The girls rally to her aid. All want to do everything possible to make her path easier. At first incensed toward David, they listen to his plea and when they know he is sacrificing his own ambitions to marry Christa they are sure her future will be happy.

In many ways, save that it skips the stark realistic melodrama, "Eight Girls in a Boat" is comparable to "Bondage."

Several different media may be adapted. In creating feminine curiosity, lines that suggest the human dramatic atmosphere of the picture should be thoughtfully selected inasmuch as story value rather than name power is the best interest creating asset. While the title is hardly expressive of the individual theme, it should be utilized to the limit in capitalizing the advance publicity surrounding the picture in connection with the nationwide talent search.

Because of the picture's personal nature, intimate yet not too daring, it might be a good idea to adapt a direct mail letter or postcard campaign among women patrons and use the telephone to supplement this and newspaper advertising.—McCarthy, Hollywood.

Distributed by Paramount. A Charles R. Rogers production. Producer, Charles R. Rogers. Directed by Richard Wallace. Screen play by Casey Robinson. From the story by Helmut Brandis. Adaptation, Lewis Foster. Music by Arthur Rebner and Harold Lewis. Lyrics by Sam Coslow. Musical Adaptation Nathaniel Finston. Photographed by Gilbert Warrenton, A.S.C. Sound Earl Hayman. Art director David Garber. Running time, 78 minutes. Release date, Jan. 5, 1934.

CAST

Christa Storm	Dorothy Wilson
David Perrin	Douglas Montgomery
Hanna	Kay Johnson
"Pickles"	Barbara Barondess
Frau Kreuger	Ferike Boros
Storm	Walter Connolly
Paul Lang	James Bush
Smallman	Colin Campbell
Hortense	Peggy Montgomery
Elizabeth	Margaret Marquis
Bobby	Marjorie Cavalier
Mary	Virginia Hall

East of Fifth Avenue

(Columbia)

Drama

In this one-set picture all the action takes place within the confines of a boarding house somewhere "east of fifth avenue," in which love and hate, drama and comedy, gossip and secrecy have their vital share in shaping the lives of people, plain, ordinary people.

Though the film is not strong in cast names of selling caliber, the picture has for sale an interesting theme satisfactorily handled. Wallace Ford, Dorothy Tree and Mary Carlisle have the leading roles, though the honors for performance and characterization rest virtually with Walter Connolly and Louise Carter, as his wife. Walter Byron, in a subordinate role, may be familiar as a name.

Concentration on the theme and the complications which revolve about this focal point of several lives, should be the point of attack for the showman.

In the house are Ford, young fellow with a strong instinct for the ponies; Miss Carlisle, onetime sweetheart about to have a child, it is understood, with Ford the unwitting father; Connolly and Miss Carter, elderly couple, planning a golden anniversary party, treating Miss Carlisle as a daughter, hoping to return to a cottage in England; Byron, would-be poet, who talks and thinks in flowery terms, and sundry others. Bits of comedy by-play, often amusing, run through the development of the story, relieving the drama. Ford returns after a lengthy absence, stunning Miss Carlisle with a wife, Miss Tree, baby-talking blonde.

The elderly couple offer to take her with them to England, but she refuses to go, planning to stay and see it through. The happy-go-lucky Ford is in need of money to appease his wife, who meanwhile is leaning considerably in Byron's direction. Miss Carlisle gets him the money, borrowing it from the elderly couple while Connolly is out and Miss Carter asleep. Connolly finds the note, pockets it, and goes out. When Miss Carter wakens, she finds the money gone, collapses and dies of a heart attack. The devoted husband commits suicide to be with her. Their deaths are announced at the party when they fail to appear. Miss Tree has gone with Byron and the money her husband won, and Miss Carlisle and Ford conclude the film in the expected fashion.

The idea of a single setting in a boarding house, recounting the tragedy and comedy in lives of several persons, offers an opportunity for active selling with numerous catchlines clearly apparent from the nature of the story. It is adult material, and should be acceptable in any midweek spot.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Albert Rogell. Assistant director, Arthur Black. Story by Lew Levenson. Screen play by Jo Swerling. Photographed by Benjamin Kline. Sound engineer, Clifford McNally. Film editor, Richard Cahoon. Release date, October 20, 1933. Running time, 76 minutes.

CAST

Vic	Wallace Ford
Kitty	Dorothy Tree
Edna	Mary Carlisle
Lawton	Walter Connolly
Dr. Morgan	Willard Robertson
Baxter	Walter Byron
Mrs. Lawton	Louise Carter
Gardner	Lucien Littlefield
Mrs. Conway	Maude Eburne
Cronin	Harry Holman
Lizzie	Fern Emmett

Dassan

(First Division)

Travel Subject

There is considerable novelty and a chuckle or two in this subject, devoted entirely to the activities of the almost-human appearing yet amusing inhabitants of an island somewhere off the coast of Africa. It is entirely a private domain, occupied solely by penguins, millions of the creatures, living, loving, fighting, playing before the camera of Cherry Kearton. Mr. Kearton, naturalist and explorer, the producer of the subject, is also listed as the cameraman, and the narrator.

The film, as seen with "Throne of the Gods" in New York, was only 36 minutes in length. It is also available, however, in a running time of 51 minutes, making possible its employment as either a long short-subject or a short long-feature.

The subject opens as the ship approaches the island, the men landing on the long, flat sandy beach near which the penguins make their perpetual home. Interesting are the intimate views of the lives of the amusing creatures. A novel and clever method of description is employed when Mr. Kearton sits on a rock before a tremendous gathering of the penguins while one stands away from the group, appearing to be conversing with him. Mr. Kearton announces that he is taking notes of the penguin's story of the annual migration of the creatures, via the sea. On the screen are closeups in handwriting of the notes Mr. Kearton is supposed to be taking describing the animals "visited" by the migrating penguins, while following pictures show them in the haunts of other beasts. Strangely enough, no matter how far they may travel, the penguins never fail to find their way back to their own home island.

Amusing are the scenes of the penguins playing with barking sea lions in and out of the water, and obviously enjoying themselves hugely. The small animals are incredibly fast when swimming under water and are able to stay under for a considerable length of time. During the migration the small penguins reach the island of the king penguin, the comparison being an interesting one, in size and body striping. The use of "Penguin Island" parenthetically would be advisable at the same time making clear that it is not a screen adaptation of Anatole France's famous work. This should be an entertaining subject for children, schools consequently presenting a selling opportunity for the exhibitor.—Aaronson, New York.

Produced by Cherry Kearton. Distributed by First Division. Photography and narration by Cherry Kearton. Release date, December 22, 1933. Running time, 36 minutes.

Throne of the Gods

(First Division)

Travel Record

Dr. Dyhrenfurth noted explorer with a particular bent for climbing inaccessible mountain peaks the world over, conducts the audience of the screen through the preparatory trip and the actual ascent of one of the highest peaks of the Himalayas. Lowell Thomas, noted commentator, renders the accompanying narrative in able fashion.

The film was seen in New York as a companion piece on the same bill with First Division's "Dassan." The "Throne of the Gods," though shown in this instance in 55 minutes running time, is also available in 39 minutes as a lengthy short subject.

Preliminary to the actual scenes of the ascent, the picture depicts scenes here and there en route to the base of operations. Covered sketchily but in interesting travel fashion are Bombay, Calcutta, Delhi, the Ganges, the Suez Canal. Interesting is the material concerning the natives on the bleak steppes of Tibet, with intimate views of the famous Tibetan monks with their strange customs and wild ceremonial dances.

The expedition toils its tortuous way through the foothills before it reaches the point from which the actual climb is to begin. Three small groups of men begin the great effort, fighting their way to the summit, facing the obstacles of fierce winds, uncertain footing. A landslide takes its toll of one guide, and blocks the way. Slowly the group turns about, searches, and finds, another way up and begins again. Attainment of the summit brings the picture to a conclusion.

Featured are numerous high spots of interest, including the accident in which Dr. Dyhrenfurth's wife slips into a crevice, hangs dangerously at the end of a rope to which her husband clings, until she is drawn to safety. There is thrill and drama inherent in the pictures of the ascent, and some general interest of the travelogue variety in the preliminary shots.

Schools might well be drawn to give support to the film for its value as educational material, entertainingly presented.—Aaronson, New York.

Produced by Dr. Dyhrenfurth. Distributed by First Division. Narrator, Lowell Thomas. Release date, December 22, 1933. Running time, 55 minutes.

His Double Life

(Paramount)

Comedy-Drama

For the exhibitor selling this picture there is unquestioned capital to be made of the return of Lillian Gish to the screen. There must be innumerable patrons who will recall the great days of Miss Gish, and sufficient interest should easily be aroused in her appearance in a talking picture. In addition there is the facile, entirely attractive cleverness of Roland Young, currently appearing in a "hit" on the New York stage.

The film, adapted from Arnold Bennett's novel, "Buried Alive," and the stage adaptation of that narrative, "His Great Adventure," is the first to come from the new Eastern production venture of Eddie Dowling, and was directed by Arthur Hopkins of the stage and William DeMille. These facts, in some situations, may well make for valuable selling lines. The individual exhibitor will be the best judge of that.

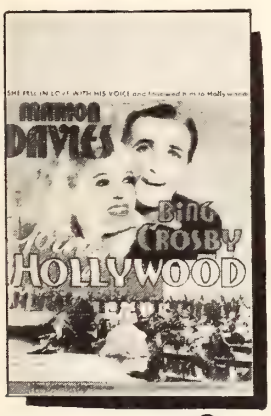
Not to be taken too seriously at any stage, the story is one of affable entertainment. It is attractive, good humored and lively in a mild, amusing manner, never growing very exciting but extremely well done, especially by Mr. Young and Miss Gish. The combination of the two appears to be an extremely happy one, with both in the type of role at which they always have been so expert.

The film opens in a picture gallery in London, with enthusiastic patrons of the arts exam-

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use this window Card – this herald!







Play these songs, Record tie ups – Radio



"Going Hollywood" is typical of

Metro-Goldwyn-Mayer

ining the works and establishing the fact that the painter, Priam Farrel, has never been seen, is physically unknown, being a shy, diffident man whose greatest horror is publicty. Almost slipping into a marriage, Young and his valet open their old home in London. The night they arrive, the valet is taken ill, and before Young can correct the situation, the valet is taken for Farrel, he for the valet, and news of the death of the great artist is broadcast over the world. Young meanwhile has met Miss Gish, a patient, spinsterish woman with whom the valet had been corresponding with matrimonial intent. They get along decidedly well.

Young, in a delightfully amusing scene, attends the funeral of his valet, being buried in Westminster Abbey as Priam Farrel, and there is nothing Young can do about it, for no one will believe him. He is still Henry Leek, the valet. He and Miss Gish are married, settled and happy, until Young begins to paint again. His former dealers, who had never seen him, recognize his work, and when a lawsuit pertaining to the authenticity of the paintings, sold as Farrels, comes up, Young is forced to appear in court, in another amusing scene, and prove himself the great artist. Escaping from court, the two take ship for a country where perhaps he is not known.

It is highly enjoyable comedy drama, without pretentiousness, done well and with two excellent names heading the cast. The exhibitor may well promise amusing light entertainment, and should make the most of the reappearance of Miss Gish, supported by Roland Young. The situation, with Young retiring and shy, accidentally masquerading as his own valet, while the valet is buried in the Abbe as the great artist, should offer all sorts of opportunity for smart selling of an intriguing sort.—AARONSON, New York.

An Eddie Dowling Production. Distributed by Paramount. Directed by Arthur Hopkins and William De Mille. Supervised by Ben Jacksen. Based on Arnold Bennett's novel, "Buried Alive," and its stage adaptation, "His Great Adventure." Screen play by Arthur Hopkins and Clara Beranger. Photographed by Arthur Edeson. Recording engineer, Joseph Kane. Film editor, Arthur Ellis. Release date, January 12, 1934. Running time, 68 minutes.

CAST

Alice ..... Lillian Gish
Priam Farrel ..... Roland Young
Duncan Farrel ..... Montague Love
Oxford ..... Lumsden Hare
Mrs. Leek ..... Lucy Beaumont
Witt ..... Charles Richman
Leek Twins ..... Oliver Smith, Philip Tonge
Henry Leek ..... Roland Hogue
Lady Helen ..... Audrey Ridgewell

Enlighten Thy Daughter

(Exploitation)

Drama

In the nature of a treatise on the necessity of parents bringing to the attention of their daughters at a reasonably early age the "facts of life," "Enlighten Thy Daughter" was produced by Louis Weiss.

The theme, one crowded with potentialities of danger from the exhibition standpoint, is handled with a measure of restraint, avoiding many of the pitfalls with particular care.

Herbert Rawlinson heads the cast, and is the exhibitor's best name among the players. Wesley Barry, one time child star, is known perhaps, but his role is too unimportant to warrant any conspicuous billing.

In the exploitation of the title, which actually is, with its implications, the picture's chief selling point, care should be exercised that it is not made to imply anything off-color—there is nothing of the kind in the product. Let the title indicate exactly what the film is, a picturization of the dangers that lie in wait for the unwary young girl, unschooled in even an elementary knowledge of what she should know, and what she should avoid in her social contacts. It is suggested that a screening should enable the exhibitor to be in a better position to know what he may do with the film from the selling standpoint, and whether or not club and women's groups in his community might be contacted profitably for their support.

Beth Barton and Miriam Battista are the two schoolgirls about whom the story is woven. Home from school, Miss Battista finds her father, a reformer, about to lecture on children's morals, her mother about to attend a bridge. She goes to the home of her cousin, Miss Barton, whose father is the wise doctor of the narrative. When a wild school chum invites her out for the evening, she meets Edmund MacDonald, wealthy boy. She falls in love with him, and as the result of an accident, they spend the night together. The inevitable happens, and meanwhile MacDonald has met the cousin, asked her to marry him, and been accepted.

Miss Battista's mother asks Rawlinson, the doctor, to see the girl, and he discovers the truth. He urges MacDonald to do the right thing, the boy refuses, and the doctor forces the girl to tell her mother. She does, takes poison, and dies. The concluding scene finds five persons in a living room in various poses of mourning, when the young brother of Miss Barton, who had had an affectionate regard for Miss Battista, enters with the announcement that he has just killed MacDonald.

The picture can be sold for its theme, with care in selling the title, and may be brought favorably to the attention of clubs and similar organizations for the lesson value it may be said to contain. Somewhere in a midweek spot would be the best playing position.—AARONSON, New York.

Produced by Louis Weiss. Distributed by Exploitation Pictures. Directed by John Varley. From the story by Ivar Abramson. Adapted by Arthur Hoerl. Additional dialogue by Bob Lively and Betty Laidlaw. Photographed by William E. Miller and Nicholas J. Rogalli. Musical score by Lou Herscher. Film editor, Patricia Rooney. Release date, January 15, 1934. Running time, 80 minutes.

CAST

Dr. Richard Stevens ..... Herbert Rawlinson
Ruth Stevens ..... Beth Barton
David Stevens ..... Charles Eaton
Alice Stevens ..... Claire Whitney
Gerald Winthrop ..... Edmund MacDonald
Daniel Stevens ..... Russell Hicks
Ethel Stevens ..... Ara Gerald
Lillian Stevens ..... Miriam Battista
Stanley Jordan ..... Jack Arnold
Margie ..... Eunice Reed
Wes ..... Wesley Barry
Mrs. Crosby ..... Audrey Maple
Mrs. Grainger ..... Lillian Walker
Dr. Palmer ..... Robert Emmett Keane

The Sin of Nora Moran

(Majestic)

Drama

A method of treatment which makes for something of a "no beginning and no ending" complication, brings about almost automatically an exhibitor problem in the selling of this picture. It is throughout weighty drama of the more tragic sort, with the few spots of humor interjected doing very little in the matter of relieving the tenseness of the story.

The narrative flits from one set of situations to another and from one period of time to another, with great rapidity, making it difficult to comprehend any sure directional flow in the film. It is meant to be the recounting of the high-lighting episodes of a girl's life as she is being prepared for the electric chair for murder. Exploiting it from that angle, of the doomed girl's "re-living," is the most feasible attack for the exhibitor.

The cast has several familiar names, without any outstanding personalities. The best selling names are Zita Johann, Alan Dinehart, Paul Cavanagh, and perhaps John Miljan and Cora Sue Collins, the child, though both these have but minor roles. It is apparent, then, that selling the film must mean concentration on the dramatic aspects of the story, with catchlines built around the story's central theme and situations.

Early in the film is found the overlapping situation of Miss Johann in the death cell for the murder of a circus entertainer, and Dinehart, district attorney, confronted in his office by an angered woman, the wife of the governor, Cavanagh, and threatening exposure of the governor for certain letters, addressed to him, and apparently coming from some woman. Dinehart, attempting to soothe her, begins to recount the story of the girl, Miss Johann. The film from that point in impressionistic sequence, flashback and straight manner, conveys that story, flashing again and again to the death cell, with occasional pickup of Dinehart's voice, and coming several times, and at the conclusion, to Dinehart's office again.

Pieced together, the story is of Miss Johann, adopted by the Morans when an orphaned child. They die, she studies for stage dancing, goes to a circus, is annoyed by Miljan, a performer. Leaving the circus, she meets Cavanagh, then being groomed for governor, they fall in love and he establishes her in a home, no questions asked. Dinehart interferes, the girl lies to save Cavanagh's career, Miljan enters and in a fight Cavanagh kills him. She persuades him to leave, Miss Johann and Dinehart attempt to dispose of the body, but she is apprehended. She keeps the secret for love of Cavanagh, is convicted, and he is persuaded not to pardon her when she is sentenced to die. A letter which Dinehart reads to his sister tells of Cavanagh's last minute attempt to save her, too late. Cavanagh is seen committing suicide. A time lapse between the suicide of Cavanagh and his wife's knowledge of it, is left unexplained.

It is a difficult picture to sell, having comparatively little action and relieving humor, the story being weighty tragedy. The dramatic aspects of the story and the cast for what it may be worth are the best selling points. It is for adults, of course.—AARONSON, New York.

Produced and distributed by Majestic. Directed by Phil Goldstone. Story by Willis Maxwell Goodhue. Adaptation by Francis Hyland. Photographed by Ira Morgan. Recording engineer, Earl Crain. Film editor, Otis Garrett. Release date, December 13, 1933. Running time, 65 minutes.

CAST

Nora Moran ..... Zita Johann
John Grant ..... Alan Dinehart
Gov. Crawford ..... Paul Cavanagh
Paulino ..... John Miljan
Mrs. Crawford ..... Claire Dubrey
Mrs. Watts ..... Sarah Padden
Father Ryan ..... Henry B. Walthall
Nora as child ..... Cora Sue Collins
Mrs. Moran ..... Aggie Herring
Mr. Moran ..... Otis Harlan

Mickey's Minstrels

(Columbia-Darmour)

Fast-moving and Novel
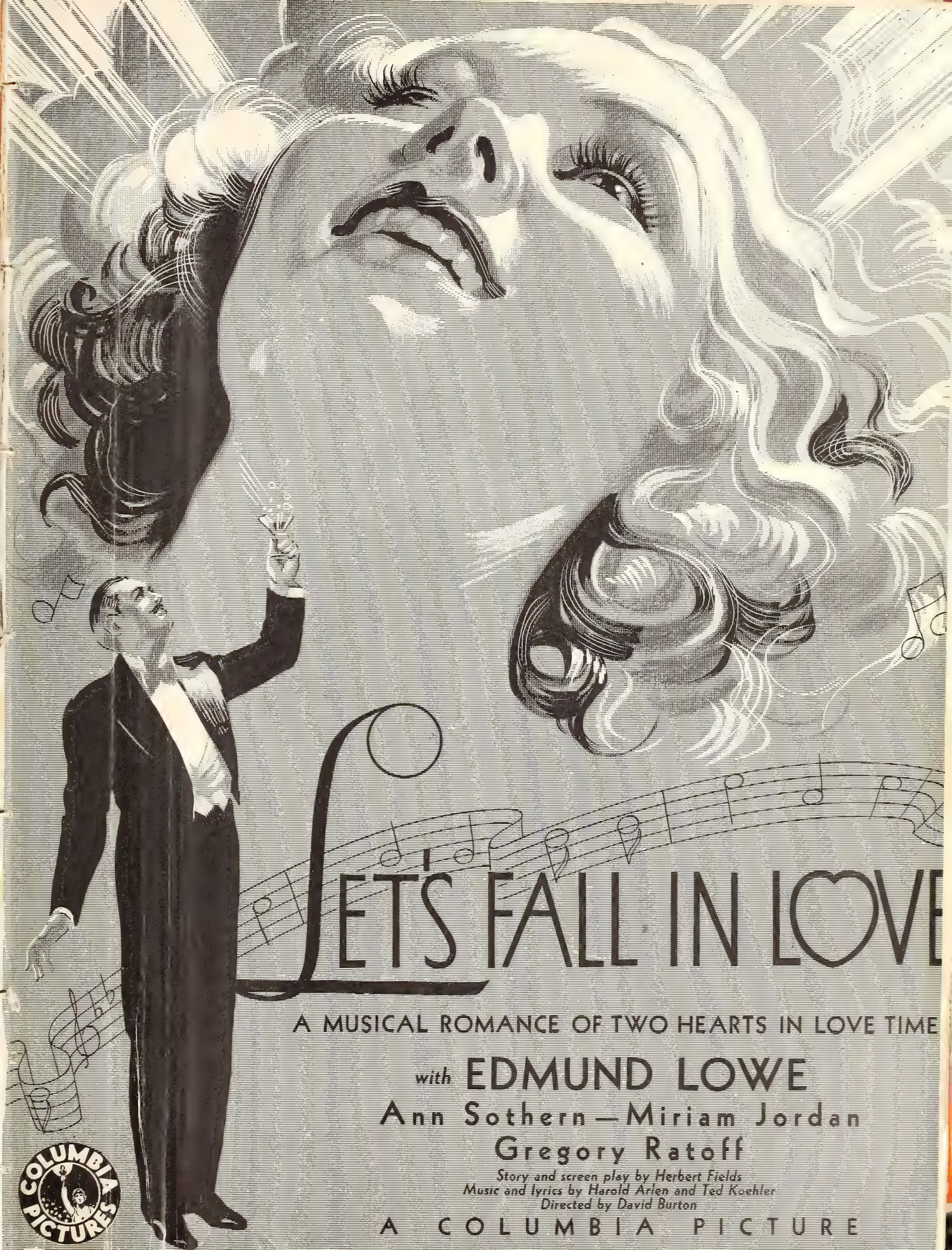
Forced to raise $10 in payment for Stinky Davis' pup which their own trained dog sold, Mickey McGuire and his gang first put together a hand-organ and follow this with an ensemble appearance at an amateur show to raise the dough. With Billy Barty dressed as a monkey, and a phonograph in a radio cabinet providing the gag idea for the first episode, the gang's experiences provoke dozens of laughs. The situation is topped by a run in with regular organ grinder which results in the contraption being wrecked as only $5 is in the payoff fund. Entering amateur night contest, gang stages condensed minstrel show, after the cocky Stinky and the tough organ grinder get the old-fashioned hook, to win first prize. Short is fast moving and novel. It's okay for the regular youngsters and carries plenty of bouncing fun to amuse the adults. Should fit in well on any program and be particularly valuable in connection with feature films that lack juvenile appeal as a balancing medium.—MCCARTHY, Hollywood.

Giant Land

(United Artists)

Excellent

One of the latest, and a lively, amusing cartoon, this finds Mickey Mouse in the land of the beanstalk and the hungry giant. Extremely clever and amusing are the pictures of Mickey, caught in the giant's mouth, frantically dodging peas sliding off a knife, and the rush of water which nearly drowns him as the giant takes a drink. He escapes and cuts down the beanstalk, sending the giant to China. The youngsters should get a real kick out of it, and the adults will enjoy it equally.—Running time, 7 minutes.


LET'S FALL IN LOVE
A MUSICAL ROMANCE OF TWO HEARTS IN LOVE TIME
with EDMUND LOWE
Ann Sothern—Miriam Jordan
Gregory Ratoff
Story and screen play by Herbert Fields
Music and lyrics by Harold Arlen and Ted Koehler
Directed by David Burton
A COLUMBIA PICTURE
COLUMBIA PICTURES

GET THE KIDS, SAYS MIX

And Western Star, With Zane Grey, Sets Out to Corral Them With Own Rodeo and Film Unit

by AL FINESTONE
Kansas City Correspondent

Tom Mix, with a sublime faith in the popularity of westerns as entertainment, is striking out on his own in a venture that will take him over the country half of the year and keep him occupied with a film producing company the rest of the time.

The colorful screen cowboy reveals ambitious plans. For the last two and a half years he has been busy perfecting a road-show unit for outdoor exhibitions and theatres. Now he plans to include this in an extensive organization, which will call for eight or ten units traveling by motorized caravan, offering "wild west" entertainment at fairs, rodeos and in picture houses. If a circus is demanded, that, too, will be available, as Mr. Mix will have enough cowboys, Indians and specialty entertainers to provide a full-fledged circus. The nucleus is already intact; part of it is the "Tom Mix Round-up," now touring RKO theatres in the Middlewest. By fall Mix expects to have the entire enterprise perfected.

Zane Grey To Write the Stories

Figuring importantly in his plans as part of the organization will be production of features with the flavor of the hard-riding, rough-and-tumble, action-full westerns of the silents. The first was to be in work late this year, he said. Zane Grey will write the stories and Mix will star. The two will be partners in the producing company, making four or five feature westerns a year for independent release. They may establish their own state rights exchanges.

Mix's 60,000-acre ranch in Arizona will be utilized for exteriors and a Hollywood studio will be leased for interior scenes. Negotiations are well advanced, he said. Mr. Mix will supervise his own productions, but an assistant producer now with a large studio will be a member of the executive staff.

The veteran of the range chafes under inactivity and confesses to a scorn for indolence. He intends to keep busy the year 'round. In the spring he will go out with his cowboys, Indians and horses, and after exhibiting in theatres and at outdoor shows, will return to his ranch in the fall and turn out pictures for "the kids and grownup kids," as he terms his audience. The equipment and personnel thus will be constantly at work. His props are so built that they can be broken down, transported and assembled on tour.

Blames Loss of Taste

"You've got to bring the kids back to the theatre," he said. "In the days of the silents, the youngsters flocked to the picture shows because they presented the type of entertainment that appealed to them. And the kids brought father and mother.

"Now it's all changed. In the place of wholesome stories, decent romance and clean action, the screens are glutted with sex and sophistication that no parents want their children to see. The theatre has lost its hold by ignoring the tastes of its best customers. It is neglecting the coming crop of patrons."

Dialogue will be used sparingly in Mix's pictures—just enough to carry the story.

"I've had a hard fight trying to keep my roles clean," the star explained. "They've wanted me to rob banks, steal horses, hold up stage coaches, get drunk, cheat at cards, smoke and do other things I didn't think I should do."

Rejected Serial Contract

Mix said not long ago he was offered $50,000 for 17 days' work in a serial. He rejected the contract, he said, because he was afraid the producer would jeopardize his screen character.

"New York-bred directors and supervisors know New York and little else," he commented. "They haven't been around, haven't lived. That is why they wanted me to do things that never should be done by a hero in a western. That is the reason for some of the ludicrous situations in pictures, insisted upon by men who don't know what it's all about."

When he was making westerns for major companies, Mr. Mix said, budgets were set at approximately $200,000, but, he declared, so much was wasted on preparation and incidentals and "the Hollywood habit of calling in three or four writers to revamp the script," that by the time shooting began, the original sum usually had been whittled down to $50,000 for actual production, and a presentable picture had to be turned out for that amount.

Preliminary plans for the company include also a series of educational shorts on "wild west" subjects.

Erpi Wins Point In Theatre Suit

Charges of invalidity of Electrical Research Products' standard theatre license agreement because executed in pursuance of a conspiracy between American Telephone and Telegraph, Western Electric Company and Electrical Research Products to create a monopoly in the sound reproducing business have been held to be immaterial and unresponsive to a suit brought by Erpi to recover sums due under such contract.

Iowa District Judge Smyth so ruled in granting Erpi's motion to strike such charges from the defense in the case of Erpi against M. L. Dickson, operating the Temple Theatre, Mount Pleasant, Iowa.

RCA Victor Promotes Jones

Harry W. Jones has been appointed sound supervisor of all RCA Victor's film recording operations in New York. Mr. Jones was formerly sound engineering advisor to Photopone sound licensees in New York and Hollywood.

Upholds Theory In R C A Suit

The recent decision of the United States circuit court of appeals in the suit against Radio Engineering Laboratories for infringement of the DeForest "feed-back" patents is, in effect, an adherence to its position that this basic invention was made by Major Edwin H. Armstrong, rather than by Dr. Lee DeForest, according to an announcement from the Radio Corporation of America recently. In the earlier litigation in this circuit the DeForest Company was held to infringe a patent issued to Major Armstrong in 1914, which was owned by Westinghouse.

"The decision of this court seems in sharp conflict with the decisions of the Court of Appeals of the District of Columbia and the Court of Appeals of the Third Circuit, each of which has held that DeForest is the originator of the feed-back invention," the statement declared. "Although the Supreme Court of the United States confirmed the decision of the Third Circuit, the majority of the judges of the Second Circuit are now of the opinion that in its affirmance the Supreme Court did not decide on matters of fact, but held its decision to matters of law peculiarly applicable to interference suits."

It is anticipated that the Supreme Court, if requested, will grant a petition for a writ of *certiorari* and thereby clarify the situation so that owners of the respective patent rights and the radio industry may know how to deal with conflicting decisions.

Majestic To Continue Its Own Production

Majestic Pictures definitely will continue the production of its own pictures, according to a statement issued last week by Herman Gluckman, president. In addition to this the company also will continue to distribute nationally through its own franchise holders.

Mr. Gluckman said that a successor to Phil Goldstone, who recently resigned as production chief of Majestic, will be named shortly after the New Year. Meanwhile, Mr. Goldstone, in Hollywood, announced his resignation from the Independent Motion Picture Producers' Association, declaring that henceforth he would confine his activities to the production of pictures for major company distribution.

United Newsreel Sets 20 One-Reelers for '34

United Newsreel announced this week it would release 20 one-reel pictures through state rights exchanges. Of this number, 13 will be entitled "Broadway Gossip" and the remaining seven, "American Explorers."

The exploration series will have as its various subjects such important American cities as Boston, Philadelphia, Washington, New Orleans, New York, Chicago and Los Angeles.

Reiner Joins MGM

Manny Reiner, formerly with Warner, has joined the advertising department of MGM, at the home office.



WE WANT CANTOR

WE WANT CANTOR

yes sir, (say thousands of successful showmen) when we book a Cantor picture we want a trailer with actual scenes of Cantor doing his stuff . . . voice, manner, personality . . .

and when we book a picture with any of those bright boys and girls with marquee names and marquee personalities we want actual scenes and actual dialog from the picture itself because . . .

that's what sells pictures and that's what you get in samplevue trailers from

NATIONAL SCREEN SERVICE

. . . they sell the show with showmanship

WHEN THOUSAND OF THE INDUSTRY MET



Breaking virtually every record for attendance at a motion picture industry gathering, more than 1,000 men and women, representative of every branch, crowded into the grand ballroom of the Astor hotel, New York, last Thursday, for the Christmas luncheon meeting of the Associated Motion Picture Advertisers.

With John C. Flinn, AMPA's president, in the chair, the proceedings were marked by speeches, music and other entertainment. Pleas for contributions to The Film Daily Relief Fund were made by Will H. Hays, Eddie Cantor, Louis Nizer, Cecil B. DeMille and Mr. Flinn.

Mr. Hays also voiced a note of optimism when he declared that the industry's employment had returned to its 1929 level with a total of 300,000 now working in various industry branches.

Referring specifically to the Film Daily's conduct of its Relief Fund, and at the same time paying a tribute to John W. Alicoate, publisher and editor of the paper, Mr. Hays declared that the Fund is so well established as to make it unnecessary to organize an industry relief fund in the East such as exists in Hollywood, which organization, he said, raised $150,000 last year.

It was pointed out that Film Daily's fund, established in 1927 to care for indigent members of the industry during the holiday season, had collected $4,300 last year and, through its efforts, not only had helped to relieve the financial condition of men and women in the industry who had known better times, but also, through its administration, had been successful in obtaining employment for several of these.

Music entertainment was provided by Tommy McLaughlin and Little Jack Little, radio stars, and Mario Chamlee of the Metropolitar Opera as well as Isham Jones and his band.

A group picture of the entire gathering, made by Drucker and Baltes, may be had for $1, either from the Film Daily Relief Fund, 1650 Broadway, New York, or Martin Starr, International Beauty Pageant, 729 Seventh Avenue, New York. Half of the proceeds from each picture sold is going toward the fund.

Mr. Flinn's Committee on Arrangements for the luncheon was composed of Marvin Kirsch, Film Daily; Bert Adler, Fanchon and Marco, and Paul Benjamin, National Screen Service.

AT THE AMPA'S BIG CHRISTMAS PARTY



14 Exchanges Sign Superior's Westerns

Fourteen exchanges have contracted for the sale of Superior Talking Pictures' Buffalo Bill, Jr., and Buddy Roosevelt western releases, according to an announcement from the company last week.

Among the exchanges which will distribute the series are: Arthur Greenblatt, Inc., New York City; Amity Exchange, Charlotte; F. F. Goodrow Attractions, New Orleans; Mayfair Pictures Corp., Atlanta; Square Deal Film Exchange, Oklahoma City; Adams Film Exchange, Dallas; Jerry Abrams Film Exchange, Chicago; Capital Film Exchange, Indianapolis; Century Film Corp., Boston; Monogram Pictures Corp. of Ohio, Cleveland; Monarch Pictures Corp., Pittsburgh; Masterpiece Film Attractions, Philadelphia; Trio Productions, Washington, D. C., and S. M. Berger & Co., New York City.

Among those seated at the speakers' table at the AMPA's party were:

E. W. Hammons
Geo. J. Schaefer
Ned Depinet
Ed Kuykendall
Martin Quigley
Maurice Kann
Jack Alicoate
P. S. Harrison
J. J. McCarthy
Maurice MacKenzie
Louis Nizer
A. S. Friend
Herman Robbins
Major Edward Bowes
Herbert Yates
Will H. Hays
Nellie Revell
Julius Tannen
Nathan Burkan
Robert Gillham
Ralph A. Kohn
Tony Canzoneri
C. B. DeMille
Boris Morros
Harry Hershfield
Arthur B. Graham
Eugene Zukor
C. C. Pettijohn
Robert Sisk
Sophie Tucker
Chas. E. McCarthy
Arthur Whyte
Rex Beach
Colvin Brown
Jack Cohn
Harold B. Franklin
W. Ray Johnston

Schwartz Again Heads Cleveland Exhibitors

Ernest Schwartz was re-elected to the presidency of the Cleveland Motion Picture Exhibitors' Association last week. Albert E. Ptak was re-elected vice-president, and John Kalafat was re-elected treasurer. They and G. W. Erdmann, secretary, were elected to fill the expired terms on the directorship of Meyer Fischer, Morris Berkowitz and M. B. Horwitz.

Warner Club Banquet Is Set for January 20

The fifth annual banquet and ball of the Warner Club will be held at the Waldorf-Astoria, New York, on Saturday evening, January 20. Arrangements for the affair are being handled by Al Schwalberg, president, and Harold Rodner, managing director of the club.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 204.—(A) Just what is meant by focal length as applies to a simple lens? (B) You are handling a complicated optical system. Surely you should understand lenses at least fairly well. So tell us just what is a 6.25-inch diameter, 6.50-inch focal length plano-convex lens and exactly why is it 6.50 focal length? (C) Tell us why a condenser lens used in ordinary projection work cannot be made to focus its light beam to a point. (D) Could the lens focus the beam to a point if it were properly corrected?

Answer to Question No. 198

Bluebook School Question No. 198 *was: (A) What is the first element of the projector optical train, and what are its functions? (B) What is the second element of the projector optical train, and what are its functions? (C) What is meant in optics by the term "perpendicular," as when it is said an optical axis is perpendicular to the screen surface? (C) Explain why (a) a light ray passing through both surfaces of a lens perpendicular to it will not be bent or "refracted"; also (b) what, if any, light losses will be sustained by such a ray?*

The following made good, approximately: C. Rau and S. Evans; D. Danielson; G. E. Doe; P. Gaeth, Jr.; J. Wentworth; K. Dowling; H. Edwards; W. Ostrum; W. Lemke; H. H. Menefee; L. Vanbuskirk and E. Kroll; R De Totto; C. Cummings and T. Kelley; T. Van Vaulkenburg; E. Rymer and B. L. Tanner; S. Carberry; D. L. Sinklow; G. Tinlin; R. S. Conrad, H. E. Daniels, R. K. Hart and L. Biello; S. Neilson; H. D. Schofield; D. N. Anderson and H. May; C. D. Carmody; G. Farmann; W. and S. F. Love; P. L. Lathrop; R. Suler and R. Wheeler; T. H. and J. N. Williams; D. Little and J. H. Rathburn; G. Bagby; O. L. Evans; G. S. Bowers; D. L. Howard; R. McDonald; M. Scully and P. L. Wheeler; B. Doe; R. H. Patterson and L. H. Danville; H. Schontz and T. R. Richards; D. C. Coates; L. Hutch and D. Goldberg; H. B. Roth and A. Sarno; G. Johnson and N. T. Kane; P. Jackson and B. Diglah; D. L. Mason and J. T. Ballinger; D. U. Granger; O. L. Daris and M. Simms; P. R. Dual; N. C. Nellinger and H. Pitchkey; N. Williams and R. S. Allen; P. H. Harrison and G. H. Henderson; L. Jones; L. D. Stellegos and G. Wayne; B. L. Stephens; S. Peterson and D. R. Bainbridge; P. Conforti and C. F. Davis; E. F. Griffin and C. Abrams; T. L. Edwards; K. Irwin; B. Ilers; T. L. Albert and R. Leroy; F. T. Darnella; H. C. Lake; D. R. Peters and D. Holler; H. C. Lake; M. J. Conroy.

The answer to Section A of our Chicago friend, G. E. Doe, has been selected as much the best. He says, "The question might be interpreted more than one way. I believe that literally the light source might truly be termed the first element of the train, though probably that is not what F. H. had in mind when the question was asked. In an optical train using a two-lens condenser, the collector lens would be the first truly optical element. Its function is to collect as much of the light as is possible and to deliver it to the converging lens, all except a small outer margin if the two lenses have equal diameter, or all if the converging lens has a greater diameter than the collector has, this latter for the reason that the collector sends forward, not a parallel, but a diverging beam (see Figure 40 in the Bluebook). If the light collector is a mirror, then it undoubtedly is the first optical element in the train. Its function may be to collect light and reflect it either back in a converging beam to the spot at the projector aperture, or in a parallel beam to a thin, wide diameter condenser, which in turn converges it to the spot.

"Or again, the first element might, broadly speaking, be considered as the condenser as a whole, the function of which is to collect the light and to converge it into a spot at the projector cooling plate and aperture."

Brother Doe is right. We have been accustomed to speaking of the condenser or mirror as the "first element," hence the manner in which the question was asked.

(B) There were in excess of 800 correct answers to this one, as follows: The projection lens is the second element. Its function is to receive light rays after they have passed through the film, and to focus them at the screen in an enlarged, magnified duplication of the photograph impressed upon the film.

(C) D. Danielson says, "In optics 'perpendicular' means *at right angles* to the axis; in other words, *at right angles to.*"

(D) I was surprised at the number of correct answers to this one. However, on the whole I believe our friend T. Van Vaulkenburg perhaps has a bit the best of it. He says, "This question is explained somewhat differently by different optical authorities so far as has to do with the actual reason for bending. What seems most plausible is that one side of each ray (which is considered as having area of cross section) strikes the second medium first and is slowed down or speeded up, according to whether the said second medium be more or less dense than the first.

"Aside from that phase of the matter, a light ray passing through both surfaces of a lens perpendicular to them both, will not be refracted, for the reason that rays of light are refracted or 'bent' only when passing from one media to another at an angle. Since there will, in the case named be no angle, there also will be no refraction. Might add that the greater the angle of incidence upon the second media, up to the point of total reflection, the greater will be the refraction.

"As to (b), a ray passing through a lens would lose from reflection at both surfaces, and from absorption, in proportion to the quality of the glass from which the lens is made. Under the condition named the reflection loss would be less than it would be were the ray passing through the lens at an angle."

Court Holds Exhibitor Must Pay Sound Lease

Judgment amounting to $678.94 with interest and cost has been awarded to Electrical Research Products, Inc., in its action brought against the Landbar Amusement Co., and Arthur Landsman, as an individual and as operator of the Gem Theatre, New York City, to recover unpaid installments and liquidated damages claimed to be due under lease of sound equipment.

Erpi announced this week that in the case of Dunlap, et al vs. Stein, et al, decided by the U. S. District Court for the Southern district of Texas, it was held that the owner of a theatre has no lien on sound reproducing equipment leased by a third party to a tenant operator for a period of years. Erpi's cross bill seeking recovery against Stein for rentals for use of sound equipment in the theatre during litigation also was allowed.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 23, 1933, from 112 houses in 19 major cities of the country, reached $969,177, a decrease of $143,355 from the total for the previous calendar week, ended December 16, when 118 theatres in 19 cities reported an aggregate gross of $1,112,532.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"If I Were Free" (Radio)	21,000	"Aggie Appleby, Maker of Men" (Radio)	21,000	High 11-18 "Ace of Aces"	22,000
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"From Headquarters" (W.B.) and "Jimmy and Sally" (Fox)	8,500	"Ever in My Heart" (W. B.) and "Lone Cowboy" (Para.)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Little Women" (Radio) (4th week)	23,000	"Little Women" (Radio) (3rd week)	26,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Women in His Life" (MGM)	18,500	"Should Ladies Behave?" (MGM)	21,000	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"My Lips Betray" (Fox)	31,000	"Sitting Pretty" (Para.)	36,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"From Headquarters" (W.B.) and "Jimmy and Sally" (Fox)	8,500	"Ever In My Heart" (W.B.) and "Lone Cowboy" (Para.)	10,000	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"The Masquerader" (U. A.)	10,100	"Her Sweetheart, Christopher Bean" (MGM)	15,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"The Mad Game" (Fox)	5,200	"Solitaire Man" (MGM) (3 days)	1,200	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
					"Day of Reckoning" (MGM) (4 days)	2,300	Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Berkeley Square" (Fox)	5,800	"Little Women" (Radio) (2nd week)	7,600	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"My Lips Betray" (Fox)	6,100	"Walls of Gold" (Fox)	8,100	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"Myrt and Marge" (U.)	4,800	"The Invisible Man" (U.)	8,000	High 12-2 "Only Yesterday"	11,100
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"House on 56th Street" (W.B.)	27,000	"The Prizefighter and the Lady" (MGM)	28,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Should Ladies Behave?" (MGM)	12,000	"Only Yesterday" (U.) (2nd week)	11,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Sitting Pretty" (Para.) (9 days)	16,000	"A Man's Castle" (Col.)	10,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	19,000
Palace	2,509	35c-75c	"Chance at Heaven" (Radio)	25,000	"Little Women" (Radio) (2nd week)	28,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Little Women" (Radio)	15,000	"Private Life of Henry VIII" (U. A.)	7,500	High 10-14 "Penthouse"	16,000
State-Lake	2,776	20c-35c	"Flaming Gold" (Radio)	15,500			Low 3-4 "Luxury Liner"	6,200
							High 12-23 "Flaming Gold"	15,500
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Christopher Bean" (MGM) (2nd week)	13,000	"Christopher Bean" (MGM) (1st week)	15,000	High 1-21 "The Kid From Spain"	27,600
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Broadway Through a Keyhole" (U. A.)	4,000	"Chance at Heaven" (Radio)	2,750	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"My Lips Betray" (Fox)	3,500	"Hoopla" (Fox)	5,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"If I Were Free" (Radio)	15,000	"A Man's Castle" (Col.)	17,000	High 12-2 "Little Women"	26,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Women in His Life" (MGM) and "Should Ladies Behave?" (MGM)	5,500	"Sitting Pretty" (Para.)	11,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"The Chief" (MGM) and "Fury of the Jungle" (Col.)	2,700	"Cradle Song" (Para.) and "To the Last Man" (Para.)	3,800	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Ace of Aces" (Radio) and "Midshipman Jack" (Radio)	1,500	"Olsen's Big Moment" (Fox)	1,900	High 10-28 "Footlight Parade"	10,000
							Low 12-23 "Ace of Aces" and "Midshipman Jack"	1,500
Denver								
Aladdin	1,500	25c-50c	"Disraeli" (W. B.) (25c-40c)	3,000	"The Invisible Man" (U.)	4,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Take a Chance" (Para.)	9,500	"The Way to Love" (Para.)	8,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Female" (F. N.)	6,000	"The World Changes" (F. N.)	3,000	High 8-12 "Tugboat Annie"	14,600
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-40c	"Lady Killer" (W. B.)	13,000	"Only Yesterday" (U.)	11,000	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Blood Money" (U. A.)	3,000	"Dancing Lady" (MGM) (3 days)	1,650	High 4-1 "The Kid From Spain"	7,000
					"Jimmy and Sally" (Fox) (4 days)	1,350	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Master of Men" (Col.) and "Fog" (Col.)	4,600	"Little Women" (Radio) (2nd week)	9,300	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Alice in Wonderland" (Para.) (15c-50c)	5,200	"Tillie and Gus" (Para.)	5,700	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Mr. Skitch" (Fox)	12,400	"A Man's Castle" (Col.)	16,300	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"House on 56th Street" (W. B.)	14,100	"Sitting Pretty" (Para.)	15,300	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"Design for Living" (Para.)	9,100	"Disraeli" (W. B.)	5,100	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 9-30 "To the Last Man"	4,400
United Artists	2,000	25c-50c	"Roman Scandals" (U. A.)	11,300	"Havana Widows" (F. N.)	6,200	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Roman Scandals" (U. A.) (3rd week)	10,046	"Roman Scandals" (U. A.) (2nd week)	11,460	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
[illegible] Hollywood	3,000	25c-40c	"From Headquarters" (W. B.) and "Disraeli" (W. B.)	9,000	"Havana Widows" (F. N.)	10,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"As Husbands Go" (Fox)	2,000	"Jimmy and Sally" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 12-23 "As Husbands Go"	2,000
Circle	2,800	25c-40c	"Female" (F. N.) (4 days) "Cradle Song" (Para.) (3 days)	3,000	"Little Women" (Radio) (2nd week)	3,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Lyric	2,000	25c-40c	"Myrt and Marge" (U.)	4,000	"Laughing at Life" (Mascot)	4,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Blood Money" (U. A.)	4,000	"Women in His Life" (MGM)	3,500	High 8-12 "Tugboat Annie"	11,000
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Apollo	1,100	25c	"Emperor Jones" (U. A.) (2nd week)	900	"Emperor Jones" (U. A.) (1st week)	2,500		
Mainstreet	3,049	25c-40c	"The World Changes" (F. N.)	4,100	"Little Women" (Radio) (2nd week-8 days)	6,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Blood Money" (U. A.) (7 days and Sat. midnite show)	7,400	"The Prizefighter and the Lady" (MGM) (7 days and Sat. midnite show)	10,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Lady Killer" (W. B.) (7 days and Sat. midnite show)	5,500	"Sitting Pretty" (Para.) (8 days and Sat. midnite show)	9,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Olsen's Big Moment" (Fox) and "Female" (F. N.)	2,400	"Only Yesterday" (U.) (2nd week)	3,500	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Elysia" (Foy) (4th week)	8,400	"Elysia" (Foy) (3rd week)	9,500	High 12-2 "Elysia"	12,000
Four Star	900	50c-75c	"Berkeley Square" (Fox) (3rd week-4 days)	2,816	"Berkeley Square" (Fox) (2nd week)	4,650	Low 7-29 "The Devil's Brother"	1,850
Loew's State	2,416	25c-40c	"The Prizefighter and the Lady" (MGM)	12,500	"My Lips Betray" (Fox)	8,589	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Only Yesterday" (U.)	5,000	"Fury of the Jungle" (Col.) and "He Couldn't Take It" (Monogram)	3,000	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Paramount	3,596	25c-40c	"Girl Without a Room" (Para.)	19,750	"Design for Living" (Para.) (2nd week)	15,500	High 1-7 "No Man of Her Own"	30,000
RKO	2,700	25c-40c	"If I Were Free" (Radio)	3,900	"A Man's Castle" (Col.) (2nd week)	3,700	Low 3-18 "King of the Jungle"	10,000
							High 1-7 "Animal Kingdom"	11,600
United Artists	2,100	25c-40c	"Private Life of Henry VIII" (U. A.) (4th week)	7,000	"Private Life of Henry VIII" (U. A.) (3rd week)	8,500	Low 9-30 "Brief Moment"	1,700
							High 10-21 "The Bowery"	21,000
W. B. Downtown	3,400	25c-40c	"From Headquarters" (W. B.) and "Disraeli" (W. B.)	8,000	"Havana Widows" (F. N.)	9,000	Low 1-28 "Hello, Everybody"	3,900
							High 3-25 "42nd Street"	19,000
							Low 12-23 "From Headquarters" and "Disraeli"	8,000
Minneapolis								
Lyric	1,238	20c-25c	"Lady Killer" (W. B.)	1,500	"Meet the Baron" (MGM)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Sitting Pretty" (Para.)	7,500	"Dancing Lady" (MGM)	8,000		
RKO Orpheum	2,900	20c-40c	"Little Women" (Radio)	7,000	"Havana Widows" (F. N.)	6,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Cradle Song" (Para.)	5,500	"Berkeley Square" (Fox)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Elysia" (Foy) (2nd week)	2,000	"Bitter Sweet" (U. A.) (2nd week-3 days)	600	High 4-22 "Be Mine Tonight"	2,400
					"Elysia" (Foy) (1st week-4 days)	700	Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Havana Widows" (F. N.) and "Ever in My Heart" (W. B.) (25c-60c)	7,500	"Bombshell" (MGM)	10,000	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Maedchen in Uniform" (British) (2nd week) (25c-60c)	1,500	"Maedchen in Uniform" (British) (1st week)	2,000	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Worst Woman in Paris?" (Fox) (25c-65c)	8,500	"Bureau of Missing Persons" (F. N.)	10,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"I Loved a Woman" (F. N.) and "Female" (F. N.) (25c-60c)	9,000	"Take a Chance" (Para.) and "White Woman" (Para.)	9,000	High 2-18 "The Sign of the Cross"	15,500
							Low 12-23 "I Loved a Woman" and "Female"	9,000
Princess	2,272	25c-65c	"Sing, Sinner, Sing" (Majestic) and "The Chief" (MGM) (25c-60c)	5,000	"The Mayor of Hell" (W. B.) and "Golden Harvest" (Para.)	5,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Cameo	549	25c-40c	"Volga Volga" (Kinematrade)	2,000	"Gow" (Salisbury) (2nd week-6 days)	2,500	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Should Ladies Behave?" (MGM)	28,665	"Dancing Lady" (MGM) (2nd week)	37,293	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"House on 56th Street" (W. B.) (3rd week)	8,600	"House on 56th Street" (W. B.) (2nd week)	13,140	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Criminal at Large" (Helber)	7,600	"King for a Night" (U.) (10 days)	11,400	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Counsellor at Law" (U.)	9,800	"Hoopla" (Fox)	10,300	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"His Double Life" (Para.)	19,200	"Sitting Pretty" (Para.) (2nd week)	19,800	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Hell and High Water" (Para.)	8,500	"Girl Without a Room" (Para.) (2nd week-3 days)	5,100	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Advice to the Lovelorn" (U. A.) (2nd week-3 days)	3,900	"Advice to the Lovelorn" (U.A.) (1st week)	12,780	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Little Women" (Radio) (2nd week)	20,500	"Little Women" (U.) (1st week)	31,500	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
RKO Music Hall	5,945	35c-$1.65	"Right to Romance" (Radio)	69,500	"Counsellor at Law" (U.)	80,000	High 11-25 "Little Women"	109,000
Roxy	6,200	25c-55c	"Jimmy and Sally" (Fox)	18,200	"Charming Deceiver" (Majestic)	17,100	Low 6-17 "Ann Carver's Profession"	44,938
							High 11-25 "The Invisible Man"	42,000
Strand	3,000	25c-$1.10	"Sin of Nora Moran" (Majestic)	6,850	"Son of a Sailor" (F. N.) (2nd week-6 days)	11,040	Low 1-28 "Air Hostess"	9,100
					"Sin of Nora Moran" (Majestic) (1 day)		High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Jimmy and Sally" (Fox)	1,500	"The Prizefighter and the Lady" (MGM)	2,500	High 11-11 "Penthouse"	4,000
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"The Masquerader" (U. A.)	3,900	"Hoopla" (Fox)	4,400	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"My Lips Betray" (Fox) (4 days)	1,300	"Wild Boys of the Road" (F.N.) (3 days)	1,000	High 9-2 "Gold Diggers of 1933"	3,900
			"Berkeley Square" (Fox) (3 days)	700	"Horseplay" (U.) (4 days)	900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Kennel Murder Case" (W. B.)	3,300	"Only Yesterday" (U.)	5,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-40c	"Professional Sweetheart" (Radio) (25c-50c)	6,750	"Little Women" (Radio) (2nd week)	4,500	High 11-18 "One Man's Journey"	10,750
							Low 11-25 "Double Harness" and "Bureau of Missing Persons"	4,750
Orpheum	3,000	25c-40c	"As Husbands Go" (Fox) (25c-50c)	6,750	"Take a Chance" (Para.) and "The Mad Game" (Fox)	7,250	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Cradle Song" (Para.)	6,500	"Christopher Bean" (MGM)	6,750	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Should Ladies Behave?" (MGM) and "Jimmy and Sally" (Fox)	5,250	"The Prizefighter and the Lady" (MGM) and "Sing, Sinner, Sing" (Majestic)	5,850	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Blood Money" (U. A.) (5 days)	4,000	"Private Life of Henry VIII" (U.A.) (4th week-2 days)	1,500	High 10-21 "The Bowery"	12,000
					"Advice to the Lovelorn" (U.A.) (6 days)	6,000	Low 9-30 "Bitter Sweet"	4,800
							High 1-14 "Red Dust"	4,000
							Low 5-27 "From Hell to Heaven"	1,500
Arcadia	600	25c-50c	"King for a Night" (U.) (4 days)	1,200	"Meet the Baron" (MGM) (6 days)	1,800		
Boyd	2,400	40c-65c	"Right to Romance" (Radio) (6 days)	8,000	"If I Were Free" (Radio) (6 days)	8,500	High 9-2 "Tugboat Annie"	21,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"The Chief" (MGM) (6 days)	11,000	"After Tonight" (Radio) (6 days)	13,000	High 1-7 "Breach of Promise"	29,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"I Was a Spy" (Fox) (6 days)	14,000	"As Husbands Go" (Fox) (6 days)	15,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Disraeli" (W. B.) (6 days)	3,300	"Day of Reckoning" (MGM) (6 days)	2,700	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Sweetheart of Sigma Chi" (Monogram) (6 days)	5,000	"Jimmy and Sally" (Fox) (6 days)	5,800	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Sitting Pretty" (Para.) (2nd week-4 days)	5,500	"Duck Soup" (Para.) (2nd week-2 days)	2,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
					"Sitting Pretty" (Para.) (1st week-4 days)	9,000		
Stanton	1,700	30c-55c	"From Headquarters" (W. B.) (6 days)	6,300	"The Invisible Man" (U.) (2nd week-3 days)	3,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Footlight Daughters" (MGM) (2nd week)	6,000	"Footlight Daughters" (MGM) (1st week)	6,000	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Little Women" (Radio) (3rd week)	4,000	"Little Women" (Radio) (2nd week)	10,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Aggie Appleby, Maker of Men" (Radio) and "Ace of Aces" (Radio)	3,000	"Kennel Murder Case" (W. B.) and "Chance at Heaven" (Radio)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"My Lips Betray" (Fox) and "Tillie and Gus" (Para.)	4,000	"Take a Chance" (Para.) and "Hoopla" (Fox)	6,000	.....	
United Artists	945	25c-40c	"Should Ladies Behave?" (MGM)	4,000	"Advice to the Lovelorn" (U.A.)	5,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Columbia	1,200	50c-$1.50	"Cradle Song" (Para.) (3rd week)	4,000	"Cradle Song" (Para.) (2nd week)	6,000	.....	
Fox	4,600	10c-35c	"In the Money" (Far Western) and "What Price Decency?" (Far Western)	9,000	"Sixteen Fathoms Under" (Monogram) and "Bitter Sweet" (U. A.)	11,700	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Little Women" (Radio) (3rd week)	10,500	"Little Women" (Radio) (2nd week)	13,800	High 2-11 "The Mummy"	25,500
Orpheum	3,000	15c-40c	"Day of Reckoning" (MGM) and "Havana Widows" (F. N.)	4,000	"Take a Chance" (Para.) and "I Was a Spy" (Fox)	8,000	Low 10-21 "My Woman"	8,000
							.....	
Paramount	2,670	15c-55c	"Sitting Pretty" (Para.)	7,000	"The World Changes" (F. N.)	11,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
United Artists	1,200	25c-50c	"Thunder Over Mexico" (S.R.)	8,500	"Advice to the Lovelorn" (U.A.) (2nd week)	4,500	High 1-7 "The Kid From Spain"	16,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Son of a Sailor" (F. N.)	14,000	"Female" (W. B.)	16,000	High 11-25 "Hoopla"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Little Women" (Radio) (3rd week)	3,500	"Little Women" (Radio) (2nd week)	6,000	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Sitting Pretty" (Para.)	5,750	"Christopher Bean" (MGM)	6,500	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"East of Fifth Avenue" (Col.) and "Thrill Hunter" (Col.)	3,500	"S.O.S. Iceberg" (U.) and "Fighting Parson" (Allied)	3,750	High 7-29 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"If I Were Free" (Radio)	3,250	"Only Yesterday" (U.) (2nd week)	4,000	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Day of Reckoning" (MGM) and "White Woman" (Para.)	5,500	"Aggie Appleby, Maker of Men" (Radio) and "The Mad Game" (Fox)	5,000	.....	
Paramount	3,050	25c-50c	"As Husbands Go" (Fox) (6 days)	4,500	"Jimmy and Sally" (Fox) (25c-55c)	6,500	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Chance at Heaven" (Radio) (5 days)	3,500	"The Good Companions" (Fox) (4 days)	2,250	High 10-28 "Ladies Must Love"	14,000
					"Myrt and Marge" (U.) and "Broken Dreams" (Monogram) (3 days)	2,500	Low 12-9 "A Man's Castle"	4,000

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

In A-Mike Vogel's "Round Table" department of the HERALD we note that our old college chum, Fred Hines of the Strand theatre at Whitewater, Wisconsin, takes a wallop at us in this fashion. "There is hardly a week goes by that my good old friend, Jenkins, does not ride sex pictures in his colyum. Jaysee seems to forget the fact that they are the ones that get the money." Yep, Freddie, we do, and every time we eat limburger cheese we put a clothes-pin on our nose.

Fred also says he is opposed to the use of the "circus ballyhoo" in exploiting pictures, but he goes on to say, "From every exchange I select the matrices that show the most girls with the fewest clothes."

Excuse us, Fred, if we snicker a little at that statement. Somehow it tickled our funny bone. When we were having a delightful visit with you last summer you will recall that you told us that in your county there were sixty roadhouses and that thirty of them claimed that they would have to close. Might we inquire why? Could it be that the lack of public patronage was responsible?

Good luck Fred, old boy, we are for you 100 per cent and we thank you for the many courtesies shown us last summer, but be careful and don't get any matrices showing girls without any clothes at all. Dignified advertising, together with good product, is what has built the automobile industry to what it is today.

▽

A farmer out here in our county shipped a 580 pound hog to the Chicago market, and after the commission firm had deducted the freight, commission, yardage, feed, water, et cetera, they remitted him a check for thirty-eight cents, being the balance due him. This transaction would hardly be sufficient inducement for that farmer to jump out of bed and run a mile through the snow barefooted to join the NRA parade. Some people there are who claim that the farmers get all the breaks. That's true, and that's why they are all broke. Pork chops are still five cents apiece, and eight pork chops would pay for that farmer's 580-pound hog and have two cents left to buy liver. At the rate that farmer got for his 580-pound hog it would take 10,000 hogs to pay some producer's salary for one month, and that's too much hog.

▽

We note in a fan magazine short reviews of 55 pictures rated from "Excellent" to "Marvelous and Superb." We are glad to note that they are making all good ones nowadays.

▽

From away down in Del Rio, Texas, comes a letter from P. J. Poag, manager for the R. & R. theatres in that town. Del Rio is located on the banks of the Rio Grande and it's just across the river from old Mexico where the boys go to get lickered up and sing "Sweet Adeline." P. J. used to be a Nebraskan. He operated theatres at Gordon, Merriman, Hay Springs and Ainsworth, and he played the "rag operas" that went up and down the line between Omaha, Neligh and the Black Hills. We knew him in those days but we had lost all track of him until we received his letter. He tells us that fishing is fine down there but we can't imagine what kind of fish they have down there on those cactus plains. He says he is madder than H because we never come to see him. Well, that's his own fault for not letting us know where he was. A lotta boys have lost out for that same reason.

▽

A speaker on the radio the other night said that jazz music and crooning was the highest type entertainment of today. Oh yeah. That guy ought to go down to the Zoo at least three times a week and feed his relatives cocoanuts.

J. C. JENKINS
The Herald's Vagabond Colyumnist

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Allied

OFFICER 13: Monte Blue, Lila Lee—Used "The Man from Monterey," another feature, and a cartoon and done good business both days. Running time, 67 minutes. Played Dec. 8-9.—Louis Peretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Columbia

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—A very good western. They talked to us about color, but we did not see any. Just a good out of the ordinary western.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LADY FOR A DAY: Warren William, May Robson—Splendid production. A class "A" picture built for mass entertainment and it succeeds remarkably. Not the biggest box office hit of the decade, but a better than average grosser. Played Oct. 1-2-3.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

LADY FOR A DAY: May Robson, Warren William—We've had lots of bigger grosses on many, many pictures, but I personally, and all those who came to see this one, were unanimous in high praise for "Lady For A Day" as the leading piece of real entertainment this year. Also in expressing my own opinion, and I don't often do that in reports, it is the best piece of direction on a good story, perfectly cast, that the talking screen has seen. Every one in the picture did the best work of his or her career. Running time, ten reels. Played Nov. 26.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—Played this one right off the bat, first showing in this state. It is a great picture for any town, anywhere, anytime. Running time, 78 minutes. Played November 30.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—An excellent picture that did not do any business. Cold weather may have affected it. Those that saw it liked it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MASTER OF MEN: Jack Holt, Fay Wray—Good little picture for Saturday crowd Played Dec. 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MY WOMAN: Helen Twelvetrees—A program picture that seemed to please pretty well. Running time, 73 minutes. Played Dec. 8-9.—Hobart H. Gates, Garlock Theatre, Custer, S. D.—Small town patronage.

POLICE CAR 17: Tim McCoy—Entertaining little program picture, of which there are many just like it from the best producer of good, consistent program pictures in the business. Shake hands with Columbia. They are fair, square and they make good pictures. Nuff sed. Played November 10-11.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

THAT'S MY BOY: Richard Cromwell—A very good football picture, but no draw at the box office. Print only in fair condition. Played Dec. 13.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

THRILL HUNTER, THE: Buck Jones—Good action and plenty of comedy, but a disappointment to the real dyed-in-the-wool Western fans, of which there are still plenty, as strange as that may seem to some Hollywood producers. They want Western stars in Western pictures, and as such this one simply is not in the running. Played October 13-14.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

UNKNOWN VALLEY: Buck Jones—Pleased our audience so well that they forgot that it wasn't a real "cowboy" picture. Some requested its return. Running time, 69 minutes. Played Dec. 8-9—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

First National

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone—A very good picture cleverly handled. Kind of trying on Lewis Stone. However, I believe he was on his feet only once during the entire show. Pat O'Brien is responsible for this picture being a show. Played Dec. 5-6-7.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

CABIN IN THE COTTON: Richard Barthelmess—An excellent picture. Drew people that hadn't been in the habit of coming. Played Dec. 9-10.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

ELMER THE GREAT: Joe E. Brown—A very good comedy-drama. Joe E. Brown very good in this one. Was disappointed at the box office. Only did ordinary business.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

GOODBYE AGAIN: Joan Blondell, Warren William—Too much talk. Did a nose dive with us. Played December 6.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

GOODBYE AGAIN: Warren William, Joan Blondell—This picture has good stars, but is silly. If you play it double feature it. Running time, 66 minutes. Played Dec. 13-14.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

I LOVED A WOMAN: Edward G. Robinson—If the Spanish war veterans knew what this picture was about they would boost it to the sky. Let them know about it and feel assured that this picture will back up any promises you can make.—T. A. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

I LOVED A WOMAN: Kay Francis, Edward G. Robinson—One of the best pictures I ever seen. Acting perfect. Story great. Satisfaction to all we got to see it. Business terrible but if any of the pictures are specials this one certainly is in that class for entertainment. Played Dec. 14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WILD BOYS OF THE ROAD: Frankie Darro—A deeply appealing picture that drew the best Family Night house we have had in a long time. Worthy of extra advertising and it will make good your promises. While it is good juvenile entertainment, go after the adults. It will make them think long after they leave the theatre. Running time, 75 minutes. Played December 12—M. R. Williams, Texon Theatre, Texon, Texas. Rural patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—A very good picture, possibly the truest and most appealing picture ever made pertaining to the lives of young boys. Pleased all. Played Dec. 8-9.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

Fox

ARIZONA TO BROADWAY: Joan Bennett, James Dunn—Good entertainment. Good comedy relief by Sammy Cohen. Played December 9.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

ARIZONA TO BROADWAY: James Dunn, Joan Bennett—This picture was well liked by those who saw it. Poor business. Broke my Saturday's record. Running time, 68 minutes. Played Nov. 25—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ARIZONA TO BROADWAY: James Dunn, Joan Bennett—The actors worked hard to make an entertainment out of this, but it was a failure. Very poor satisfaction. Good talent wasted. Just a picture. Played Dec. 7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BERKELEY SQUARE: Leslie Howard, Heather Angel—Entire English cast. Some you can't understand. A very peculiar picture. Mr. Howard is exceptionally good. If one goes to the show to see good acting, this may please. Personally I enjoyed it for a change. Comments from patrons going out, "Nuttiest thing I ever saw." Several left before it was over. Don't play over one day. Played Dec. 14-15.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BEST OF ENEMIES: Charles Rogers, Marian Nixon—Good show. Audience very well pleased. Beer from start to finish. They finally swim in it. Business extra good. Played Dec. 7.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

BEST OF ENEMIES: Charles Rogers, Marian Nixon—Just another picture. Did not draw for me. It will do with another picture. Running time, 71 minutes. Played Dec. 11-12.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—Played to better than ordinary Friday-Saturday business. Will entertain both children and grown-ups. Not the best Chan picture, but nevertheless good. Title excellent and should do good subsequent run business. Played November 3-4.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

DOCTOR BULL: Will Rogers, Marion Nixon—Just hang Will Rogers' name into the marquee—good business and well pleased customers are the results. Not up to "State Fair," but good enough to please all who attend. Running time, 75 minutes Played December 11-12. —J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

DOCTOR BULL: Will Rogers, Vera Allen, Marian Nixon—This is a far shot from "State Fair" as far as business is concerned. Where "State Fair" built up the succeeding days, this did not, but Rogers has a following and the picture is good with a new actress to us, Vera Allen, who was outstanding as the widow that Rogers was strong for. She is plenty good in this role. We got a bad break in weather, icy roads and storm, that may account for some of the lost business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DOCTOR BULL: Will Rogers—Excellent Will Rogers production, and should do very good business wherever Will Rogers is popular. Supporting cast good with exception of Andy Devine, who is excess baggage throughout the picture. Played October 29-30-31.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

DOCTOR BULL: Will Rogers—This picture went over big with me. Everybody pleased and asking when the next Rogers film was coming. A good picture to big business. Running time, 76 minutes. Played Nov. 22.—A. H. Edward, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HELLO SISTER: James Dunn, Boots Mallory—Poorest picture I have ever shown A few more like it will lose both Fox and the unfortunate exhibitor all their friends. A picture that should never have been made. Running time, 75 minutes. Played Oct. 15-16-17.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

IT'S GREAT TO BE ALIVE: Edna May Oliver—Good musical comedy, with a singing star who has a decided foreign accent, but a pleasing voice however. Has some good comedy angles too which help to put it over. Fair business. Running time, 68 minutes. Played December 4-5.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

LIFE IN THE RAW: George O'Brien—My audience likes westerns. This is better than the average. Running time, 62 minutes. Played Nov. 17-18.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

MAN WHO DARED, THE: Preston Foster, Zita Johann—Lowest gross since July. However, the few who saw the picture were pleased. Preston Foster drew favorable comment. Running time, 71 minutes. Played December 6-7.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—My patrons enjoyed this breezy comedy very much. Lilian Harvey is charming. Her English accent is not so pronounced as some of our own American stars, who have acquired theirs. Average business Running time, 70 minutes. Played December 15-16.—M. R. Williams, Texon Theatre, Texas. Rural patronage.

MY WEAKNESS: Lilian Harvey—America's Weakness! A glamorous new star. The cutest thing in pictures in a rapturous, spicy romance set to lively music. fascinating! Played Dec. 10-11.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

PADDY THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Fine for any theatre, large town or small. If your town is strong for Gaynor, you should clean up, as this is absolutely her best picture since "Seventh Heaven" and "Daddy Long Legs." It

makes "Adorable" look like a sick calf. Played October 15-16-17.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage

PILGRIMAGE: Henrietta Crosman—More than ordinary entertainment. Here is a picture that combines hearty laughs with intense moments of emotion and suspense. It is not a special the title will go against anything other than mediocre business, nevertheless it is a picture you can get behind and recommend, for it will please the majority of patrons. Played October 4-5.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General.

PLEASURE CRUISE: Genevieve Tobin, Charles Ruggles—Pleased some. A good deal of criticism. The people do not want smutty pictures. They like some in spite of the smut; they do not like any because of it. Running time, 72 minutes. Played Nov. 1.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—66 2-3 of our patronage said "wonderful," another 25%, "swell," with only a minority stating their objections to this new type of story telling, narratage. Yet, the film hit our lowest "low" in four months, with extra advertising used in an effort to bring them in. It is decidedly not a picture that will do any other than ordinary business in the hinterlands. Played November 19-20-21.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General Patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—This is a splendid production; powerful, human! Showed it on a holiday and the attendance was encouraging. Pleased in general. Running time, 76 minutes. Played Nov. 30.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SHANGHAI MADNESS: Spencer Tracy, Fay Wray—A splendid program picture. One of the best we have had lately. All that seen it mentioned it as a good show, and that is rarely done on the crop of pictures we are playing nowadays. Played Dec 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WORST WOMAN IN PARIS?: Benita Hume, Adolphe Menjou—Nothing was said against this picture. Ran it the night before a holiday and that kills any picture. Menjou is no drawing card for me. I think he is an accomplished actor, but that does not draw the crowd. Running time, 78 minutes. Played Nov. 29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

M-G-M

ANOTHER LANGUAGE: Robert Montgomery, Helen Hayes—This is one picture in which the producer neglected to insert the usual amount of booze drinking and cigaret smoking. Great show. Business good. Played Nov. 12-13.—E. H Malone, Community Theatre, Hammond, Wis. General patronage.

BEAUTY FOR SALE: Otto Kruger, Madge Evans—This is a very good program picture. Gave good satisfaction here.—Bert Silver, Silver Family Theatre, Greenvile, Mich. Town and country patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—For some reason or other the attendance was extremely disappointing. I did a good business when I played Harlow and Gable in "Hold Your Man"—that't it; now I have it; Lee Tracy is the mouse. Harlow and Gable a wow! Harlow and Tracy a flop! I considered "Bombshell" a very nice picture; I liked it a lot. I heard no adverse criticisms from the several who saw it. I am itching to tell you my receipts but if I did you would be positive that I get my film for nothing. I am sorry, Harlow, but I am honor bound to tell what the picture did for me, so my only advice to you is, get yourself another partner if you want my town to turn out in full. Played Dec. 9.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CHIEF, THE: Ed Wynn—A lot of nonsense unworthy of a figure of Ed Wynn's reputation and ability. Metro should be ashamed to put out a bum picture like this, and play it up as big and outstanding. Running time, 66 minutes. Played Dec. 5-6.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CHIEF, THE: Ed Wynn—Will get by as a Saturday picture. Played Dec. 9.—D. E Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DANCING LADY: Joan Crawford—This one makes up for lots of Metro's late clucks. It sure is one mighty sweet production. Crawford right back to her good oldtime form. Gable, Tone, Healy and all finely cast. Director Robert Z. Leonard did one swell job. Story of the usual formula for musical type, but acting superb. Music great with wondrous scenes throughout. A year ago this would have broken b. o. records. As it is, it's a honey and should go over big everywhere. Running time, 93 minutes. Played December 10-11.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—Very good. The best that this pair have done, and Gable is cast right in this one. He is not the great lover and that is a break for him. Very spectacular in the last reel are the dance scenes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—Why Metro borrowed Dix for this picture is beyond me. Just another waste of film and exhibitor's playing time. Played December 10.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

HELL BELOW: Robert Montgomery—Once again Metro comes through with a real action picture, the kind people like. Excellent scenes from the United States Navy, and a picture that will build. Kids and men will eat it up and so will most of the ladies.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining country patronage.

LOOKING FORWARD: Lionel Barrymore—Great show, wonderful acting. Barrymore at his best. English dialogue does not record well. Business poor. Played Sept. 16-17.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—This is real good entertainment and appeals to all classes of patrons if they like Montgomery and Sally Eilers. This is O. K. You can't go wrong. Average business. Running time, 68 minutes. Played December 6-7.—Wm. A Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MEN MUST FIGHT: Phillips Holmes, Diana Wynyard—A splendid story and a great cast but a little too melodramatic to suit the best part of the audience. However it is good entertainment and interesting. Fair business only. Running time, 70 minutes. Played December 4-5.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—Very entertaining picture. Not for children—too much drinking and smoking. Business very good. Played Dec. 9—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

NIGHT FLIGHT: Lionel Barrymore, John Barrymore, Clark Gable—Wonderful picture that did not draw at the box office after the first show. It died and was one of our worst flops. Some called it the best they have seen, but the majority knocked the picture as they went out. Too many big stars and the people expected too much of them. Flying pictures will not draw. I called it great. Played Dec. 10-11.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—This one pleased all patrons. I also think it is a fine show. Business somewhat below average but this is due to the holiday season being near at hand. Very little of the Christmas funds finds its way into the theatre. If I get pictures of the caliber of "Penthouse" I can find no fault. Had I played this picture at another time of the year, my business would have been above average. Patrons were loud with their praise. Played Dec 13.—A. H. Edwards, Orpheum, Orwigsburg, Pa. Small town and rural patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers—A fine musical show. The prettiest music all told in any musical to date. Everyone liked it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SOLITAIRE MAN: Herbert Marshall, Elizabeth Allen—A very good picture as a program picture. Good story and a great cast. Good entertainment, and gave satisfaction to all we got in to see it. No drawing power, but will please if you can get them in.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan—I must say a kind word for this picture because it drew about the average business and the patrons made pleasing remarks about it. In these trying times, we must be satisfied with such results and give credit to the picture. Played Dec. 6.—A. H. Edward, Orpheum Theatre, Orwigsburg, Pa Small town and rural patronage.

STRANGER'S RETURN, THE: Lionel Barrymore—Good show for any theatre. Would like to know if tobacco companies furnish cigart gratis for stars to advertise their brand of cigart. Drew above average. Played Oct. 9-10.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore—This is a worthwhile production. It pleased all who saw it. Did not break any records but was well received. Average business. Played Nov. 20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STRANGER'S RETURN, THE: Lionel Barrymore—Once again Barrymore comes through with a great picture. It is a story of a wheat farmer, and there is wonderful acting on the part of the entire cast. I would class this one as a super-special. My audience in North Dakota ate it up.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining country patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—A box office natural. Spread yourself on this one. Plaster the town well ahead then sit back and watch them roll in and you'll make money, even at the high rental figure. Almost record business with it. Running time, 87 minutes. Played December 1-2.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TURN BACK THE CLOCK: Lee Tracy—What a flop!—and then another flop! I was thrilled when I read that Lee was lost, because that would stop my losses. I like him but then again how can I like anybody who ruins my box office? Answer that one! Played Dec 2.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TURN BACK THE CLOCK: Lee Tracy—Clever comedy. Tracy at his best. Played Dec. 6-7.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

WHEN LADIES MEET: Robert Montgomery, Alice Brady—One of the best for better class patronage. Business good. Played Oct. 28-29.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

Paramount

COLLEGE HUMOR: Bing Crosby, Jack Oakie—A picture which pleased all classes. We were not able to seat the people. Running time, 80 minutes. Played Dec. 1-2—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

COLLEGE HUMOR: Bing Crosby—Played a little old to to only fair business, due to heavy rain opening night. Can only rate it a little above the average program class insofar as this town is concerned, although an entertaining little picture. Played October 20-21.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris—A splendid small town picture that we booked especially for Thanksgiving, and we were glad of it. A well told, down to earth story that cannot help but please. Mr. Charles E. Rogers has proven himself a producer of pictures that have that little something called "entertainment" and that is what pictures and theatres are for. Running time, seven reels. Played Nov. 29.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—We played this on Saturday night and they liked it Good comedy and action.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—A weak sister from any angle not worth running. Paramount slipped on this one and that's bad. Did not do business and didn't deserve it so that's even.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I LOVE THAT MAN: Edmund Lowe, Nancy Carroll—Lowe was clever and Nancy wasn't so hard to take. Played Dec. 8-9.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

I'M NO ANGEL: Mae West—Crude and low comedy with Mae West 100 per cent for acting and character work. A picture that did not build up or gain by word of mouth advertising. Do all your business on the first day. Not fit for young folks. One of this kind in a year is plenty. Running time, 88 minutes. Played Dec. 10-12.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

I'M NO ANGEL: Mae West, Cary Grant—Personally liked it better than "She Done Him Wrong." Some did not like it as well. A good many said they had heard so much about Mae West they came out of curiosity. They are now speculating how long Mae will last. Some say two more pictures, others three. This should make you some money if you do not have to give it all to Paramount. Played Dec. 10-11—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I'M NO ANGEL: Mae West—Mae asks us all to "Come up and see me some time" and they do. This will do business everywhere, and anywhere. We need to comment on the merits or demerits. Mae West is not in the business with those things in mind. Some like her, some don't, but they come to see on both counts. So why worry as long as the Westian vogue is on? Running time, nine reels. Played Dec. 5-7.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles—A good comedy-drama that should have filled the house, but did not. Pleased those who saw it. Running time, 72 minutes. Played Nov. 26-27-28.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

MAN OF THE FOREST: Randolph Scott, Verna Hillie—Above the average western. Good recording, well cast. Customers well pleased and played to good business. Running time, 60 minutes. Played December 8-9.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

SONG OF SONGS: Marlene Dietrich—Art for art's sake should be kept in the Little Theatre and not fostered on the movie-going public. Fair business, many adverse comments, but very few walkouts. Not a special. Did not hold up second and third days. Played November 5-6-7.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

TAKE A CHANCE: James Dunn—A musical that starts nowhere and ends the same place. Low, vulgar

and suggestive with entertainment value 100 per cent minus. Running time, 88 minutes. Played Dec. 8-9—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

TORCH SINGER: Claudette Colbert—Rate this as the best program picture from Paramount this season. Step on the gas and watch them come in and go out thoroughly satisfied. Will rate extra advertising. Played November 15-16.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

TO THE LAST MAN: Randolph Scott—An excellent western melodrama. Sound extra good. Brought in a few extra customers. Played Nov. 22-23.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin—Zane Grey pictures bring the people. I had them standing outside waiting for the second show. Running time, 59 minutes. Played Nov. 24-25.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

RKO

ANN VICKERS: Irene Dunne, Walter Huston—A very good picture for any angle. Dunne has the best role since "Cimarron." There are two rather gruesome scenes in the prison, a hangman's noose, but these are short and bring out the point that was necessary to the story. Huston also was very good in his role as always. A lot better than some that RKO turned out last year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind General patronage.

ANN VICKERS: Irene Dunne—A mighty fine show, but somehow did very little at the box office. Running time, 72 minutes.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

ANN VICKERS: Irene Dunne—This is a wonderful show for an adult audience. Irene Dunne a great actress and rises to great heights in this one. This is a sexy picture of prison reform and will build patronage. Play it at least three nights and watch receipts jump.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D Mining country patronage.

BLIND ADVENTURE: Robert Armstrong, Helen Mack—Clever mystery in a London fog that is amusing. Running time, 63 minutes. Played Nov. 28-29.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BLIND ADVENTURE: Robert Armstrong, Helen Mack—Blind is right; the producer who made it was blind; the exhibitor who bought it was blind and those who saw it must have been blind because they did not know what it was all about. Running time, 62 minutes. Played Dec. 8.—A. H. Edward, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CHANCE AT HEAVEN: Joel McCrea, Marian Nixon—You have heard of and often longed for one of those nice little program pictures that the masses like and one where you can stand at the door as the crowd passes out and wait for compliments. Well, here it is. An interesting and entertaining story of a small town gas station operator and his love affairs with the small town girl and the city girl. Play this one and boost it.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining country patronage.

DELUGE, THE: Peggy Shannon—A very realistic presentation of tidal waves, storms and thrills done through expert photography that out-does "King Kong" by a wide margin. However, the story is disappointing and the ending unhappy. Average business. Running time, 60 minutes. Played December 13-14—M. R. Williams, Texon Theatre, Texon, Texas. Rural patronage.

DELUGE, THE: Peggy Shannon, Lois Wilson—Drew fair business and sustained the interest. My criticism is that the climax comes during the first few reels and might seem slow to some after that. Running time, 67 minutes. Played Nov. 24-25.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

DIPLOMANIACS: Wheeler and Woolsey—Played this one rather late, as we heard many adverse reports. This picture is okay and a typical Wheeler and Woolsey feature. What we can't understand is why exhibitors write their reports on good pictures like this and base their reports on box office. We find lots of pictures we boost to the skies are not half as good as those we are afraid of, on account of some exhibitors not reporting according to the picture's merits instead of the box office.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining country patronage.

DOUBLE HARNESS: Ann Harding, William Powell—Lots of adverse criticism and no business. Running time, 74 minutes. Played Nov. 12-13-14.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—Good Saturday picture. Plenty of action. Played December 2.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—A very fine action picture for family night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—A great picture that was was wasted. Sent in answer to emergency telegram. People were disappointed because they did not know it was to be shown. Should be repeated. Running time, 75 minutes. Played Nov. 22.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Did not see this picture, but comment and business was fair. Running time, 71 minutes. Played Nov. 17-18.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MORNING GLORY: Katharine Hepburn, Adolphe Menjou—Any picture with Katharine Hepburn in it is always a flop here and if I use her name in the advertising I can't get enough people in to cover the power bill. Nothing in it to interest the average theatregoer. Running time, 70 minutes. Played Nov. 26-27—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

NO MARRIAGE TIES: Richard Dix—Bad—worse—worst—and then some! Played Nov. 27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—This is truly one of Radio's best. A swell picture if you can get them in to see it. Running time, 72 minutes—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Splendid picture for any situation. Barrymore finally gets a picture that gives him opportunities. Running time, 72 minutes. Played Nov. 19-20-21.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Had more favorable comments on this picture than many for months. It's just the type of story for the ordinary run of folks. Not a super-special, but a picture that will please any day in the week. By all means play it.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining country patronage.

RAFTER ROMANCE: Ginger Rogers—Just before the holidays we must expect poor business. I had an empty house except for a dog or two that strayed into the theatre unknowingly. It seemed I was the only one who saw the picture but I will say that I often saw poorer pictures than this one. It interested me, so that is "what the picture did for me." Running time, 75 minutes. Played Dec. 9.—A. H. Dedwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RIGHT TO ROMANCE, THE: Ann Harding—This one went over big with the women. Couldn't help but marvel at the elaborate settings. Running time, 70 minutes. Played Dec. 16-17.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

SWEEPINGS: Lionel Barrymore—A good picture. Pleased all who saw it. Running time, 80 minutes. Played Oct. 23-24-25.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

State Rights

FANTEGUTTEN: Norwegian Cast—This picture obtained from Elliott Film Company, Mineapolis, Minnesota. Here is the first all song and dance strictly Norwegian feature we have ever played. All Norwegian dialogue. Norwegians will come for miles around and talk about it for months. What we would like to know is where we can get more like it.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining country patronage.

ROLL OF REPORTERS CONTINUES TO GROW

From Wisconsin, Oklahoma and Michigan come new reporters to "What the Picture Did for Me" this week. Read the picture comment in this issue from E. H. Malone, Community theatre, Hammond, Wis., Claud Thorp of the Gem at Ryan, Okla., and H. C. Monroe of the Hollywood, at Buchanan, Mich.

By the way, Monroe sets something of a new record. Remember last week we commented on the fact that M. P. Foster of the Granada at Monte Vista, Colorado, celebrated his initiation into the circle of commentators of the department by sending in reports on 20 pictures? Well, Monroe goes him one better, or should we say four better. Twenty-four reports from Monroe.

United Artists

BITTER SWEET: Anna Neagle—As sour as could possibly be shown on an American screen where real folks who enjoy down-to-earth entertainment must be entertained. Liberty gave it four stars. If that means anything to your potential audience, don't advertise the fact to them as we did. Liberty's four star pictures will mean nothing in your advertising in future if you do. Played November 1-2.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

BITTER SWEET: Fernand Graavey—Good acting and probably a sweet love story, but when nearly fifty per cent of your crowd walk out you can't really enjoy it. Too foreign for any small town. This picture gave more dissatisfaction here than any picture I have ever had. Running time, 93 minutes. Played Dec. 11-12.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings, Russ Columbo—Some of the musical numbers and the chorus are as good as anything we have seen but it does have its dull moments. Business below average but all who saw it were satisfied but not enthusiastic. Running time, 88 minutes. Played December 10-11.—M. R. Williams, Texon Theatre, Texon, Texas. Rural patronage.

MASQUERADER, THE: Ronald Colman—One of the best pictures of the year. Colman's voice does not record good—very hard to understand. Business fair. Played Dec. 2-3.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MASQUERADER, THE: Ronald Colman — The money I made with "The Kid From Spain" I lost in the showing of "The Masquerader." I felt it coming to me and I was prepared to stand the shock of a great loss, but I found I could not battle the overwhelming onslaught of the stay-aways, and so down I went in a mangled heap beneath the outraged ticket booth. When the debris was finally cleaned away, they tell me I was found limp and ragged, bruised financially almost beyond recognition. Even my credit would not recognize me and in a cowardly manner ran away. My dear friends, wipe away the tears, and if it is not too late, keep away from this big, black wolf. Playing a dual part was great in the good old days of King Baggot and Bill Hart. This is one of the pictures that make the wise men exclaim, "The picture industry is still in its infancy!" Played Dec. 5.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Universal

HER FIRST MATE: Slim Summerville, Zazu Pitts—This team seems to have some following, but not enough to gross more than ordinary business Picture only fair. Played Nov. 18-19.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HER FIRST MATE: Slim Summerville, Zazu Pitts—This combination will pull business as long as patrons remember the first one or two comedy hits from this comedy team, but not for long if Universal continues to dish out hackneyed stuff such as this. It got the laughs from a large Bargain Night audience, but primarily because of the team's previous efforts and the fact that the patrons considered Summerville-Pitts conducive to laughing. Should gross an excellent figure wherever shown. Played October 11-12.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

HORSEPLAY: Slim Summerville, Andy Devine—They always like Summerville. Did well in spite of a free high school play. Full of comedy. Cynthia Ann, the horse, showed plenty of good horse sense. Running time, 70 minutes. Played Dec. 13-14—Mrs. George Thomsen, Garden Theatre, Arthur, Ill.— Small town patronage.

HORSEPLAY: Slim Summerville, Leila Hyams—This is a good big comedy. Slapstick and lots of it. Very funny, well produced and it certainly pleased the natives here on a Saturday crowd.—Bert Silver. Silver Family Theatre, Greenville, Mich. Town and country patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—A very fascinating picture. Well done and gets business. Get behind it and you can put it over.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—Pleased. A minister said, "One of the best pictures ever brought to this town." Running time, 78 minutes. Played Dec 6-7.—Mrs George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

LADIES MUST LOVE: June Knight—Very ordinary musical entertainment that missed considerably being a hit picture. June Knight only fair, balance of cast nothing to rave over. The show has no pulling power at the box office.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

LOVE, HONOR AND OH, BABY!: Slim Summer-

ville, Zasu Pitts—This pair in their comedies are getting to be just a plain pain in the neck. Pitts has the same dumb action that she always has, and it is wearing out with the audience. Universal has a yen for this kind of pictures. They wore out the Cohens and Kellys with the same type stories and Summerville and Pitts team are on the way out as far as draw comes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MOONLIGHT AND PRETZELS: Leo Carrillo, Mary Brian—A fair picture, but no special. Sound only fair. Business a little better than average. Played Nov. 25-26.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles—They advertise this one as "Bigger than Back Street," and it is. They boosted Miss Sullavan highly, and she deserved it. John Stahl directed "Back Street" perfectly. He did the same with this one. A perfect picture of its type, a credit to all concerned, and to the theatre that plays it. If the season of 1933-34 can find a few more to match "Lady For a Day" and "Only Yesterday" a record of advancement will be recorded that is truly worthwhile. Played Dec. 3-5.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

RUSTLER'S ROUNDUP: Tom Mix—The best western picture that we have had in weeks. Sound very good. Played Dec. 6-7.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

RUSTLER'S ROUNDUP: Tom Mix—Farewell party to Tom Mix who was always my rent payer. Did well with this last picture of his and the western fans are sorry to see him leave pictures. Good luck to Tom! Running time, 60 minutes. Played Dec. 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—Very good football story, that should be just as entertaining to those who do not care for the game as those who do. Did not do average business for some unknown reason, of which the exhibitor today has had many, try as we may to find the exact remedy for business inconsistency. Played November 17-18.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

S. O. S. ICEBERG: Rod LaRocque, Gibson Gowland—Universal spent some money on this one evidently. There is some magnificent shots of the Arctic. A fair story, not much romance, but it has some thrilling shots of icebergs exploding into the sea. I do not think that it will be a top grosser on pictures but it is highly educational in showing the immense ice barrens of Greenland. It is different and it is my opinion that if you can get them in they will like it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner

FORTY-SECOND STREET: Dick Powell, Ruby Keeler—A very good musical production. Sound excellent. Business better than average, but not near as big as expected. Played Nov. 29-30.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

GOLD DIGGERS OF 1933: Dick Powell, Ruby Keeler—Wonderful production, but after all the larger towns around you have played it, and you have to play it 50-50, all we had left was prestige.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

GOLD DIGGERS OF 1933: Dick Powell, Ruby Keeler, Joan Blondell, James Cagney—The prize flop of the season insofar as money-making is concerned. It did a good business at the box office considering the number of runs in larger cities before we run it, but our books at the conclusion of the run showed minus. Played October 8-9-10.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

GOLD DIGGERS OF 1933: Ruby Keeler, Dick Powell—Just so long as Warner Brothers furnish us with pictures like this one, we will never join the picketers asking for cheaper film rental. I would rather pay $50 for a picture like this, than I would $2.50 for others that some companies make us play and that do about ten per cent as much business. I am still old fashioned enough to think that if I can spend two dollars to make five dollars, I would rather do that than spend one dollar to make 25 cents. It's just the way you look at it. Warners have a real picture here and are entitled to a fair share of the spoils. Don't cut off your nose to spite your face. Lay the dough on the line and cash in. You can't miss.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining country patronage.

MAN FROM MONTEREY, THE: John Wayne—Fair western picture. Better than average. Used "Officer 13," another feature, and a cartoon and done good business both days. Running time, 57 minutes. Played Dec. 8-9.—Louis Peretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MAYOR OF HELL, THE: James Cagney—Did not register at the box office for some unknown reason, but not the fault of the picture. It is a fine picture and right in Cagney's language. Played October 18-19.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

SILK EXPRESS: Neil Hamilton—Fast moving picture, but not strong enough for single picture. Double this one. Running time, 61 minutes. Played Dec. 4-5.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Shorts

Columbia

ROAMIN' THROUGH THE ROSES: Art Jarrett—A very pleasant musical short. Producer just a bit wrong on the young lady selected, but it made very nice contrasting short with "Lady For a Day." A bad short would soon have been forgotten with that picture. Running time, two reels.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SCRAPPY CARTOONS: Haven't had a bad one yet. Just as good as lots of others that cost you more, probably.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Educational

BLUE BLACKBIRDS: Moran and Mack—Good comedy anytime when you need a two-reel short. A good many laughs. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FARMERS' FATAL FOLLY: Moran and Mack—This pair will get laughs from everyone, particularly the kids. Would rate as first class comedy.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

MGM

BALI: FitzPatrick Traveltalks—Not so good. My patrons do not like traveltalks. Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

DIRTY WORK: Laurel and Hardy—The best Laurel and Hardy to date. Had our house in an uproar all the time. A few more like this will put this pair on top again.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GIRL GRIEF: Charley Chase—Good comedy.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

NOW WE'LL TELL ONE: Charley Chase—A pretty fair comedy that contains some good gags. Not the best, but good, nevertheless. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

RHAPSODY IN BREW: Colortone Musical Revues—A slapstick comedy with no color. Sold as a Colortone Revue. Okay for what it is.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SNEAK EASILY: Pitts and Todd—Below average comedy.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

WILD POSES: Our Gang—Poorest Our Gang in a long time. Outside of Spanky, the gang had very little to do. Several grownups in this one could hardly be called an Our Gang Comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—Best comedy by this team in a long time.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

Paramount

BUNDLE OF BLUES, A: Headliners—Excellent musical, and my audience certainly likes musicals. Running time, ten minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

CAPTAIN HENRY'S RADIO SHOW: Headliners—Just a dandy single reel of entertainment. Exceptionally good. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

CAPTAIN HENRY'S RADIO SHOW: Headliners—Enjoyed immensely by radio fans. Only fair entertainment.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

CAPTAIN HENRY'S RADIO SHOW: Headliners—Perhaps the entertainers are not all movie actors as some exhibitor recently complained, but the music and singing is all so fine that you never think of that. Some people watched it three times and enjoyed it. Running time, 11 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

PARAMOUNT PICTORIALS: All Pictorials are mighty good to our way of thinking, and by "our," I mean our audience. But number one of the new series is extraordinarily fine one-reel production value. An interesting style show, gorgeous bit of color work on Rock Gardens, then three Negro jazz bands and a reel that makes them talk. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SAILORS, BEWARE: Walter Catlett, Eugene Pallette—A great two-reel comedy. Slapstick and real comedy. Give it prefered booking.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SAILORS, BEWARE: Walter Catlett, Eugene Pallette—Good comedy of slapstick sort, with hilarious ending that will keep them laughing for several seconds after "The End."—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

SCREEN SOUVENIRS (No. 6): These are a welcome short on any bill. The adult audience like them for the memories they stir up, and the youngsters for the comedy. Running time, ten minutes. Neighborhood patronage.

RKO

MURDER AT THE BRIDGE TABLE: Ely Culbertson—Seemed to be fairly well liked by the general patronage. Bridge fans noticable by their absence. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ON THE PAN: Soglow's "The King" Cartoons—These cartoons, so far, not so hot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

QUIET PLEASE: Edgar Kennedy. Florence Lake—Good comedy. Running time, two reels.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

United Artists

BABES IN THE WOOD: Silly Symphonies—These, as we all know, are the topnotch in short subject value. They make any show a good one and a good show one to talk about. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MAD DOCTOR, THE: Mickey Mouse—A very good Mickey Mouse cartoon. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

PUPPY LOVE: Mickey Mouse—Another good Mickey Mouse comedy that appeals to both young and old alike. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SANTA'S WORKSHOP: Silly Symphonies—One of the best Silly Symphonies Walt ever made all-color. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

SILLY SYMPHONIES: These one-reelers in color are marvelous and are an aid to any program.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Universal

ALL AT SEA: Mentone No. 2—Fair musical built around entertainment by passengers at sea angle.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

I KNOW EVERYBODY AND EVERYBODY'S RACKET: Walter Winchell—Excellent change from routine stuff.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

STRANGE AS IT SEEMS (No. 32): This is interesting which my patrons enjoyed. Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Warner Vitaphone

BOSKO'S MECHANICAL MAN: Looney Tunes—Good and funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BOSKO, THE MUSKETEER: Looney Tunes—Just a cartoon and not up to Bosko's average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BOSKO'S NIGHT MARE: Looney Tune — An unusually good cartoon. Not a dull moment in it. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country patronage.

BOSKO, THE SPEED KING: Looney Tunes—Average cartoon. Running time, one reel.—B. A. McConnell, Emerson Theatre, Emerson, Ark. Mining country patronage.

WAY OF ALL FRESHMEN: Broadway Brevities—This is a good musical and dancing short. The boy and girl tap dancing act is a wow. They are the best I have seen. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PARADES OF YESTERDAY: Pepper Pot—This is a very interesting one-reeler, showing many of the famous parades in history. The entire reel is made of newsreel shots of many years ago. However, it should take very well. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SEASONED GREETINGS: Lita Grey Chaplin—Every one liked it. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SHUFFLE OFF TO BUFFALO: Merry Melodies—This is another of the good cartoons Vitaphone has made this season. Some excellent caricatures of Eddie Cantor and Ed Wynn. Very good entertainment and pleased all. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of December 23

CAPITOL
Santa's Workshop.....United Artists

CRITERION
The Cure.....RKO Radio
King Neptune.....United Artists

HOLLYWOOD
Movie Memories.....Vitaphone
Kissing Time.....Vitaphone
Easy Aces.....Vitaphone
Heart of Paris.....Vitaphone

MAYFAIR
Freak Fish.....General
Not the Marrying Kind....Universal
Organloguing the Hits....Master Art

PARAMOUNT
The Old Bugler.....Paramount
Around the Calendar.....Paramount

RKO MUSIC HALL
The Night Before Christmas.United Artists
Strange As It Seems—No. 35.Universal
Grin and Bear It.....RKO Radio
Who Said the Weaker Sex?.Columbia

RIALTO
Where's That Tiger?.....Paramount
The Old Bugler.....Paramount
Around the Calendar.....Paramount

RIVOLI
London Medley.....Fox
Three Little Pigs (Spanish).United Artists

ROXY
Lullaby Land.....United Artists
Jack and the Beanstalk....Principal

STRAND
The Little Girl With Big Ideas.Vitaphone
Buddy's Beer Garden.....Vitaphone
The Tune Detective.....Vitaphone

Integrity Film Has Feature On Life of St. Anthony

Integrity Film, headed by Davide Calcagni and Commander G. Clemente, have obtained the American and Canadian distributing rights to "The Miracle Man of the Centuries," a religious sound motion picture based upon the life of St. Anthony of Padua. General release date has not yet been set. It will be distributed directly to Catholic institutions and theatres after it has been roadshown in key cities.

The story was written by Rev. Father P. Vittorino Facchinetti and was produced by S. A. C. R. A. S. and reportedly under the supervision of the Vatican. The production was directed by Count Giulio Antamoro. Mr. Davide Calcagni, who is president and general manager of the distributing company, has been cameraman for Fox, Metro, Herbert Brenon and other producers.

U. A. Promotes Salesman

Sam Kramer, former United Artists salesman in Cincinnati, has replaced Edward Benson, resigned, as branch manager. Edward Goldstein, formerly with First National in New York, is in Mr. Kramer's former position. Charles Stern, manager of district number one, comprising the New York, Boston and New Haven territory, has moved his headquarters from Boston to 630 Ninth avenue, New York.

THE WEEK ON WABASH AVENUE

CHICAGO

Plenty of "parties" last week—Christmas parties. Most of the Balaban & Katz theatres had special programs for children as did many neighborhood houses. On film row at the Warner club room a gay party was held for the grownups and children of members of the Warner Club.

▽

Herman Gluckman and William Shapiro of Majestic Pictures held a sales meeting here on their way to the East. Those attending included Andy Dietz, St. Louis branch manager, A. L. Zacherl and Carl Michil of Minneapolis, Dave Brill, who is here from the home office, and Percy Barr, local manager.

▽

Louis Marks is reported to have acquired two theatres—the Tivoli in Gary, Ind. and the Granada at Racine, Wis.

▽

And speaking of Christmas parties, the local United Artists has been swamped with requests for prints of Disney subjects, many of these being shown to unfortunate children in such places as the Hospital for Dependent Crippled Children, Billings Memorial hospital and other institutions.

▽

Lou Metzger had a chance to greet a number of friends on his way East last week.

▽

Harry Rathner of Principal Pictures home office was in town for a conference with Henri Ellman.

▽

Ben Cooney opened the Roxy theatre in Des Plaines on Christmas Day.

▽

Sam Halper of the Halsted-Van Buren Theatre Corporation is sojourning in Miami, Fla., with his family.

▽

Harry Elwell of the Theatre Printing Company has added a line of new style theatre programs done in four colors to augment his regular sizes for the new year.

▽

More than 2,500 books took up considerable space in the lobby of the Adelphi theatre after Ludwig Sussman staged a matinee in which donation of a book served in lieu of the regular admission price. After being renovated the books are distributed to various libraries.

▽

An exploitation idea in connection with the serial "Wolf Dog" has been evolved by Ben Judell's office. It consists of a dog parade at which prizes are awarded for the most unusual dogs, for the funniest, scrawniest, handsomest or what have you.

▽

F. J. Shad started the projectors grinding at the American theatre, Indiana Harbor, Christmas Day.

HOLQUIST

Second Celebrity Cartoon Is Named

Celebrity Productions, Inc., this week decided that the second cartoon in its new ComiColor series will be an adaptation of the famous fairy tale, "The Little Red Hen."

The first of the series, already released, is "Jack and the Beanstalk," which is being given runs at the Roxy theatre, New York, and in all RKO and Warner theatres in the Greater New York and Northern New Jersey territory. P. A. Powers, Celebrity president, is in New York after Coast conference with Ub Iwerks on the series.

Jack Levin Heads Charity

Jack Levin, director of operations of the Copyright Protection Bureau, was installed as chairman of the board of trustees of the Simon Cohen Memorial Foundation, a Masonic organization, at the Astor Hotel, New York, last week.

Pollard at Radio City

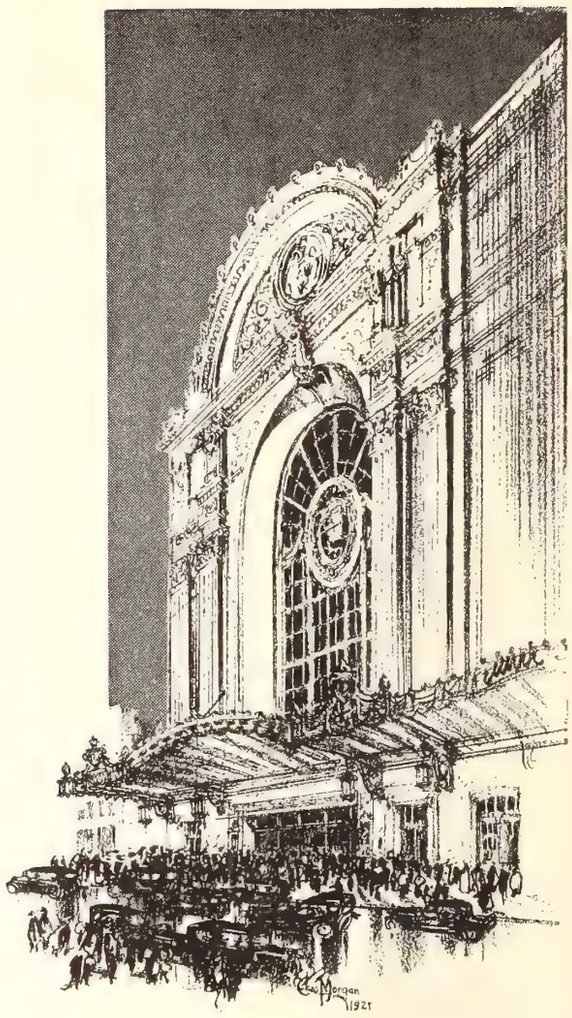
Bud Pollard Productions has leased office space in the RKO Building at Radio City, New York.

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PROTECT your Property

¶ Protection at its best in any business is represented by *good management.* Economic surveys have repeatedly revealed that the principal cause of business failure is *bad* management. Few businesses are so influenced by the factors of management as the motion picture theatre. This is due to the nature of the goods the motion picture theatre sells. The average store is extremely simple in comparison. That store, moreover, is merchandising products that are more or less essential to daily life. The motion picture theatre, on the other hand, is selling mental and emotional stimulation, consumed *on* the premises—rendered attractive and consumable only by the mechanisms of the theatre itself.

¶ These mechanisms are represented in the equipment of the theatre. And in the *environment* of the theatre as well. Their planning, their supervision call for constantly alert, *shrewd* management.

¶ But management cannot be shrewd unless it is informed. Direct personal experience supplies much information. Yet few of those charged with the responsibility of theatre operation can afford to ignore the experience of others. And in the motion picture industry, as in other fields, specialists have been developed, whose position in relation to the average theatre owner and manager is akin to that of the surgeon in relation to the general medical practitioner.

¶ In addition to reporting the experience of the average theatre operator, BETTER THEATRES selects specialists in the various functions of the motion picture theatre, to think about and to write about its problems. Thus there is no reason why theatre management, in any situation, need be otherwise than expertly informed. Here is a world-wide publication edited as a timely guide to those who operate motion picture theatres. It completes the service of Quigley Publications to the Motion Picture Industry.

Better Theatres

A Quigley Publication

1790 BROADWAY, NEW YORK

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE BIG DRIVE IS ON

Spurred on by the encouragement of the industry's leaders and inspired by their own enthusiasm, a legion of managers sweeps forcefully into the early dawn of 1934 in a spirited race for merited honors—the Quigley Awards. In the history of motion picture exploitation, never has any project caught on so quickly, not yet has any like project received such wide and immediate endorsement.

At last the importance of adequate exploitation is brought out of the morass of indifference and indecision, and the showman responsible for the modeling of this tower of theatre strength from the indefinite clay of unformed ideas is to receive his long delayed recognition.

Which is as it should be. For without doubt, the successful future of the motion picture theatre depends now, more than ever, upon the efforts of skilled and patient showmanship. Today, the leaders of the industry stand eye to eye in proclaiming their belief in the necessity of ingenious, hard hitting exploitation as an integral part of profitable theatre operation.

The opinions from different quarters so admirably expressed in last week's issue and on succeeding pages of this, make a mighty voice that must reach the ears of all those in this business indifferent to, or ignorant of the dollars and cents value of box-office exploitation.

With the first day of the New Year, the Quigley Awards will be placed formally in competition. The representative committee of high calibre judges assures the close attention of the entire industry as hundreds of showmen everywhere gird themselves for the Big Drive. Undoubtedly by their efforts, will the high place of exploitation be sold more strongly to sceptical purseholders, and by the same token gain for the above showman his long deferred reward.

▽ ▽ ▽

LET US RESOLVE

And now the time for the easily broken resolutions is upon us, and so perhaps it behooves us all to make some, but of a firmer consistency that will stand a bit of handling.

In hoping for a better break in 1934, let the manager resolve to give as much in return as possible. To watch his expenditures, to spend wisely, to make sure of the dollar value of every ad and of every stunt. To strive for a perfect picture on the screen, to insure cleanliness, comfort and safety. To keep everlastingly at it for a healthier everyday gross.

And let the exhibitor resolve to treat his manager(s) with every deserved consideration, to allow a day off a week and vacations, to raise salaries wherever possible. To spend a little extra on needed equipment and furnishings, to spend more on advertising and exploitation. To appreciate showmanship and the showman responsible for it, and finally, to realize that the job of managing requires at least as much skill and experience as that of any other technical worker in the motion picture industry.

With few expectations that the above will be adopted as a universal theatre credo, we present it in keeping with the season of the year in the hopes that some few of these "seeds" will fall on less than barren ground.

▽ ▽ ▽

BONUS FOR THE MANAGER?

For some months past, the Warner Theatre organization, under the sponsorship of Mr. Joseph Bernhard, has been experimenting in different spots with a system by which every manager in the Warner fold will have the opportunity of adding to his salary in the form of a bonus based upon an increase in individual theatre receipts. Upon questioning, Mr. Bernhard stated that though the idea was still in the formative stage, nevertheless a permanent arrangement would be put into effect within the next few months.

In other words, the manager's sales ability is to be tested, and he is to be recompensed in the same practical manner as is any other good salesman.

This is a natural step in the progress of the theatre management and should the Warner idea work out to the satisfaction of all concerned, we believe it only a matter of time until the procedure is adopted to any extent by other exhibitors. However, there are easily discernible obstacles in the goal of the above mentioned "satisfaction," which of course can be avoided by skillful steering.

The advantages of bonus or percentage payments for managers have been considered by various theatre heads. It should be encouraged and brought to pass; no other means has ever been discovered to so profitably inspire and stimulate sales ability, and many an exhibitor straining his vision in the search for future profits, could do far worse than declare his manager(s) "in" on a percentage.

We would like to see the Warner Theatre plan go over, for if it does, the manager's job will take on a new significance and skilled showmanship more than ever will be at a premium.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



"Is this Family Night, Eddie?"

Ace Campaign For "Roman Scandals"

To the many other accomplishments of Eddie Cantor, add that of ticket seller, which function he undertook at the opening on Saturday, Dec. 23, of the New York Rivoli, of his latest picture, "Roman Scandals." The announcement of this unusual personal appearance was made well in advance and of course collected an enormous crowd.

Hal Horne's United Artists crew worked overtime to insure coverage of every possible sales angle. Prominent among these was a street bally in the form of a Roman chariot drawn by two white horses, the charioteer costumed in a golden helmet, purple and red cape, accompanied on the ride by a girl also dressed in Roman costume, wearing a large blond wig similar to those used in the picture. (See photo.)

A special front was installed containing a large sized scene-in-action display of a chariot, with Cantor and a flock of girls against a moving background operated by rotating cylinders, which gives the chariot the illusion of moving at a swift pace.

Thousands of large cardboard arrows with copy reading, "All roads lead to 'Roman Scandals,'" with picture and date, were sniped all over the city, each pointing in the direction of the theatre. Tabloid newspapers were distributed through department stores, Postal Telegraph offices and handed out in the street bally.

A Cinema Shop tieup was made with Macy's, in which a double window was devoted to costumes against a background of sheet music and records from the song hits of the picture. The Masury Paint Co. installed large window displays in over 200 windows of their retail branches, and Cantor's radio sponsors provided window material for over 5,000 windows in every part of the city.

For ten days in advance, announcements were broadcast twice daily over the prominent networks, and a further tieup was put on with Lux, wherein 1,000-line ads were planted in newspapers in 40 cities to coincide with local showings.

In the above, no mention has been made of the many publicity breaks in all New York papers, planted by Lynn Farnol and Karl Krug. However, this angle was fully covered. The exploitation was handled by Monroe Greenthal, under the supervision of Hal Horne, aided by Manager Jack Wright and Publicity Director Jim McFarlane of the Rivoli Theatre.



Rivoli Chariot Bally

Click Exploitation On "Nora" at Strand

In cooperation with the New York Strand publicity department, Bert Ennis, Majestic Picture ad chief, put on a nice advance for the opening of "The Sin of Nora Moran" at that theatre.

Post cards were mailed to every local member of the Society for the Abolition of Capital Punishment, and these were signed by the secretary, who indorsed the picture and urged every member to see it, and it is reported that many did. Prison wardens, correction officials, and other leaders in this field were informed of the engagement, and endorsements secured from them.

A street stunt that attracted continued attention consisted of a man and girl handcuffed to each other, working the prominent streets of the city and department stores. When inquiries were made by curious onlookers, small folders containing teaser copy, with the title and theatre at the bottom, were handed out by another girl who followed the couple (see photo).

A newspaper tieup was made with a prominent fur shop specializing in star models, by which a full page ad was carried in the Sunday papers showing Zita Johann, the star of the picture, wearing the various fur styles. The copy of course included mention of the picture, theatre and date.



Handcuff Street Stunt

Store Plugs "Short" Date A Month in Advance

The biggest exploitation campaign ever accorded a single feature in Milwaukee, was the tieup between one of the leading department stores there and the Alhambra Theatre, according to Fred S. Meyer, M. P. T. O. A. official, and operator of that house. For a month in advance, the theatre advertising the toy department of the store with a trailer and in return the store daily advertised "Merry Old Soul" as coming to the theatre in all newspaper ads. In addition, 100,000 cards plugging the picture were put out without expense to the Alhambra.

Mickey and Minnie Mouse were featured heavily in conjunction with the various store sales, being mentioned frequently. The campaign was put over by Stan Meyer.

Judges Committee For Quigley Awards Selected; Jan. 1 Marks Opening Date of Campaign Drive

Managers Praise Herald Project

As heartening as the reaction from the various producer home office executives, are the enthusiastic comments from the field on the Quigley Awards. Undoubtedly, in the opinions of Round Tablers and other showmen in every part of the country, the project now being carried out, to present plaques, monthly and yearly during 1934, for the most meritorious exploitation campaigns put on by theatre managers, is a splendid stimulant for the coming product.

However, the success of the idea depends to a great extent on the cooperation given by interested showmen, and from early reactions there seems to be no reason why everything expected should not materialize.

EVERY CAMPAIGN TO RECEIVE SAME BREAK

Too much emphasis cannot be placed on the fact that the smallest town campaign will receive the same consideration that will be given those from the largest cities. As far as the judges are concerned, skilled exploitation from managers in neighborhood and subsequent run houses is just as worthy as any other.

Campaigns will be weighed carefully in regard to how much was obtained for the amount spent, and thus the small budget will receive the same break as the unlimited bankroll. The fact that prize winners in the recent Round Table World's Fair contest included campaigns from every small town is proof of the above facts. No one should hesitate to enter. The field is wide open.

As before stated, all product is eligible for the awards. Productions from the independents as well as those from the major studios are not only welcomed, but solicited. Everyone has an equal chance.

The rules have been run in the two previous issues. They are simple and few. Participants are requested to study them and for the information of the few who do not have those copies of the HERALD, we outline the requirements, and necessary information.

A Quigley Plaque will be presented each month during 1934, starting Jan. 1, for the theatre campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club, on pictures played during that month.

The Quigley Grand Award will be given for the best campaign of the entire year. Campaigns may be forwarded after the last day of the month, including those on pictures played the last days of one month and the first days of the next.

Manager's name and theatre must appear on all material, and concrete evidence of all ideas must accompany campaign. Every theatre manager of a theatre in the world is eligible, including non-members of the Club.

And now, friends, the best of good fortune, and as Joe Feldman, of Pittsburgh, says, the winning campaigns "better be good."

JUDGES

MORT BLUMENSTOCK, Advertising
CLAYTON E. BOND, Exhibition
H. D. BUCKLEY, Exhibition
JOHN CLARK, Distribution
HOWARD DEITZ, Advertising
NED E. DEPINET, Distribution
OSCAR A. DOOB, Advertising
E. M. FAY, Exhibition
S. CHARLES EINFELD, Advertising
BERT ENNIS, Advertising
FELIX F. FEIST, Distribution
W. R. FERGUSON, Exploitation
JOHN C. FLINN, Exploitation
EDWARD FINNEY, Advertising
ROBERT M. GILLHAM, Advertising
JAMES R. GRAINGER, Distribution
BEN H. GRIMM, Advertising
PAUL GULICK, Publicity
HAL HORNE, Advertising
W. RAY JOHNSTON, Distribution
IRVING LESSER, Exhibition
JULES LEVY, Distribution
AL LICHTMAN, Distribution
CHAS. E. McCARTHY, Advertising
S. BARRET McCORMICK, Advertising
DAN MICHALOVE, Exhibition
GEO. J. SCHAEFER, Distribution
ROBERT F. SISK, Advertising
A. W. SMITH, JR., Distribution
HERSCHEL STUART, Exhibition
GORDON S. WHITE, Advertising
G. S. YORKE, Advertising

Industry Heads Accept Places

Almost without exception, we are pleased to report, have those leaders in the various branches requested to act upon the judges' committee for the Martin Quigley Awards, enthusiastically agreed to serve.

Their names and designations, set down in the next column, are proudly presented to the membership, for there is no doubt but that this list represents a more than adequate selection of motion picture executives willing to lend their efforts to choosing those exploitation campaigns for which will be presented the Quigley Awards.

DIFFERENT BRANCHES CONTRIBUTE JUDGES

And we might state that the acceptances of these gentlemen mean that they will take an active part in the judging for they all are convinced of the necessity of encouraging theatremen to give every ounce of practical result-showing exploitation to the product of the coming year.

The committee, at this writing, is very representative. Distribution, advertising and theatre executives share places, as follows:

Five vice-presidents and general managers of film companies.

Five chain theatre heads and independent exhibitors.

Five sales and distribution managers of film companies.

Nine directors of advertising and publicity of film companies.

Four advertising and publicity managers of film companies.

Two exploitation directors of film companies.

Two directors of advertising and publicity of theatre chains.

The companies represented in this list, arranged alphabetically, are as follows:

Educational Films, Fay's Theatres, Providence, R. I.; Fox Films, Loew's, Majestic Pictures, Metro-Goldwyn-Mayer Pictures, Monogram Pictures, Paramount Pictures, RKO Distributing Corp., RKO Radio Pictures, Roxy Theatre Corp., New York; Theatre Management Corp., New York; United Artists, Universal Film Exchanges, Universal Pictures, Warner Bros. Theatres, and Warner Bros. Pictures.

Thus independent producer and exhibitor heads share places on the committee with major producers and chain circuit executives. A proper balance has been sought, and this, we believe, we have obtained.

ENDORSEMENTS OF QUIGLEY AWARDS

BILLINGS BOOTH

Manager, Jefferson
Springfield, Mass.

Among the most commendable ideas brought forth in the history of the exhibitor's branch of the motion picture industry is the announcement of the Martin Quigley Awards.

What manager wouldn't cherish one of those awards and proudly display his plaque? Another achievement for the Managers' Round Table Club.

FRANK BOUCHER

City Manager, Warner Bros.
Hagerstown, Md.

I think it is an excellent idea, one that should meet with the instant approval of every manager. It should make them strive for bigger and better campaigns. It should stimulate a new interest in the proper handling of pictures. The Motion Picture Herald and the Managers' Round Table Club are to be congratulated on starting such an idea.

H. D. BUCKLEY

Vice-President
United Artists Corporation

I will be very happy to serve as a Judge in connection with presenting the Quigley Awards for meritorious theatre exploitation.

SAM ROBERT CHERNOW

Manager, Yorktown
New York City

It's a swell idea! Every theatre manager should do his darndest to help put over the Martin Quigley Awards, for it is to his benefit to have the idea go over with a bang. I, for one, will do everything that I can to cooperate.

MITCHELL CONERY

Manager, Kingston
Kingston, Pa.

Unquestionably every real showman will want to try to win one of the Quigley Awards. With only twelve plaques being issued yearly, it will indeed be an achievement for any man to possess one of these awards of merit. Best wishes for the continued success of the Round Table.

S. CHARLES EINFELD

Advertising and Publicity Director
Warner Bros. Theatres

We believe your idea to present a Quigley Award for stand-out exploitation campaigns is highly commendable and is certainly in the spirit in which this industry should carry on in these times.

It should stimulate the men on the firing line to give their utmost at a time when every ounce of energy and imagination is required to bring people into theatres.

Warner Brothers, of course will exert every effort to promote the cause of exploitation, believing it to be vital to the welfare of our industry in these exciting days of national recovery.

JOE FELDMAN

Advertising Director
Warner Theatres, Pittsburgh

If the Quigley Awards teach us the sense of careful analysis and scientific examination of the problem of reaching and attracting those who want to go to the theatre, the awards will have done for the advertising profession in the theatre what the Academy Awards have done for production.

If the awards can raise the standards of good taste in theatre advertising, it will benefit not only the box office, but will immediately slap an effective gag on the blue lips of the blue noses.

You may be sure I am keenly interested in watching the results of your experiment and will urge managers in the theatres here not only to try for the awards themselves, but to carefully analyze the winning campaigns. They'd better be good!

JOHN C. FLINN

Director of Exploitation
Paramount Pictures

I will be very glad to act on your committee of judges, and appreciate very much the opportunity to serve.

ROBERT M. GILLHAM

Advertising and Publicity Director
Paramount Pictures Distributing Corp.

I will be delighted to act as one of a committee of judges for the Quigley Awards.

You may quote me as saying I believe the Quigley Awards are a splendid idea and that I believe proper recognition has not been given the excellent work being done by the theatre managers and advertising men in the smaller theatres around the country. These men often work with limited appropriations and do marvelous jobs on little or nothing.

JAMES R. GRAINGER

General Manager of Distribution
Universal Film Exchanges, Inc.

I want to congratulate you on the idea of presenting silver plaques for the most meritorious theatre exploitation campaigns. Nothing is more universally needed in the motion picture business today than practical, far-reaching showmanship. The Quigley Awards will place emphasis on this and so do inestimable good.

I gladly accept the kind invitation of the Managers' Round Table Club to serve on the committee of judges for the awards.

LEW PRESTON

Manager, Academy of Music
New York City

The more I think of your idea, the better I like it and I will certainly do my part in attempting to gain the highest honors. Since we have the Academy awards for motion pictures, there is no reason why the managers should not be recognized for their presentation of the attractions in the theatre. I know they will get behind your move and cooperate with you 100 per cent.

I can truthfully say, without any hesitation, that the plan will inspire the men so much so that they will not leave a stone unturned in order to achieve the recognition which will mean much coming from your medium which is read by practically every manager in the field.

POUR IN FROM ALL OVER INDUSTRY

SID S. HOLLAND

City Manager
Elkhart Amusement Co., Ind.

Your sponsorship of the award of the Martin Quigley plaques for 1934 exploitation as announced in the issue of the Herald *of Dec. 16, is just another indication of the splendid cooperation emanating from the offices of the Round Table Club. This latest effort should certainly be appreciated by the boys in the field. It is the first really significant and direct recognition of the efforts of the exhibitor by the Motion Picture Industry.*

I know I express the sentiment of every member of the organization in lauding this project and will personally bend every effort to encourage the continuance of the Quigley Awards.

W. R. JOHNSTON

President
Monogram Pictures Corp.

I shall be happy to cooperate with you in connection with your letter of December 13th

HARRY M. KALMINE

Zone Manager
Warner Theatres, Pittsburgh

I think the plan for Quigley Publications to offer an award every month for the best advertising-exploitation campaign put on by the theatre is an exemplary one. Just as the Academy Awards in production have gone a long way toward raising the standards of production and acting and have stimulated more intensive research, so should this monthly award to the best theatre campaign raise the standard of theatre advertising and exploitation.

JULES LEVY

General Sales Manager
RKO Distributing Corp.

Am pleased to accept membership on the Committee of Judges to decide the Quigley Award for the best theatre exploitation campaign.

Am glad to participate because I have felt right along that too much cannot be done toward advocating and urging theatre owners and managers to carry on more aggressively than before intelligent, unusual exploitation campaigns on the worthwhile pictures. I feel certain that added effort in this direction is bound to result in greater box office returns.

ROBERT F. SISK

Advertising and Publicity Director
RKO Distributing Corp.

I will be glad to serve as a judge for the Managers' Round Table Club—since it will be a pleasure to go over whatever exploitation stuff is submitted.

BEN H. GRIMM

Director of Advertising
Universal Pictures Corp.

Shall be glad to act on your committee of judges in the matter of making Quigley Awards for the most meritorious theatre exploitation campaigns.

Your plan should result in keen competition among showmen. Undoubtedly this will reflect in better box-office receipts throughout the country, and on that score alone is an extremely worthwhile project for any trade paper.

AL LICHTMAN

Vice President—General Manager
United Artists Corporation

I feel that your plan to award prizes for the most meritorious theatre exploitation campaigns will be a grand incentive for stimulating business.

I shall be very happy to serve on your Committee of Judges.

CHARLES E. McCARTHY

Advertising and Publicity Director
Fox Film Corporation

Thanks very much for your invitation to serve on the Committee of Judges for the Quigley exploitation awards.

I should be very glad to accept and I think you and your paper are to be congratulated upon your enterprise in promoting proper exploitation of pictures.

S. BARRET McCORMICK

Advertising Director
RKO Radio Pictures, Inc.

Your plan of awarding, through the Managers' Round Table Club each month, the Quigley plaque for the most meritorious theatre advertising and exploitation is a very progressive and commendable move on the part of Motion Picture Herald. *I am sure this will result in increased interest in their campaigns by advertising and theatre managers throughout the country and will help bring to the attention of the entire motion picture industry the work of the many splendid creative minds that are in it.*

I thank you for the compliment of asking me to act as one of the judges and it will be a great pleasure to serve.

With the compliments of the season and very best wishes for the continued success of the Managers' Round Table Club and all its members.

DAN MICHALOVE

Assistant, S. R. Kent
Fox Film Corporation

It will be my pleasure to be able to serve on the Committee of Judges which you are forming for the Motion Picture Herald through the Managers' Round Table Club that will present the Quigley Awards each month.

Managers who exploit pictures are those who create and develop business.. Managers' Round Table Club has done a great deal to impress upon theatre operators the benefits obtainable from exploitation and the Quigley Awards should stimulate more interest in what the Motion Picture Herald is doing through its columns to help the theatre manager create business.

RICHARD L. MOSS

Manager, RKO Hillstreet
Los Angeles, Cal.

I believe the Martin Quigley plaques for outstanding exploitation work should prove a boon in the furtherance of the quality of this type of theatre advertising.

Congratulations for being the first to inaugurate an award of this type, and I am sure that the industry in general will benefit from the improvement in the standard of exploitation.

These plaques should offer greater inducement and encouragement to the men in the field, and I for one will try to win one of them. The Managers' Round Table Club, the Motion Picture Herald, *and Mr. Quigley have added another accomplishment to the already long list for this publication.*

MANAGERS HAVE HIGH TIME AT ROUND TABLE CHRISTMAS PARTY

Voted by everyone present as the best "get-together" yet held, the Managers' Round Table Christmas gathering on Thursday, Dec. 21, at the Brass Rail Restaurant, came to a reluctant close in the early hours of the following morn as over 300 members and their friends sang "Auld Lang Syne" to the accompaniment of Joe Gershenson's Academy of Music orchestra.

From the time that the shindig started in the beautiful Continental Grill of the Brass Rail to the moment of closing, there was something going on to thrill and entertain the large attendance. As the managers entered they were greeted by club chairman A-Mike Vogel, given Christmas presents by Secretary Gert Merriam, and directed to their tables by committeemen Bill Brown, Marlboro Theatre, Brooklyn; Joe Salmon, Riverside Theatre, New York, and Lew Preston, Academy of Music.

As the boys were seated, waiters were ready with plenty of hot meat and soothing brew to keep the crowd occupied until the entertainment started. And what entertainment! Seemed like one of those all-star benefit shows, all under the supervision of Lew Preston, who not only acted as master of ceremonies but supplied most of the talent. Great boy, Lew.

The headliner, of course, was Eddie Cantor, in person, who came up to take a bow, but remained to entertain the gathering, doing over 25 minutes to a highly delighted audience, and winding up with a song. Did he go over? Thanks, Eddie.

After the U. A. star, came a flock of stage and radio names, every one a bell-ringer and a show-stopper. Who were they? Peek at the box in the next column. They should go over as well in every date. After a solid hour of entertainment, intermission was announced while a lucky number contest was put on for a beautiful negligee, donated by Bernard Waldman, of Modern Merchandising Bureau. It was won by Charley Steinman, of the Terminal Theatre, Brooklyn, who promised to take it right home. Okay, Charley.

Paul Binstock, Republic Theatre, Brooklyn, then took the floor and discussed the idea of a Club dinner dance, to be held some time in February, and it was voted to make tentative arrangements for the gathering, to which wives and sweethearts would be invited. Other Club matters were gone over, and then the second half of the show was put on until the wee hours of the morning.

The Club is also indebted to Al Hirshfield, Economy Novelty Co., for a flock of souvenirs; Morris Lieberman, for his snappy silk banner, and to the home offices that sent along a lot of gifts for the members. And last but not least, Lew Preston and his orchestra, that furnished the music.

Bill Levey, Riverhead, L. I., and Charley Bassin, Mattapan, Mass., intended to be present, but wired their last moment regrets.

Large delegations from the Randforce, Skouras, Loew, Warner, RKO, S and S and other metropolitan circuits were on hand, as well as members from New Jersey and Long Island. Here they are, alphabetically arranged:

Rubin Abrams
Saul Abrams
Nat Allentuck
Murray Alper
Mac Alster
Sam Alster
Murray Alster
E. D. Ardvany
H. Artz
Mauray Ashmann
M. J. Baranco
S. Backalish
J. Baker
H. Barend
Fred Bartholdi
Bob Bartholdi
Irving Berman
Joe Bernhardt
Theodore Bert
Herb Berg
Al Bernstein
Paul Binstock
Sid Blumenstock
Billings Booth
Mort Bratter
William Brown
M. Bundt
E. J. Burke
B. Cable
Charlie Carroll
Victor Cassman
J. Castorino
Bob Clark
George Cooper
Max Cooper
E. S. C. Coppock
E. Crawford
Jules Curley
M. Cwerling
George Davis
W. J. Daly
M. Decker
A. DeSimone
Ed Edelson
M. Epstein
Ira Escha
Gerald Evans
B. Falk
J. Feldman
Jules Field
L. Fishkin
B. Flaherty
Ben Friedman
R. Fuchs
Harold Funk
Marry Gabriel
R. Gelder
C. Godfrey
L. Goldfarb
S. Goldstein
Walter Goldstein
B. Goodman
E. W. Gould
Mort Green
B. Greenbaum
Hyman Greenberg
G. Greiger
Jack Griffiths
L. Haeck
R. Halperin
Paul Hamilton
Ted Hammer
B. Handler
Arthur Hass
Joe Herman
Charles Hill
William Hill
Al Hirshfield
Ted Hodes
Bert Hoffman
E. Hoffman
Joe Hoffman
L. Hornzeich
Walter Jacobs
Seymour Jonas
Dave Julian
Ed Kane
B. Kaplan
A. Kagan
A. Katz
Wesley Kent
J. B. Kimmis
Morris Kinzler
Stanley Kolbert
G. Krieger
S. Kulick
J. La Barbara
Irv. Landis
Sidney Larschan
Charles Larschan
L. Lehane
Irv. Leopold
S. P. Levine
B. Levinson

(*Continued on next page*)

AND HERE ARE THOSE ACTS

Valaida Snow, Berry Bros., Buddy Ralph, Roy Benson, Beth Chalis, Eddie Miller, Hal Young, William O'Neill, Jesse ("Lazy Bone") Crier, Three Long Brothers; Rich, Kaye & Eva; Charles Chaze, Mel Klee, Jack Arthur, Ben Alley, Roy Smeck, Michael the Accordion; Ronnie, Van & Chapman; Gene Austin, Roy Sax, Lester Allen; Mario & Lazaren; The Sunshine; The Interfering Waiters, Apple & Teller, and many others.



MANAGERS "UNLAX" AT THE HAPPY ROUND TABLE CHRISTMAS GET-TOGETHER

Laby and Rose Promote Paper Picture Section

Although George Laby has been at the Victory, Holyoke, Mass. for the short period of three months, in this time he has managed with the aid of Walter Rose of the Strand Theatre there, to sell the local paper on a regular theatre section. Previously, the ads were placed in the run of



Laby's Attractive Display

the paper and cuts or publicity stories were unknown. George and Walter first succeeded in getting a regular box listing the theatres and attractions, after which further progress was made, until now the theatres receive the break they are entitled to in the local newspapers.

Laby sends along some attractive photos on his recent displays, one on "Shanghai Madness" (see photo) being good enough to attract plenty of patron attention. The steps are covered with metallic paper, available at little cost at the local paper mill, and illuminated from below. The top step has a plate glass surface, also indirectly illuminated and a section of white glass behind the dates makes them stand out more clearly. A small baby spot from a corner of the lobby further heightens the effect.

Another neat idea is a Mae West lobby flash, made up to resemble a bedroom with actual curtains, windows, rugs, etc. A cut-out figure of Mae draped with an actual dress and jewelry, was placed on a real chaise lounge and upon the entire display a rotocolor spot was played changing the color combination six times a minute.

George gives credit for these art ideas to his house artist, Felix D'Alessio, new to the theatre, but with sufficient talent to carry him far. Laby further reports that he is doing all kinds of business on "Footlight Parade" and promises to send in his campaign on this attraction.

THESE, TOO, WERE AT THE PARTY

Morris Lieberman
Tommy Lorenzo
Hank Lowry
L. McGary
E. McGraw
M. McMann
Monty MacLevy
C. Maloney
Nick Mann
J. Mancosi
Howard Marcovie
Nick Massaro
J. Meyer
C. S. Michelson
B. Milstein
Harry Milstein
R. Monteith
Russ Moon
Nat Mutnick
Sam Mutterpearl
R. Neville
Ed Olmstead
Ben Ostrow
Earle V. Patton
A. Perlmutter
J. Pincus
Lew Preston
Jules Reisman
Ben Reisner
J. Reisner
M. Reisner
Joe Rinzler
Sam Rinzler
Dave Rosen
Dan Ruffine
Joseph Salmon
Bert Sanford
Z. Savage
Louis Schnitzer
Harry Schwartz
A. Scott
Sayre Seeley
A. Senft
I. Shapiro
B. Shitzer
M. Silvers
Charles Silver
Leo Silverstein
B. Snider
L. Somers
Perry Spencer
C. Steinman
A. Stayton
L. Steinmetz
Geo. Stoves
A. Strandt
R. Sullivan
S. Tarfolski
E. Tarney
H. Trauman
Al Unger
Bob Ungerfeld
Eric Van Dyck
L. Varnelle
H. A. Visel
Bernard Waldman
J. Ward
S. Ward
R. Weiser
L. Wertler
Sid Zimmerman

Laurence Packs Streets With Auto Giveaways

A Round Tabler who reports great success with automobile giveaways is Manager H. L. Laurence, Capitol, Paris, Tenn., who has recently completed three contests along this line, which on the days of the drawing have attracted as high as 5,000 people to the theatre, the accompanying photo showing part of the crowd at one drawing unable to gain attendance and who awaited the results

Laurence's usual procedure is to secure the cooperation of about 20 merchants in



Laurence's Crowd for Giveaway

various lines of business and states that dividing the entire cost between them and the theatre, the individual cost comes to about $70 for each participant. In exchange for this cooperation the merchants distribute coupons with each sale, and on the day of the prize draw, the winning coupon is selected of course from the stubs deposited either at the theatre or at the stores.

This member is now working on what he claims will be his biggest giveaway, a house and lot with a house completely furnished, which will be organized along the same lines. The theatre "out" in all these contests of course is that the winner must be at the theatre, inside or out, and must have a paid admission ticket or stub of that date in order to be eligible for the prize. Laurence states that the most interesting side light on the benefits of these giveaways for the cooperating merchants is that they are responsible for many unpaid accounts as coupons are given for each 25 cents sale and also for amounts paid on old accounts.



PICTURE WAS TAKEN IN TWO SHOTS TO INSURE CLOSE-UPS. VAS YOU DERE?

LENSES AND OTHER THINGS

Last in the Series for Managers On Projection Suggestions That Will Improve Vision and Sound

by F. H. RICHARDSON

This concludes the series of three articles on projection by Mr. F. H. Richardson, who has been kind enough in his talks to point out in non-technical language the essentials of good screen vision and sound for the information of the membership.

We are sure that all Round Tablers appreciate this series, and will adopt the suggestions offered in seeking to correct any projection faults. A perfect picture should be every manager's ambition, and these tips will help to obtain this desire.

Having finally either determined there is nothing wrong with our screen, or having put it in order if there was, we will next have the projectionist go over some things very carefully. Of course, it is always possible the difference in illumination may be due to difference in power of light source. It is also very possible that the projectionist of the other theatre may be utilizing much more of the available light that is our own man. That is a matter to be determined by certain facts.

First, are we using a less or an equal amperage? If the answer be less, then of course that automatically answers our question in part at least, though it is no proof that light is not being wasted. If our amperage is essentially equal to that of the other theatre, then if our screen surface is equal to that of the other theatre in reflective power and (I almost overlooked this) the two pictures of the same dimensions, then certainly there is either a failure of our projectionist to get the most in light producing power from the current, or light is being wasted somewhere, and that last is a pretty hard nut to crack.

Check These Points

First, we will see to it that all lenses are in good condition and scrupulously clean. Dirty lenses waste plenty of light. Next, remembering that a spot on the cooling plate of unnecessary diameter is a terrible waster of light, we will have the projectionist reduce its diameter by degrees, watching carefully for the point where discoloration appears on the screen. This will of course be done after the show, with white light —no film. Having determined the smallest spot diameter possible without injury to screen illumination, we should question the projectionist regarding the distance light source to collector lens or reflecting mirror and insist that he determine the practicability of reducing it. Unnecessary distance light source to collector lens or reflecting mirror wastes much light, though insofar as concerns the mirror the distance is pretty well a fixed quantity.

The next and last point of possible heavy waste, coupled with unevenness of screen illumination is at the projection lens. We will therefore have our projectionist ascertain whether or not the light beam is all entering the lens. This he may easily do in any one of several ways which he should understand how to apply.

Having the light source to collector lens or mirror and diameter of spot at minimum and the light beam all entering the projection lens and all lenses clean, we may feel certain we are using all of the available light. There still remains the fact that because of possible wrong carbon set or wrong kind or size of carbons we may not be getting the light we should and would get were the fault or faults corrected.



Karp's Comely Chorines

Girls on Marquee Top Karp's Campaign

A campaign studded with many good selling slants was whipped across by Harry Karp, managing director Rex Theatre, Oshkosh, Wis., on the first engagement in that state on "The Road to Ruin," previously issued as a silent and now remade as a talking version.

Enlargements of an endorsement letter by the leading juvenile judge of Wisconsin were blown up to three-sheet size, each display covered with stills and tie-up copy and placed in some of the best locations in town. Thousands of heralds were distributed house to house under the supervision of supervisors to make sure complete coverage.

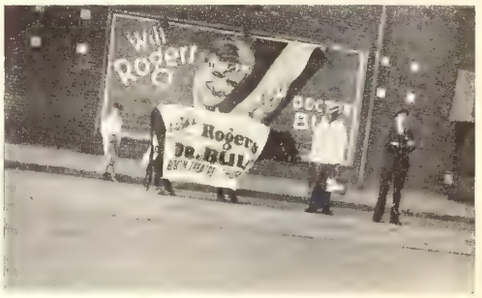
A feature of the lobby display was the planting of a number of girls on the marquee (see photo), each holding a cut of letter of the title. This was put on in advance of the special midnight show, and of course helped to swell the throngs in front of the theatre.

A sound truck bally covered all parts of the city and neighboring towns, and as the theatre has unlimited phone service, the cashiers, starting early in the morning, phoned to all subscribers in the phone book until just before the midnight showing.

The above were the ideas that brought the best returns and together with the added billing and extra newspaper ads served to round out the campaign, which, according to Karp, resulted in a splendid engagement.

"This Is A Bull," Says Stan Barr

Though the "this is no bull" stunt has been used on and off in various campaigns, Manager Stanley G. Barr, Beacon Theatre, Hopewell, Va., managed to dig up a new angle on this old standby by using an actual bull for a street gag on "Doctor Bull" (see photo.). Realizing the possible dangers of leading the animal through the streets,



Barr's "Bull" Bally

Stanley wisely hired the bull's regular attendant to ensure his docile participation in the stunt.

Of course the bally attracted all the attention, and more, that Barr desired, as he reports it was the first time that most of the folks had occasion to regard this species of beast outside of a protected enclosure. Stanley rates a hand for endeavoring to inject a different crowd appeal into this venerable chestnut, but to others who wish to use the gag, we might suggest that every possible precaution be taken to eliminate any of the possibly dangerous aspects.

Kuehn Puts Over Click "Footlight" Drive

Placing the life size cutout girl figures at the head of every aisle under the spot where the ushers usually stand was one of Rudy Kuehn's neat ideas on the advance of "Footlight Parade," these displays also being placed in other strategic spots on stair landings and mezzanine. The entire advance was moved to the outside on the opening day and other flashes were planted in empty windows and a banner hung over the street.

Other good outside stuff consisted of bumper cards on all busses of the local lines, which were promoted gratis, and an effective float (see photo) carrying a loud speaker which broadcast the song hits, covered the city and the adjacent territory.

These were just a few of the more striking ideas that Rudy put over among the many others which made up a well rounded campaign in which he was ably assisted by Tom Edwards and Roy Reed of his staff.



Rudy's Footlight Float

EXPLOITATION IN GERMANY

Member Reports on Advertising Activities of German Showmen As Observed on Recent Journey

by WARREN A. SLEE

Despite the fact that Germany is not as movie-mad as America, the showmen of the various towns are on their toes continually to take advantage of every opportunity to put it over. And though a bit different from ours, yet their methods are quite effective.



Warren A. Slee

In Hamelin-town (where the Pied-Piper got his start) I saw as an attractive front on Edw. G. Robinson in "The Little Giant" which was unique for the head was enlarged and body of midget size with stills and litho paper splattered around in generous way.

Wending my way through the little town of Hildesheim, one of the oldest in Germany, much to my surprise, found a house that was indeed up to date on selling the picture from the front as well as through the medium of a radio store in the vicinity. The front was finished in a very flashy manner using a maroon background with a splash effect in orange that gave a dazzling effect around the display frames and was sure a great eye-catcher. In this brilliant front were planted stills of Garbo and Gable in "Susan Lennox."

Pictures Well Bally'd

In Hanover, the provincial capital, the town was alive with showmanship on pictures both American and German that made one sit up and take notice. Ballyhoos of distinct and novel nature as well as theatre fronts that teemed with selling copy, plus throwaways handed out at every important street corner in the downtown district.

However, it was in Hamburg that I had the first opportunity to observe the activities of both chain operators and private exhibitors who were surely up and at them with every live means of advertising and exploitation. The UFA chain was particularly impressive, their outstanding theatre being the new UFA Palast, a beautiful modernistic building with a seating capacity of about 4200. Through the kindness of Herr Rudolf Schmidt, Kino-Direcktor, I was escorted through this marvelous house and found many things that were distinctly different from our ace houses, such as the front lobby being used as a promenade with the ticket booths situated in the center of this huge oblong entrance. Displays in the modern trend were profuse.

While buying tickets or looking at the displays, patrons were entertained by a string ensemble, situated in the promenade above that serves as both foyer and beer garden, and which is gained by ascending the huge staircase at either end of the lobby. Before entering the theatre proper, patrons are requested to check hats and coats (ladies too) so that the show may be viewed in complete comfort.

The sound and projection were perfect and the photography marvelous. Although the show is not put on as smoothly as our ace houses, it was interesting to note their methods. After the "break" patrons were ushered out by the check room and through runways on either side of the house outside the auditorium to the exits in the rear of



UFA Palast, Berlin

the theatre, thereby allowing waiting patrons to walk right into a clear house.

The advertising and exploitation used by this ace house is the same as that used by the music halls and opera houses, the lithography being confined to the State controlled street kiosks. However, the lobbies were filled with attractive water color art work and a huge banner was flown from an adjacent building announcing the premiere of Willy Fritch in "A Season in Cairo."

Brown's Lobby Sells Background of Picture

Bill Brown, hustling manager of the Marboro Theatre, Brooklyn, N. Y., whose stuff appeared regularly in these columns before his unfortunate accident last summer, is now well enough to again resume activities and sends along a report on his "Too Much Harmony" campaign, in which he effected a back stage dressing room lobby display (see photo).



Bill's "Harmonious" Lobby

The house electrician hooked up the regulation lights around a mirror in the center of the foyer, the mirror being covered with silver paper so that the title and stars could be lettered upon it. Bill then made a tieup with a nearby cosmetic shop which supplied the necessary makeup material as used by professional performers. Screens were placed around the exhibit to convey the proper atmosphere, to which stills were also attached to further sell the picture. The actual cost to the theatre Brown reports was less than one dollar.

As a Thanksgiving plug, this Round Tabler promoted a local market for six live turkeys which were given away at the theatre, the ganders being planted in a nearby window with theatre poster copy a week in advance.

Welcome back, Bill, and the above indicates that your accident has not slowed you up. Come again soon, and in the meantime, stay out of taxicabs.

Many Workable Stunts In Freuler Press Book

Helen Harrison, talented publicity director of Freuler Films, is responsible for a meaty press book, "Marriage on Approval," containing a number of workable exploitation ideas and merchandising tie-ups that should do much in putting over this production.

The publishers of the book from which the story was taken had prepared a special movie edition, each copy of which contains a band plugging the picture. In addition, a counter easel has also been prepared on which a copy of the book is exhibited with a still from the picture, and arrangements have been made for book stores to use these displays in tie-ups with local showings of the picture.

A number of other sound stunts are also suggested which together with the tie-ups made with a number of prominent film magazines make up a well rounded campaign.

Snappy Showmanship From 1500 Town

For a town of 1,500 and a theatre with only 200 seats, Manager Boyd F. Scott, Palace, Crane, Texas, puts out a lot of inexpensive but snappy exploitation that would do credit to a much larger spot. He sends along some samples of his recent activities that brought good returns.

On "Solitaire Man," Boyd had a man on the street, dressed in black with eyes masked handing out small cards reading "They are looking for me. I am the Solitaire Man." By the time he had completed a circuit of the main street, usually a curious crowd was at his heels, the tip-off on the teaser being explained when the procession came to a halt at the theatre where advertising on the picture was displayed.

Scott put out football score cards through the season, distributing them at the local park, the cards containing copy on his current attractions. He worked a neat prescription herald stunt on "Doctor Bull," and from time to time, he pulls pie eating and apple bobbing contests which are much in favor locally.

Being a new member, Boyd starts off very well and no doubt we will hear more from him on his theatre doings in the near future, at least so we hope.

Spot News from Columbia



All the wise men of Hollywood are agog over BORZAGE'S latest masterpiece for Columbia, based on the world famous novel by Ferenc Molnar. They have tabbed this as one of the top-notchers of the New Year.



Yesterday's headlines brought to vivid life by modern casts of today. "MARCH OF THE YEARS" is short—but big enough to "make" any show.



"LET'S FALL IN LOVE," Columbia's new entertainment code for movie fans brought to life with song and love by Edmund Lowe, Ann Sothern, Miriam Jordan and Gregory Ratoff.



When over ten million newspaper readers daily go wild over Riplev's "MINUTE MYSTERIES" there are sixty million waiting to follow suit. Here's their opportunity and yours—in these thrilling short reel mysteryettes.

Film Heads Plan Benefits To Aid Duarte Sanitarium

A series of dinners in New York, Chicago and Los Angeles early next year, and a benefit performance at the New Amsterdam theatre in New York, January 28, are planned by prominent film people interested in wiping out by March 1 the $140,000 deficit of the Los Angeles Tubercular Sanitarium at Duarte, Cal., near Los Angeles.

The organization, non-sectarian and taking patients regardless of their station or position, has approximately 130 patients from New York. The New Amsterdam theatre benefit is being sponsored by Will Hays, H. M. Warner, Adolph Zukor, Max Steuer, Major LaGuardia, George Jessel, Eddie Cantor, Jack Pearl and Daniel Frohman. The Milk and Egg League of New York is the direct sponsor. Harry Charnas is in charge of the entire affair.

Denies Move to Kill Allegations

Federal Judge Marcus B. Campbell in Brooklyn last week denied a motion of Robert P. Levis, attorney for New York Investors, Inc., now in equity receivership, to have certain allegations stricken from the petition of Archibald Palmer to have the concern declared bankrupt. The allegations are to the effect that the corporation is insolvent. A trial to determine the corporation's solvency has been set for January 3.

Ohio Valley Exhibitors Elects Willis Vance

The Ohio Valley Independent Exhibitors' League, recently organized in Cincinnati to replace the Greater Cincinnati Motion Picture Exhibitors' Association and the Allied unit, last week elected its first officers.

Willis Vance was elected president; Frank W. Huss, Jr., vice-president; Harold Bernstein, secretary, and Charles Fine, sergeant-at-arms. Trustees are, besides the abovementioned, H. O. Krent, Henry Levy, William Gerves, Leo Stephany and Sam Turk.

Universal Production Is Now Half Completed

Universal has completed half of its current production schedule, it was indicated by James R. Grainger, in charge of distribution, during a stopover at Chicago late last week, en route to the Coast studio. He will confer with Junior and Senior Laemmle on product when he arrives, completing a tour of Universal exchanges.

Miss Tucker in Majestic Film

Sophie Tucker will return to Hollywood January 20 to start work on a feature for Majestic Pictures. Jack Yellin, song writer, is on the Coast preparing dialogue and music for the film. Bert Ennis has appointed Martin Mooney to the exploitation staff at the home office.

Warner Takes Cleveland House

Warner Brothers this week will assume control and operation of the Hippodrome, Cleveland, opening with Paul Muni in "The World Changes." The policy is expected to be straight pictures, on a weekly change basis. The acquisition gives Warner control of two Cleveland first runs.

Van Osten's Death Took Champion of Exhibitors' Rights

California theatre circles lost a colorful and valuable figure in the passing of Thomas D. Van Osten, secretary of the California Theatre Association, whose death was recorded in a recent issue.

Advance man, band master, theatre manager, trade journalist and publisher, and organizer of theatre owners' associations, he became so closely identified with the industry that he was a veritable encyclopaedia of information.

Born in Tioga, Pa., in the early years of the civil war, Mr. Van Osten from his early youth had worked around theatres, bands, carnivals, circuses. While having only a grammar school education he was at one time advance man to the Rev. T. DeWitt Talmadge and also to Robert G. Ingersoll, with whom the famous cleric debated. He became interested in music, was treasurer of Sousa's band and for several years managed and directed bands in Savannah, Ga.

Some twelve years ago Van Osten organized the Motion Picture Theatre Owners of Northern California which later merged with the Allied Amusement Industries. Two years ago this association became more localized in San Francisco and became the present California Theatre Association. Mr. Van Osten served all three organizations in three capacities, first as secretary, second as legislative representative in Sacramento, and third as the publisher and editor of the *Pacific Coast Exhibitor-Bulletin*. This association, which is comprised of all the major exhibitor groups in San Francisco, had in Mr. Van Osten's publication its principal organ of expression. The publication suspended after some eleven years.

Year after year Van Osten attended sessions of the California state legislature in the interest of the theatre industry. Eighteen months ago some 22 anti-theatre-industry bills were introduced, and all of them were either nullified or killed outright through his efforts. Perhaps his greatest service was his organizing of the vigorous and dramatic campaign which defeated daylight saving in California. It was Van Osten who for several years gathered together all the heavy ammunition used in the publicity campaign against daylight saving.

Four Start in Astoria

William Rowland and Monte Brice will make four features at the Eastern Service Studios, Astoria, Long Island, in conjunction with Lee Shubert, stage producer. The four pictures will be based on Shubert productions and will be released through United Artists. The first goes into production this week.

Distributors Dissolve Firm

Jack Lyons and Basil Brady, independent distributors at Buffalo, have dissolved their partnership. Mr. Lyons will continue to operate Buffalo Film Exchange. Mr. Brady has taken over a number of Pathe reissues.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Murder on the Campus	Charles Starrett-Shirley Grey			
Swan Song	John Mack Brown - Claire Windsor-Anita Louise - Kenneth Thomson			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	
(See "In the Cutting Room," Oct. 21.)				
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	
(See "In the Cutting Room," Nov. 18.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	
(See "In the Cutting Room," Oct. 14.)				
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	
(See "In the Cutting Room," Nov. 18.)				
Straightaway	Tim McCoy-Sue Carol	Dec. 22		
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Fighting Ranger, The	Buck Jones-Dorothy Revier
It Happened One Night	Clark Gable-Claudette Colbert
Lady Is Willing, The	Leslie Howard-Binnie Barnes
Let's Fall in Love	Ann Sothern - Edmund Lowe
Line-Up, The	William Gargan-Marian Nixon
Man Trailer, The	Buck Jones-Cecilia Parker
Murder at Rexford Arms	Ralph Bellamy-Shirley Grey
Ninth Guest	Donald Cook-Genevieve Tobin
No Greater Glory	Frankie Darro - Jackie Searl - George Breakston
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy
Party's Over, The	
Speed Wings	Tim McCoy-Evalyn Knapp
Twentieth Century	John Barrymore
Whirlpool	Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Dassan		Dec. 22		
Eat 'Em Alive		Nov. 3		
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26		
Throne of God		Dec. 22		
Road to Ruin	Helen Foster-Paul Page			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	69	Dec. 9
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	90	Sept. 16
She Had to Say Yes	Loretta Young - Lyle Talbot	July 15	62	June 17
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	All Star	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside	Warren William	Jan. 27,'34		
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Dark Hazard	Edward G. Robinson	Feb. 3,'34		Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34		
Fur Coats	Aline MacMahon			
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak - Lyle Talbot			
Journal of a Crime	Ruth Chatterton			
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34		
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34		
Modern Hero, A	Richard Barthelmess			
Registered Nurse	Bebe Daniels-Lyle Talbot			
Very Honorable Guy, A	Joe E. Brown			
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life in the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

Bottoms Up	Pat Paterson - Spencer Tracy - John Boles			
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34		
Coming Out Party	Frances Dee-Gene Raymond			
David Harum	Will Rogers-Louise Dresser			
Disillusion	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34		
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34		
Every Girl for Herself	James Dunn-Claire Trevor	Feb. 16,'34		
Fox Follies	(All Star Musical)			
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34		
Only Girl, The	Lilian Harvey-Charles Boyer		95	Aug. 12
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34		
"Scandals"	Rudy Vallee-George White-Jack Haley-Alice Faye			
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34		
Three Against Death	Marion Burns-Kane Richmond			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30	68	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The				
Bulldog Edition				
East of Sudan				
Green Paradise				
Love After Thirty	Aileen Pringle - Theodore Von Eltz			
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sister of the Follies				

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino - Gina Malo		88	
Love in Morocco	Rex Ingram	Dec. 1	67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand				
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Divorce Bed, The	Edward Arnold-John Miljan	Jan. 15,'34		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	62	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Sons of the Desert	Laurel and Hardy	Dec. 29	68	
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	

Coming Feature Attractions

Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Jan. 19,'34		
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast		117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34		
Hollywood Party, The	(All Star Musical)			
It Happened One Day	Lionel Barrymore-Fay Bainter			
Laughing Boy	Ramon Novarro-Lupe Velez			
Men in White	Clark Gable-Myrna Loy			
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan			
Old Hannibal	May Robson-Jean Parker			
Queen Christina	Greta Garbo - John Gilbert			
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Viva Villa	Wallace Beery-Fay Wray			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15	56	
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep (See "In the Cutting Room," Dec. 2.)	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14

Coming Feature Attractions

Ape, The				
Beggars in Ermine	Lionel Atwill			
Blue Steel	John Wayne			
Jane Eyre				
Lucky Texan, The	John Wayne			
Manhattan Love Song				
Mystery Liner	Noah Beery - Astrid Allwyn - Cornelius Keith			
West of the Divide	John Wayne-Virginia B. Faire			
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Jan. 10,'34		

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec. 22	75	Dec. 16
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 26,'34		
Baby in the Ice-Box	Richard Arlen-Sally Eilers			
Bolero	George Raft-Carole Lombard	Feb. 16,'34		
Catherine the Great	Marlene Dietrich-John Lodge	Feb. 23,'34		
Death Takes a Holiday	Fredric March-Evelyn Venable	Mar. 2,'34		
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 19,'34		
Good Dame	Sylvia Sidney-Fredric March			
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	
Last Round-Up, The	Randolph Scott-Barbara Adams	Jan. 26,'34		
Man Who Broke His Heart, The	Preston Foster-Carole Lombard			
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb. 16,'34		
Search for Beauty	Buster Crabbe-Ida Lupino	Feb. 2,'34		
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Desperate Trails	Kazan			
Ferocious Pal, The	Kazan			
King of the North	Kazan			
Lone Avenger, The	Kazan			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July 14	62	Sept. 2
Flying Down to Rio	Dolores Del Rio - Gene Ray - mond - Raul Roulien	Dec. 29	80	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	66	
Headline Shooter	Wm. Gargan - Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	

Coming Feature Attractions

Girl Meets Boy — Joel McCrea
Hips, Hips, Hooray! — Wheeler and Woolsey
Long Lost Father — John Barrymore-Helen Chandler
(See "In the Cutting Room," Nov. 18.)
Lost Patrol, The — McLaglen-Karloff
(See "In the Cutting Room," Oct. 21.)
Man of Two Worlds — Francis Lederer-Elissa Landi
(See "In the Cutting Room," Nov. 18.)
Meanest Gal in Town, The — Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher
Rodney — Walter Huston-Frances Dee
So You Won't Sing, Eh? — Zasu Pitts - Pert Kelton - William Gargan
Success Story — Douglas Fairbanks, Jr.-Colleen Moore - Genevieve Tobin
Transient Love — Irene Dunne-Ralph Bellamy
Trigger — Katharine Hepburn
(See "In the Cutting Room," Nov. 18.)
Wild Birds — Jean Parker-Tom Brown
World Outside, The — Ann Harding

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
His Private Secretary	Evalyn Knapp - John Wayne	June 10	60	June 10
Moth, The	Sally O'Neil-Paul Page	Jan. 1,'34	63	
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head
St. Louis Woman
Souls in Pawn
Special Duty
Unlimited
Within the Rock

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood			
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Film Parade		J. S. Blackton		55	
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Volga Volga	H. A. Shilletom	Kinematrade	Dec. 14	76	
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Gravey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Affairs of Cellini, The — Fredric March
Born to Be Bad — Loretta Young-Cary Grant — Feb. 23,'34
Catherine the Great (T.) — Douglas Fairbanks, Jr.- Elizabeth Bergner — Mar. 16,'34
Gallant Lady — Ann Harding-Clive Brook — Jan. 5,'34 — 86 — Dec. 9
House of Rothschild, The — George Arliss
Looking for Trouble — Spencer Tracy - Jack Oakie - Constance Cummings — Feb. 9,'34
Moulin Rouge — Constance Bennett - Franchot Tone - T. Carminati — Jan. 19,'34 — 71 — Dec. 23
Nana — Anna Sten-Lionel Atwill-Phillips Holmes — Feb. 16,'34
Palooka — Jimmy Durante - Stuart Erwin - Lupe Velez — Jan. 26,'34
(See "In the Cutting Room," Dec. 2.)
Queen, The — Anna Neagle-Fernand Graavey
Sorrell and Son — H. B. Warner — Mar. 2,'34 — 99

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34		
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Beloved — John Boles-Gloria Stuart — Jan. 22,'34 — Dec. 23
Cross Country Cruise — Lew Ayres - Alice White - June Knight — Jan. 15,'34
I Like It That Way — Gloria Stuart-Roger Pryor — Feb. 12,'34
Madame Spy — Fay Wray-Nils Asther — Jan. 8,'34 — 70
Midnight — O. P. Heggie-Sidney Fox — Jan. 29,'34
Poor Rich, The — Edna May Oliver-Edward Everett Horton — Feb. 26,'34
Song for You, A — Marian Nixon-Jan Kiepura
Special Investigator — Wynne Gibson-Onslow Stevens-Alan Dinehart — Mar. 5,'34
Two Clucks — Summerville-Pitts — Mar. 12,'34
Wheels of Destiny — Ken Maynard — Feb. 19,'34

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	73	Dec. 2
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns — Jean Muir-Donald Woods
Dragon Murder Case, The — William Powell
Easy to Love — Adolphe Menjou - Mary Astor - Genevieve Tobin — Jan. 13,'34
Gambling Lady — Barbara Stanwyck
Harold Teen — Hal LeRoy - Rochelle Hudson - Patricia Ellis
Heir Chaser, The — James Cagney - Bette Davis
Hi, Nellie! — Paul Muni — Jan. 20,'34
I've Got Your Number — Joan Blondell-Pat O'Brien — Feb. 24,'34
Merry Wives of Reno — Ann Dvorak - Glenda Farrell - Margaret Lindsay-Lyle Talbot
Radio Romance — Dick Powell - Pat O'Brien - Ginger Rogers
Upper World — Warren William - Mary Astor - Ginger Rogers

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Digging Deep	Henry Kendall-Wendy Barrie	British Lion			
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street, The	Leslie Fuller	British Int'l.		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Keep It Quiet	Frank Pettingell - Bertha Belmore	British Lion			
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l.		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
On the Air	Davy Burnaby-Reginald Purdell-Betty Astell	British Lion			
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l.		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l.		84	Oct. 21
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Other Christmas Tree, The		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours, Hans Lange		9
2—Ave Maria, Dion Kennedy		7
3—Waters of Minnetonka, Gus Haenschen		6
4—Hula Moon, Native Hawaiian Troupe		7
5—Waltz in A Flat Major, Hans Lange		4

COLUMBIA

Title	Rel. Date	Min.
KAZY KAT KARTOONS		
Antique Antics		1 rl.
Curio Shop, The		1 rl.
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Stage Krazy	Nov. 13	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	
3—In South America	Dec. 14	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Oct. 24	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels		
SCRAPPY CARTOONS		
False Alarm		1 rl.
Hollywood Babes	Nov. 10	
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery		
World's Affair, The	June 5	1 rl.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	
No. 4—When the Lights Went Out		1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses, Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa, Jack Osterman	Nov. 24	2 rls.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls.
SMITH AND DALE		
Hold Your Temper		2 rls.
Hot Daze	Oct. 20	2 rls.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?, Ken Murray	Sept. 13	17
Entertainer, The, Will Mahoney	Oct. 4	20
Say It Isn't So, Richey Craig, Jr.	June 29	19
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
Hook and Line	July 28	1 rl.
In the Good Old Winter Time	June 17	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 5,'34	2 rls.
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20
Super Snooper, The	Feb. 23,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kid 'N Africa	Oct. 6	
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Wild Life at Home	June 18	1 rl.
BROADWAY GOSSIP		
No. 6	June 18	
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	
Good Bad Man, The	Dec. 8	
DO YOU REMEMBER?		
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 26,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	9
Capers in Clay	July 30	
Sawdust Sidelights	June 4	10
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
Trimmed in Furs	Jan. 12,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Last Dogie, The	Nov. 17	
Manhattan Lullaby, Helen Morgan	Nov. 24	
Slow Poke, Stepin Fetchit	Sept. 22	1 rl.
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 9,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
King Zilch	June 11	6
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Oil Can Mystery, The	July 9	6
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	
Rip Van Winkle	Feb. 9,'34	
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Divorce Sweets	Nov. 30	
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Trying Out Torchy	July 23	18
TREASURE CHEST		
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 15	
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
In Java Sea	Feb. 23,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
The Heart of Valeska		
Love's Old Sweet Song	Feb. 16,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10
2. Human Side of the News		10
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills, Radio Rubes		6
Sally, Singin' Sam-Don Wallace		7
Night of Romance, Donald Novis-Ann Leaf-John Young		7
Tongue Twisters, Irving Kaufman-Lew White		7
Ship of Dreams, Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade, Irving Kaufman-Lew White		7
Home Again, Nick Lucas-Lew White-Kelvin Keech		8
Tintypes, Irving Kaufman-Lew White		6
Oriental Phantasy, Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival, Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour, Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits, Nick Lucas-Lew White-Herbert Rawlinson		8
Songs of Nations, Carlile-Rawlinson-White		
Songs of the Range, Art Dickinson-Lew White		
PET SUPERSTITIONS		
1. Spilled Salt, Phyllis Barry-Geo. Lewis-J. Carrol Naish		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	
CHARLEY CHASE		
Arabian Tights	June 3	20
Cracked Iceman	Jan. 27,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
COLORTONE MUSICAL REVUES		
Hello, Pop!	July 1	17
Nertsery Rhymes	Aug. 26	20
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody in Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Papua and Kalabahai	June 10	9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Paleface		8
Soda Squirt		7
Techno-cracked		8
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
MGM MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Bear Hunting	Dec. 16	1 rl.
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
SPECIAL		
Inflation		11
TAXI BOYS		
Rummy, The	June 10	18
Thundering Taxis	June 24	16
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
WILLIE WHOPPER		
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Bundle of Blues, A, Duke Ellington	Sept. 1	10
Captain Henry's Radio Show, Lanny Ross-Annette Hanshaw-Don Voorhees	Aug. 11	11
Little Broadcast, The, Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11
Radio Roundup, A, Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24	
Rumba Rhythm, Vincent Lopez	Sept. 29	6
Station T.O.T.	Jan. 19,'34	1 rl.
Where's That Tiger?, Borrah Minnevitch	Dec. 22	
HOLLYWOOD ON PARADE		
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad, Tom Howard	June 9	11
Jazz a La Cuba, Don Aspiazu	July 7	10
PARAMOUNT PICTORIAL		
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3	10
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	10
No. 6—	Dec. 29	10
No. 7—	Jan. 26,'34	10
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Seasin's Greetinks	Dec. 8	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
"Boilesk", Watson Sisters	June 9	7
Boo, Boo, Theme Song	Oct. 13	7
Down by the Old Mill Stream, Funny Boners	July 21	7
I Like Mountain Music, Eton Boys	Nov. 10	7
Keeps Rainin' All the Time, Gertrude Neisen	Jan. 12,'34	7
Sing, Babies, Sing, Baby Rose Marie	Dec. 15	
Sing, Sisters, Sing, Three X Sisters	June 3	7
Stoopnocracy, Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba, Mills Bros.	Sept. 16	7
SCREEN SOUVENIRS		
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	1 rl.
No. 7—Jumping Giants	Jan. 26,'34	1 rl.
SPORTS EYE VIEW		
Balance	June 23	10
Over the Jumps	July 21	10
Straight Shooters	July 21	11
TALKARTOONS		
Betty Boop's Big Boss	June 2	7
Betty Boop's Hallowe'en Party	Nov. 3	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
I Heard ... Don Redmond	Sept. 1	7
Morning, Noon and Night ... Rubinoff	Oct. 6	7
Mother Goose Land	June 23	7
Old Man of the Mountains ... Cab Calloway	Aug. 4	7
Parade of Wooden Soldiers	Dec. 1	1 rl.
Popeye, the Sailor	July 7	7
She Wronged Him Right ...	Jan. 5,'34	1 rl.
TWO-REEL COMEDIES		
Barber, The ... W. C. Fields	July 28	21
Big Fibber, The ... Sennett Star	July 14	20
Cold Turkey ... Joseph Cawthorne	Dec. 1	2 rls.
Daddy Knows Best ... Walter Catlett	June 16	22
Ducky Dear ... Sidney Toler	Sept. 1	19
Husband's Reunion ... Sennett Star	July 7	19
Just an Echo ... Bing Crosby	Jan. 19,'34	2 rls.
Knockout Kisses ... Sennett Star	June 23	19
Marriage Humor ... Harry Langdon	Aug. 18	19
Meet the Champ ... Eugene Pallette-Walter Catlett	Aug. 4	21
Old Bugler, The ... Chic Sale	Jan. 5,'34	2 rls.
On Ice ... Harry Langdon	Oct. 6	21
One Awful Night ... Pallette-Catlett	Oct. 20	21
Please ... Bing Crosby	Dec. 15	2 rls.
Roaming Romeo, A ... Harry Langdon	Dec. 29	2 rls.
Sailors, Beware ... Catlett-Pallette	Sept. 15	18
See You Tonight ... Sennett Star	June 2	21
Three Little Swigs ... Leon Errol	Nov. 10	20

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant		
Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaughs—No. 1	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
World Flight		7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Harvest Moon Girl		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do In Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		

Title	Rel. Date	Min.
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Marching Along	Oct. 27	27
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28

STATE RIGHTS

Title	Rel. Date	Min.
TOM AND JERRY SERIES		
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story ... David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	1 rl.
Confidence	July 31	7
County Fair	Jan. 29,'34	1 rl.
Five and Dime	Sept. 18	8
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers ... Louis Sobol—No. 3		21
Peeping Tom ... Louis Sobol—No. 4	Sept. 20	17
Boswell Sisters, The ... Nick Kenny—No. 4	Dec. 6	2 rls.
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
No. 35—Novelty	Dec. 18	1 rl.
No. 36—Novelty	Jan. 22,'34	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Gleason's New Deal ... James Gleason	July 12	20
His First Case ... Vince Barnett	June 14	20
Meeting Mazie ... Sterling Holloway	Dec. 20	20
Mountain Music ... Louise Fazenda	Jan. 3,'34	2 rls.
Not the Marrying Kind ... Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame ... Henry Armetta	Oct. 25	20
Out of Gas ... Louise Fazenda	Nov. 8	21
Palsie Walsie ... Henry Armetta	Jan. 31,'34	2 rls.
Pie for Two ... James Gleason	Dec. 13	2 rls.
Stung Again ... Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	2 rls.
Trifle Backward, A ... Vince Barnett	Jan. 17,'34	2 rls.
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer? ... Vince Barnett		2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Bean? ... Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer ... Jack Haley		20
No. 13—Nothing But the Tooth ... Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy ... Jack Haley	Sept. 16	21
No. 2—Close Relations ... Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun ... George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw ... Gus Shy	Nov. 4	21
No. 5—In the Dough ... Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie ... Ben Blue	Dec. 9	18
No. 7—Tomalio ... Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8 — How D'Ya Like That? ... George Givot-Charles Judels	Jan. 13,'34	18
No. 9—Nervous Hands ... Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses	Feb. 17,'34	21
BROADWAY BREVITIES		
No. 8—Sky Symphony ... Stoopnagle and Budd	June 3	
No. 11—That Goes Double ... Russ Columbo	July 29	
No. 18—World's Champ ... Jack Dempsey	July 11	
No. 22—The Double-Crossing of Columbus ... Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate ... Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang ... Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man ... Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination ... Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President ... Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings ... Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr. ... Gus Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera ... Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring ... Patricia Ellis-Allen Jenkins	Oct. 28	19
No. 7—Yeast Is Yeast ... Tom Patricola	Nov. 11	20
No. 8—The Wild West ... Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble ... Mitchell and Durante	Dec. 2	23
No. 10 — Manhattan Clock-tale ... Norma Terris-Four Eton Boys	Dec. 16	29
No. 11—Plane Crazy ... Dorothy Lee-Arthur and Morton Havel	Dec. 23	20
No. 12—Kissing Time ... Jane Froman-Georges Metaxa	Jan. 6,'34	22
No. 13—A Little Girl with Big Ideas ... Molly Picon	Jan. 20,'34	29
No. 14 — Not Tonight, Josephine ... Frank McHugh-Kitty Kelly	Jan. 27,'34	21
No. 15—Private Lessons ... Hal LeRoy-Dawn O'Day	Jan. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	10
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		7
No. 2—Buddy's Beer Garden		7
MELODY MASTERS		
No. 10—The Alma Martyr ... Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar ... Leon Belasco and Band		
No. 12—The Audition ... Hannah Williams-Phil Emerton's Band		20
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Wolf Dog, The ... Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
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UNIVERSAL		
Gordon of Ghost City ... Buck Jones-Madge Bellamy	Aug. 14	20 (each)
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Pirate Treasure ... Richard Talmadge-Lucille Lund	Jan. 29,'34	20 (each)

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EASTMAN

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DESIGN FOR LIVING FOUR FRIGHTENED PEOPLE BOLERO

EIGHT GIRLS IN A BOAT MISS FANE'S BABY IS STOLEN

HIS DOUBLE LIFE CATHERINE THE GREAT THE SEARCH FOR BEAUTY

MURDER AT THE VANITIES DEATH TAKES A HOLIDAY ALL OF ME

IT AIN'T NO SIN BABY IN THE ICE-BOX LADIES SHOULD LISTEN

MELODY IN SPRING WE'RE NOT DRESSING GOOD DAME

NO MORE WOMEN THE LAST ROUND-UP

HONOR BRIGHT DOUBLE DOOR

GREEN GOLD CLEOPATRA

THE GREAT MAGOO TRUMPET BLOWS

COME ON MARINES YOU'RE TELLING ME

30 DAY PRINCESS LITTLE MISS MARKER

OFTEN A BRIDEGROOM SHOE THE WILD MARE SIX OF A KIND

FACES AND FIGURES OF 1934 WOMAN OF THE EARTH

MAN WHO BROKE HIS HEART IT'S A PLEASURE TO LOSE



PARAMOUNT

Wishes you a Happy New Year

Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

HOLLYWOOD LOOKS TO NEW BUSINESS ORDER

Terry Ramsaye, in Hollywood, finds the preponderance of executive control of box-office material sounding a new slogan, "Curtailment," calling for fewer pictures, longer runs

THE TEN BIGGEST MONEY MAKING STARS

Herald poll of 12,000 exhibitors reveals showmen's own evaluation of leading box-office stars of the past motion picture year; 163 players are nominated; feminine and men stars share eight first places

DECODING THE CODE LABOR PROVISIONS

Second article in literal translation of the motion picture code into the working language of the industry treats of clauses on relations of employer and employee as they affect distribution and exhibition

Vol. 114, No. 2 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 15 cents*

January 6, 1934

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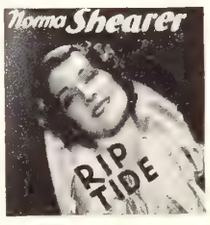
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You Know you can count on 

and 

both Astor theatre attractions You can sit back with 

× However, the main purpose of this page is to say "Ready, set and soon to go on 









not to mention "Tarzan and His Mate", and "Viva Villa"; all productions typical of

Metro-Goldwyn-Mayer

ride the crest of america's whirlwind comeback with

WARNER BROS.

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,000 YEARS
SING SING
NG'S VACATION
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AVANA WIDOWS · THE LITTLE GIANT
ADY KILLER
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TH STREET

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SNATCHER
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GOLD DIGGERS
OF 1933

VOLTAIRE
THE WORKING MAN
MARY STEVENS, M. D.
I'M A FUGITIVE FROM A CHAIN GANG
ELMER THE GREAT
GOODBYE AGAIN
FOOTLIGHT
THE MAYOR
PARADE
OF HELL
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Yesterday—Today—Tomorrow

FOLLOW THE LEADERS... turn over

WARNER BROS. *paved the way!*

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Let's go 1934!

W I T H

The screen's blazing firebrand in the greatest show of his career! Liberty Magazines most popular story for 1933

PAUL MUNI

in

"HI, NELLIE"°

(Two little words that mean B. O.)

with GLENDA FARRELL
NED SPARKS
Direc. by Mervyn LeRoy

Savage Blood Runs Wild Again! . . . .

BARTHELMESS

in

"MASSACRE"°

ANN DVORAK
CLAIRE DODD
DUDLEY DIGGES
The greatest INDIAN story of all times!
Direc. by Allan Crosland

Screen's First Fashion Extravaganza — Myriad Wonders in Clothes, Girls, Music . . . .

"FASHIONS OF 1934"°

Starring William Powell
Bette Davis, Frank McHugh, Veree Teasdale
Hugh Herbert — directed by Dieterle — Numbers staged and directed by Berkeley

°A Warner Bros. Picture °A First National Picture Vitagraph, Inc., Distributors

1934 Greets the Rising Star Who Takes Her Place Among the Screen's Greatest! . . .

KAY FRANCIS

in

"MANDALAY"

RICARDO CORTEZ
LYLE TALBOT
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Direc. by Michael Curtiz

The star and author of "Little Caesar" link their genius in a greater triumph! . . . . .

ROBINSON

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W. R. Burnett's great book-of-the-month

"DARK HAZARD"

GENEVIEVE TOBIN
GLENDA FARRELL
Directed by Al Green

The picture that will top the best of 1934's best — from the novel . . . . .

"AS THE EARTH TURNS"

JEAN MUIR
DONALD WOODS
Directed by Al Green

Towering above any other picture ever made! The one and only . . . . . .

WONDER BAR"

Introducing among others AL JOLSON, KAY FRANCIS, DOLORES DEL RIO, RICARDO CORTEZ, DICK POWELL, HAL LeROY, GUY KIBBEE 600 beautiful girls—5 sensational spectacles—6 song hits—Directed by Lloyd Bacon — Numbers staged, directed by Busby Berkeley

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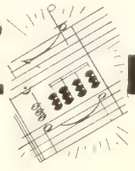
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LILIAN HARVEY, dream of beauty miracle of dancing grace, in a romance as tenderly appealing as "7th Heaven." Spiced with sparkling spectacle, cuddlesome cuties, blazing splendor, striking effects, unique surprise and laughter in the Piccoli Marionettes. Brightened with gay, bewitching melodies. Everything for everybody





A Jesse L. Lasky Production

I AM SUZANNE!

Lilian Harvey

Gene Raymond

Leslie Banks

Story and screen play by
Edwin Justus Mayer and Rowland V. Lee

Podrecca's Piccoli Marionettes
Directed by Rowland V. Lee

Your patrons always like
FOX MOVIETONE NEWS

FOX

JAN 5 1934

MOTION PICTURE HERALD

Vol. 114, No. 2 — January 6, 1934

LUCK AND WAHOO

"AND there is no final assurance that even a good picture will be a success," observed Mr. Darryl Zanuck, in a discourse on the plans and aims of Twentieth Century Pictures the other day. "The most we can do is to improve the probabilities."

Which brings us to a moment's consideration of that fourth dimension of the show business which is luck and pertains to that factor in the fate of men and their works which Hollywood calls "the breaks." This concerns the uncontrolled, and apparently uncontrollable, whimsies and minutiae which are so important in chains of consequence.

There's the interesting case of Mr. Zanuck, himself, for example. At the moment, for an assortment of reasons as complicated as the screen-politics map of Hollywood, including certainly his own special abilities, he is currently perhaps the most discussed of production executives in the film makers' capital. And now it amuses a writer who emerged from the buffalo grass on the Kansas prairies, to record on this page that the spectacular Mr. Zanuck was born at Wahoo, yes Wahoo, in the sandhills of Nebraska. There positively is a town called Wahoo. Also, while we can not say what relation the fact establishes with *Motion Picture Herald,* the young man's first connection with the art and industry of the motion picture is said to have been as an usher in a theatre operated by our own itinerant correspondent Mr. J. C. Jenkins, of Neligh, also Nebraska. Parenthetically, just because so few in the motion picture business in Hollywood or elsewhere know it, we record that this blue-eyed, pale tinted, polo playing picture maker is of Swiss parentage. Along came the World War service over seas, and on the "Stars and Stripes," with that staff which included such personalities as Mr. Harold Ross, editorial father of the *New Yorker,* and Mr. Alexander Woollcott, one of the pet commentators of the metropolis. After that "the breaks" for Mr. Zanuck found for him a laborer's job on the Los Angeles water front, alias San Pedro. ——How this California waterfront does exude literature!—— It exuded some more when Mr. Zanuck, muscle weary, took escape by pen and essayed the short story. That took him into the magazines and in time to the story department on the Warner lot. The motion picture world knows most of the rest. One thing led to another like a run in a stocking, and here he is among the mighty of Hollywood, wagering millions on the turns of public taste.

Concerning the element of "the breaks" it is interesting to record that Mr. Zanuck agrees with the writer's oft-recorded assertion that many of the industry's woes have grown out of the precautions it has taken, and mechanisms it has created, "to support its failures rather than exploit its successes."

"Profits on the hits have had to be so big, because they have had to cover the bad ones—about ten weak pictures to every hit."

This is a glimpse of a new Hollywood policy in the making—an endeavor to better "the breaks," to ordain better luck . . . and the motion picture never knows where it is coming from . . . sometimes it's Broadway, sometimes Wahoo!

△ △ △

THE SECRETARYSHIP

THERE has been a deal of bungling and misadventure in the affairs of the Code, but anyway in one appointment at least, the naming of Mr. John C. Flinn as executive secretary of the Code Authority, there is in the whole of the motion picture industry an attitude of approbation.

Intimately known from Broadway to Hollywood, and way-stations between, these many years, Mr. Flinn carries an honored repute. From the old New York *Herald* to Famous-Players-Lasky to P. D. C., to Pathe and back to Paramount, press agent, advertiser, distribution executive, producer—all these labors have especially fitted him for a post which so concerns all the industry.

△ △ △

SALESMANSHIP

SPEAKING of salesmanship, which we so frequently are, a Yankee story related by Mr. Stuart Webb of Pathe comes to mind as reminiscent of some of the tactics applied in our own agile industry. It seems that one of those bland and super-competent salesmen, so infernally competent that he was again unemployed, discovered that a certain eastern cannery was considerably overstocked with a pale white variety of salmon, which neither the trade nor consumer would accept. The slick salesman made a deal and took to the road. In a week he had the stock cleaned out. The management called him in for congratulations, reward and a question. "How did you do it?" He was evasive, reluctant, careful. At last he confided that with a rubber stamp he had added to each label: "Guaranteed not to turn red in the can."

△ △ △

WE nominate for a Carnegie medal Mr. Maxwell Arnow, casting director for Warner Brothers' studio, who had the temerity to give the Associated Press a Christmas week story naming his selection of the "ten brainiest women in the movies." Mr. Arnow was leaving for a vacation, and remarked that he "meets the stars on a business basis only." Nevertheless he will be likely to get quite a party when he gets back.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

CUTS RESTORED

Via cable from Europe, President Joseph M. Schenck of United Artists ordered restoration of salary cuts to more than 600 employees, effective January 1, in anticipation of better 1934 business. Possible is similar action by other companies. Christmas bonuses went to Columbia employees. . . .

ELIGIBLE SCRIBES

Checking the eligibility lists of Hollywood correspondents, studio publicity heads, meeting at the MPPDA Coast offices, eliminated 24 foreign writers, leaving 31 entitled to credential cards for the January 1 quarter. . . .

IATSE IN WASHINGTON

To be near NRA headquarters in the event labor problems arise, the IATSE has opened Washington offices at the Hotel Hamilton, with Louis Krouse, executive assistant to President William C. Elliott, in charge. . . .

MPTO AFFILIATES

At their initial meeting in Columbus last week, newly elected trustees of the Motion Picture Theatre Owners of Ohio voted to affiliate with the MPTOA. . . .

REOPENS HOUSES

Improved conditions in the territory have led M. A. Lightman, Memphis exhibitor, former MPTOA president, to reopen two houses and add one, bringing the Malco total to 35. . . .

VETERAN PASSES

In Seattle General Hospital last week died W. W. Armstrong, veteran in northwestern theatrical circles. Associated with numerous film exchanges, Mr. Armstrong had been a Seattle resident for 17 years. . . .

UNIVERSAL DEAL

Understood in negotiation is a deal whereby Universal would nationally release features produced in the East by William Rowland and Monte Brice with the financial assistance of Lee Shubert. . . .

OFFICERS SHIFTED

An official shift, effective in March, will find Dudley Nichols succeeding Joe Manciekwicz as secretary, and Ernest Pascal succeeding Ralph Block, present acting president, as treasurer, of the Hollywood Writers' Guild. . . .

STUDIO EXPANDS

Studio expansion, in the form of four new stages and a planing mill to be constructed this month at a cost of $1,500,000 is planned by Warner. . . .

APPEALS SENTENCE

Request that he be relieved of serving sentence of two to two and one-half years in prison for soliciting a bribe from a Gadsden, Ala., projectionist, will be made by Elmer D. Jordon, former state senator, at an Alabama appeals court hearing January 18. . . .

FOX INCREASE

Fox has increased its program of Spanish features this season from four to nine. First is "Masquerade," featuring Raul Roulien and Conchita Montenegro, and written by Paul Perez and William Kernell. . . .

ENNIS RESIGNS

Bert Ennis last week terminated a short tenure as Majestic advertising and publicity director. As yet no successor has been designated. . . .

ROGERS SIGNS

Five more feature pictures, at a remuneration of $125,000 each, are called for under the new contract signed with Fox by Will Rogers. . . .

In This Issue

Production leaders are looking to new business order with fewer pictures and longer runs, says Terry Ramsaye, writing from Hollywood — Page 9

Exhibitors name Ten Biggest Money Making Stars of 1932-33 — Page 13

De-Coding the Code — Second article in Herald series treats of provisions affecting relations of employer and employee in distribution and exhibition — Page 55

The Year 1933 passes in review — Page 43

Film shares $131,335,125 higher in market value than a year ago — Page 34

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Box Office Receipts — Page 38
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MORALIST RESIGNS

As a result of friction developed within the ranks of Boston's Watch and Ward Society, after activity resulting in the suspension of the license of the Howard theatre last summer, John C. L. Dowling, president and director, has resigned. . . .

RODENT BUSINESS

United Artists, releasing the Disney Mickey Mouse and Silly Symphonies cartoons, claims a canvass of 70 manufacturers of goods using the Disney figures, reveals 10,000 people returned to work as a result of the demand for such articles. . . .

WARNER ABROAD

Pushing production at its English studio, near London, Warner has signed Hoot Gibson to make "The Cowboy of London," western, there. Laura LaPlante and Reginald Denny will co-star in one, star singly in two others, all under Irving Asher, London studio head. . . .

ERPI DECISION

In the case of Ford et al vs. Electrical Research Products, the Alabama supreme court last week decided sound equipment leased by a third party to the tenant operator of a theatre cannot be attached by the landlord in suit to recover rental owed by the tenant. Court agreed with Erpi the agreement was one of lease and license. . . .

HAS OWN COMPANY

After 12 years as United Artists general manager in Continental Europe, Guy Croswell Smith has formed Les Productions Cinematographique Internationales, 116 Champs-Elysees, Paris, to distribute American and other foreign films in France and elsewhere on the continent. . . .

FOX FOREIGN HEADS

Fox foreign managers gathered in New York last week for conferences on the year's product. With Clayton P. Sheehan, general foreign manager, presiding, present were: Walter Hutchinson, Great Britain; Carlo Bavetta, France, Belgium, Switzerland; Harry Gell, southern central Europe; Arthur Ruscica, Chile; F. H. Harley, Brazil; Victor Schochet, Argentina; Delbert Goodman, Far East. . . .

ITALIAN AWARDS

Last week in Hollywood the Marquis de la Rosa, Italian consul in Los Angeles, presented to King Vidor and Frances Marion, respectively director and author of MGM's "The Champ," medals known as the Viareggio prizes, awarded by the Italian Art Commission for the best film exhibited in Italy during the year. . . .

HOLLYWOOD IS LOOKING TO NEW BUSINESS ORDER WITH FEWER PICTURES

by TERRY RAMSAYE

If Hollywood knows what it is talking about, the end of the "movie" era is at hand and ahead is a reconstituted motion picture show business.

Hollywood, in the words of its masters, sees coming fewer pictures, fewer theatres, longer runs.

Hollywood now has a new word-slogan, "curtailment," an exciting sequel to "exclusive," "decentralization" and kindred labels.

Hollywood believes sincerely that it is the motion picture industry, that production is the be-all and end-all of the business of the screen.

EXPECTS TO DEMAND MORE OF GROSSES

Hollywood expects to demand an increasingly larger share of the box office grosses, and as completely as may be a mastery over all of distribution and exhibition as mechanical tools and services in the delivery of the product to the public.

Hollywood sees and forecasts, as a part of this development, the demise and failure of the super-cinemas with their vast overheads, the closing of many of the smallest theatres in the provinces, and the reduction of playing time in many locations to one, two and three nights a week.

Some of Hollywood is outspoken, some are cautious, apparently reluctant to be convinced of the passing of the old order forecast by their contemporaries.

None of Hollywood admit to a clear cut idea of how the moves at hand will be made, by whom first or where.

After all, the determinant is economic pressure, dollar influence which even insular, provincially isolated Hollywood must yield to in time.

To speak with cold candor, as I prefer, what Hollywood is now deciding about its labors of tomorrow is its answer to the fact that the cow of the status quo of yesterday is dry, stockholders, bankers, credit reserves can give no more.

Hungry bellies make inspiration. Today the purr of the projector is more important than the stuttering of the ticker.

Less than a dozen men apparently rule Hollywood as a production center. About six men approximately do in fact, and one man tells the six, with varying degrees of authority.

New York is a place to talk to on the telephone and the rest of the United States —and the world—is just the land where the customers live.

A sharp reduction in the picture output, expressed in various tentative figures, is advocated by such production executives as Louis B. Mayer of Metro-Goldwyn-Mayer, who has come all the way along from a 1907 nickelodeon in Haverhill, Mass., to dominion over a complex pattern of Hollywood picture and related interests, Samuel Goldwyn, who came into the industry with Jesse Lasky with the birth of the feature film in 1912-13, and Benjamin B. Kahane, executive head of RKO production and long educated in the whimsies of the show buying American public in the Keith Albee Orpheum organization prior to the fusion of that vaudeville empire with the screen, and to name another among the many, another who is considerably independent and external to what may be called the "Hollywood Machine" or Mayerland, there is Phil Goldstone, one time exchangeman and more recently of special power and local fame for his financing of some seventy-five or eighty percent of independent production. There are many others, certainly a preponderance of the executive control of box office material, who share, with varying degrees of candor, in this conviction that prosperity and success for the screen demands reduced production output.

WHAT LEADERS SAY OF CURTAILMENT

LOUIS B. MAYER—"No longer do people just 'go to the movies'."

EMANUEL COHEN—"Any movement toward the reduction of output should come from the selling machines and the theatres, first."

SIDNEY R. KENT—Disagrees with the idea and points to the great array of theatres which must be served.

JOHN CONSIDINE — "Television can be the answer for the small locations."

SAMUEL GOLDWYN — "Maybe fifty pictures a year are enough."

DARRYL ZANUCK—"The program production of the big companies means that it has to strive for the occasional hit . . . to make enough money to take care of the losses . . . on ten mediocre flops."

SHOULD COME FROM THEATRES, SAYS COHEN

There are to be sure others who, while admitting the production and marketing conditions which encourage the idea, are not yet ready to declare conviction that it should be an adopted policy. "Any movement toward the reduction of output should come, it seems to me," remarked Emanuel Cohen, the production chief of Paramount," from the selling machine and the theatres, first. They ought to know. The delivery of the product and the immediate relations with the public are their responsibility and function."

Mr. Cohen, it is to be remembered, was for many years engaged in the production of newsreels and related short material, an activity very closely integrated with the "program" school of production, prior to his coming to Hollywood to operate Paramount studios. This may or may not have a bearing on his attitudes and concepts. He has, however, been in Hollywood for only a year, and, as he remarked to me some weeks ago in New York, "Hollywood may get me yet."

Also, it is to be gathered that another imposing executive, deeply impressed with "program" experience in picture merchandising, Sidney R. Kent of Fox Pictures Corporation, while recently in Hollywood had some considerable discussions in executive pow-wows around the studios concerning this projected, or considered, reduction of product. The impression that Mr. Kent seems to have left in Hollywood is that he does not at all agree and points with emphasis of responsibility to a great array of theatres which he insists must be served.

In this connection it is to be observed that Mr. Kent is an executive importantly entrusted by banking interests and stockholders toward the rescue, redemption and

LEADERS SEE REDUCED OUTPUT AS KEY

preservation of values in a motion picture enterprise built on the status quo and involving tremendous investment. Going businesses want to keep going, and not to be made over.

The Hollywood or studio point of view, the willingness with which it considers a radical change of production pace, is made the more understandable as one looks sharply at the mechanism. Despite all the publicity shouting about the great production plant of Hollywood the physical properties are in no instance sufficiently of importance to weigh much in balance of any big issue. When the executives, the directors, writers and players are gone, the studio is merely another shell and an array of idle desks and sets

The merchandise of the screen is a shadow and the real assets of production organization are minds and states of mind that make the shadows. Like the shadows, they can flit about and pause where they may. Further, certain charming intricacies of technique by which many important stars and players are being held under contract by agents, rather than directly by producing corporations, a strange kind of escrow, give the political alignment aspects of the production map, what might, to use a very delicate term, be called extraordinary elasticity. In other words the hand is, or may be, quicker than the eye. The checkerboard can be readjusted any morning by noon, if, when and as the dominant players decide to play.

PLAN IS SURE TO BE GIVEN APPLICATION

Come what may, while Hollywood is now merely talking discreetly in its inner councils about reduced production and the dictation of new exhibition policies, and prices, it may be set down as a certainty that in some degree the plan in varying forms will be given application in the field.

Some aspects of the production reduction plan and its coupled program of intensive exploitation, are far from new. If one cares to wander back into the pages of motion picture history it is to be recalled that W. W. Hodkinson had such a concept as early as 1910 or 1911 in his days with General Film, and that it gave rise in time to Paramount, then the distributor for Lasky, Famous Players, Bosworth and sundry other feature product, a product which very swiftly brought the rapid junking of the nickelodeon and the rise of the screen theatre. Very much more recently, last year in fact, Felix Feist of MGM, and Al Lichtman of United Artists, sales managers both, sent up trial balloons in speech and trade press, on what is to be recalled at the moment as "the exclusive run." Tentatively and in certain spots it was tried, and was in those spots a dollar success, even if it did prove in terms of industry politics far from a triumph. The exhibitor storm of protest gave the exclusive run movement pause, but the forces back of the idea are still at work.

HOLLYWOOD CREDO

"Hollywood . . . sees coming fewer pictures, fewer theatres, longer runs."

"Hollywood believes sincerely that it is the motion picture industry."

"Hollywood expects to demand an increasingly larger share of the box office grosses."

"Hollywood sees . . . the demise and failure of the super-cinemas . . . the closing of many of the smallest theatres . . . and the reduction of playing time in many locations. . . "

PUBLIC UTILITY FEELING IS MORE THAN IMPLIED

This brings to consideration one somewhat delicately interesting aspect of the production-exhibition picture. It is to be admitted, even by the hardest and sternest of executives, that there is, and even more strongly just now in a Code-colored world, a more than implied feeling in many important quarters that the motion picture is, despite all contradictions, in some degree a public utility. It follows that pressures against restrictions of "the right to buy" by the old established concerns which are looked upon as constituting the industry would be viewed as violators of an implied franchise for public service. It is obvious that if they seek to limit the availability of their wares much more closely than now there will be complaint a-plenty that they are taking something away from somebody. But on the other hand if a newly constituted organization, or branch or component of an organization, announced the making of an allegedly new line of product for a special market and offered it **de novo** to that special market the same line of objection would be less likely to be raised, or to prevail.

The trend, probably never to be carried to one hundred percent materialization, would inevitably be toward such a structure as the speaking stage had in the days of its amusement dominance, when the theatres of the land booked from a small number of Broadway production organizations, including conspicuously Klaw & Erlanger, the Shuberts, Charles Frohman and various minor and intermittent producers, variously as they were enfranchised or permitted to invade the precincts of the majors. The local "exhibitor" of the speaking stage in those roadshow days was a house manager.

To many, despite the fact they have seen the career of the screen rise from the beginning to this now more than promised consequence of sound—"curtailment" . . . in sum of effect the threatened abandonment of the masses and the field of lowest priced entertainment by the motion picture is likely to appear sensationally abrupt.

But it is to be remembered that the motion picture was brought into a world and period which could give it no competition on price, no equivalent in availability, no competition in its approach to the great common denominators of taste and understanding.

Mr. Mayer, sitting at the head of the big luncheon table in the executive bungalow on the Metro lot, made comment on the change of the motion picture retail market. He began when some sharp traders in Haverhill sold him "The Gem," nicknamed "The Germ" now nearly twenty-seven years ago.

The little nickelodeon was on the wrong side of the street and it was dirty and had an amazingly bad repute. He saved it with paint, fumigation and a new policy launched with Pathe's first version of "The Passion Play."

PEOPLE NO LONGER JUST "GO TO THE MOVIES"

"The buying habits of the motion picture public have changed and whether we like it or not we know that no longer do people just 'go to the movies.' They go out seeking attractions now, and only attractions."

"Then I assume," I suggested to Mr. Mayer, "that you consider the day of the house which did business on location-and-policy is done."

"Give me the attraction, the show they want, in the house around the corner in the side street," replied Mr. Mayer. "They will come and get it."

Across the luncheon table, listening with obvious interest, sat John Considine, of the name brought to show world fame by his father's association in the Sullivan & Considine circuit. This young Mr. Considine brings a bit of scholastic color to the motion picture, being a Rhodes scholar in sequel to The University of California and postgraduate work at Yale, and now an MGM production executive.

"I'm inclined to think," I observed to him, "that there is perhaps more of the old established movie habit left than perhaps our current discussion has indicated, and that somehow that is going to continue to be served."

"Television is going to take care of that—it can be the answer for the small locations, with inexpensive program service," Mr. Considine urged. He was in-

PART APPLICATION OF PLAN CERTAIN

sistent that television distribution for motion picture entertainment is not so far away. Whereupon we were off into a debate about lumens and frequencies and abstruse technicalities. Mr. Considine has been to East Pittsburgh to see what the laboratories have to offer and he feels assurance, and anticipation of early achievement of commercial practicality in television, in which I can not share.

The ardent, vociferous, outstanding, not to say exclaiming exponent of this Hollywood doctrine of "curtailment" is the exuberant Samuel Goldwyn, who is hammer-and-tongs, hell-bent and whooping, in pursuit of an enunciation of his policies.

GOLDWYN AGREES WITH SOME OF CONTEMPORARIES

No day's low descending sun sinks into the Pacific that Mr. Goldwyn does not toss off, with a subtle consciousness, a perfect gleaming samgoldwynism. His for this day was: "I am determined that we shall have a return from the box office *commiserate* with the production investment."

Words have made Will Rogers, words and only a few of them in telling spots.

"Less than a dozen men apparently rule Hollywood as a production center. About six men approximately do in fact, and one man tells the six, with varying degrees of authority. . . ."

Mr. Goldwyn has many words, but in the telling spot he can deliver a goldwynism that is far too good to be accidental.

Not so long ago in a Hollywood executive conference concerning a plan for concerted action on some passing matter, he arose to announce his utter disagreement and exclaimed: "You can include me out of it." And they jolly well had to.

If you venture to twit him about it, Mr. Goldwyn professes a violent annoyance at such quotations. "It is not dignified." But he can not spoil his technique by agreeing to it. "Half the people out here think I'm crazy anyway," he says in a not too meek sort of way.

Anyway between the weiner schnitzel and the coffee, served just abaft the concert grand piano in the Goldwyn suite, I gathered that for once, on the subject of "curtailment" Mr. Goldwyn agreed with some of his contemporaries and friends in Hollywood. "Agreed" is probably the undiplomatic term. Like as not he invented "curtailment" or holds a patent claim on it.

One has to be cautious about such matters in the Goldwyn office. Mr. Goldwyn and I started amiably disagreeing about

"When the executives, the directors, writers and players are gone, the studio is merely another shell and an array of idle desks and sets. . . ."

the rental figure for a Maxine Elliott picture at the Rialto on Broadway many and many a year ago and his last shot in the two decades of our argument is that under my editorship *Motion Picture Herald* does not in its reviews denounce poor pictures vigorously enough. It is here parenthetically recorded that I have never personally reviewed any of Mr. Goldwyn's excellent productions.

A perfectly terrific time was had while simultaneously I tried to tell Mr. Goldwyn about *Motion Picture Herald's* policy of reviewing a picture so that the reviewer's opinions and reactions were subordinated to the function of telling the exhibitor-reader enough about the picture as merchandise so he could make up his own mind about it, while Mr. Goldwyn was telling me about Anna Sten.

Now this Anna Sten in "Nana"—that is again something, or it had better be something. Mr. Goldwyn discovered her in the rotogravure section of the New York Times in a still from a Soviet production of "The Yellow Ticket" and has spent a year of time and an alleged $410,000 teaching her English, which is to say Hollywood—accepted America, and sorting out directors and stories. Taking the customary discount for cash and making it even $205,000, that is still a lot of money. Come to think of it even $102,500 would also be a lot of money.

THINKS HE SHOULD HAVE 50 PER CENT OF THE GROSS

Mr. Goldwyn, now engaged in the delivery of "Roman Scandals," thinks that he ought to have fifty percent of the gross take at the box office on the ground that he takes the risks of production and asks the exhibitor to pay for no failures.

And speaking of "Roman Scandals" reminds me that when he gets to New York in a few days Mr. Goldwyn is going to have a pretty kettle of fish on his hands about what to do about the large storm of exhibitor protest about Eddie Cantor competing with himself on the screen by his radio performances. The answer is not yet, and if I had to make it I'd say just to "include me out of it."

50 PICTURES A YEAR ENOUGH: GOLDWYN

Anyway—and how that Sam Goldwyn does invade one's space—he wants to see nothing offered to the exhibitor and his public but hits—presumably Goldwyn hits.

"Maybe fifty pictures a year are enough," cries Mr. Goldwyn in heat. He is sure there are too many seats, too many theatres, and that the customers do not need them.

In his Hollywood office he operates a complete motion picture company, including even a check list and card index on every theatre contract, even to the most remote foreign parts. For instance the diligent Abe Lehr produced the figures, comparatively compiled, on what an obscure little show in a Scotch village—a Scotch sample especially produced for me no doubt—has done with every Goldwyn picture—and what the opposition did against each. All the contracts seem to be approved in Hollywood.

To Mr. Goldwyn the "curtailment" policy demands longer runs, less of them, fewer theatres, higher prices. He talks of guarantees of exhibition profits to the theatre that are distinctly reminiscent of remarks that the late Lewis J. Selznick made so successfully in the promotion of Clara Kimball Young against program picture competition about 1917.

A turn to the right and down the patio

"The merchandise of the screen is a shadow and the real assets of production organization are minds and states of mind that make the shadows. Like the shadows, they can flit and pause where they may. . . ."

between the rose-bowered stucco walls brings one to the office of Darryl Zanuck, of Twentieth Century Pictures.

And here again, perhaps not entirely to your surprise or mine, one finds another exponent of the "curtailment" notion. Mr. Zanuck says that he is now off on a newly crystalized policy for the next season of making only so many pictures as he can reasonably assure himself are most likely to be hits. It may be twelve, and "I hope it may be less."

SAYS OCCASIONAL HIT MUST PAY FOR LOSSES

"The program production of the big companies means that it has to strive for the occasional hit, the hit that will make enough money to take care of the losses or lack of profits on ten mediocre flops."

All this to be sure does not represent the final complete opinion of Hollywood on "curtailment" and picture retailing. More is to be heard, and said, soon. Meanwhile, in a cloud no bigger than a man's hand appears at least two sixteen millimeter film projects, Hollywood nurtured, which just might have a bearing on exhibition in lesser centers. Of which more presently.

Alexander Korda, In a Letter to Quigley, Sees English Prejudice "Rather Imaginary"

Mr. Alexander Korda, eminent British director, whose "The Private Life of Henry VIII," produced for London Film, and released in the United States by United Artists, earned him the Gold Medal of Merit of the British Institute of Amateur Cinematographers for the best directorial work of the year, believes that the prejudice of some English producers and papers against the American market is imaginary and not based upon true facts.

A recent letter addressed to Mr. Martin Quigley, editor-in-chief and publisher of MOTION PICTURE HERALD, *amplifying that belief, follows:*

About 18 months ago you wrote an article in the Motion Picture Herald dealing with British pictures and their relation to the American market. I took the liberty of answering your letter and you were kind enough to publish my remarks in your paper.

I agreed with you 100 per cent that the prejudice which some English producers and papers felt against the American market was rather imaginary and not based upon true facts. I entirely agreed with you that any British picture or pictures made outside of America had only to be good to capture the attention of the American public.

I was surmising at the time I wrote the last letter but the reception which our film, "The Private Life of Henry VIII," received from the American public and press must do away with this delusion of prejudice forever. We are very grateful for the wonderful reception which this picture received, and I take this opportunity of expressing our gratitude and thanks to the motion picture critics of America and we hope that in the future we may receive the same reception with similarly good pictures.

It gives the greatest possible encouragement to the producers over here to note how a British picture can be made a success over there. In the future we have to realize that if some of our pictures do not meet with the same success the fault lies not in the prejudice of the American public and press but in the pictures themselves.

Large Loew Block Acquired by ATT

The American Telephone and Telegraph Company last week announced that it will acquire 230,000 shares of the block of 660,900 shares of Loew's, Inc., stock, split up ten days ago and purchased at auction by a committee representing holders of $18,300,000 of defaulted Film Securities Corp. notes on which the Loew stock was posted as collateral.

A. T. & T. was the largest of these note holders, with a total of $8,000,000. All such holders now are turning their notes in to apply on the purchase price for the stock. They are to receive a number of Loew shares in proportion to the amount of Film Securities notes turned in by each. Chase National Bank, with $4,000,000 of defaulted notes, will receive approximately 115,000 shares; Dillon, Read and Hayden Stone & Co., each with about $2,000,000, will receive approximately 57,500 shares each, and the remaining $2,300,000 of notes is held by 13 other banks and corporations, among whom the balance of Loew stock, amounting to some 200,000 shares, will be distributed.

Cohns' Mother Dead

Mrs. Bella Cohn, mother of Harry and Jack Cohn of Columbia, died suddenly Saturday night at her home, 416 Fort Washington avenue, New York. She was 69 years of age. The funeral was held Thursday afternoon at the West End Funeral Chapel and burial was at the Mt. Carmel Cemetery, Cypress Hills.

Broadway Reel Theatre Is Closed

The Embassy theatre, newsreel house on Broadway, New York, in the Times Square district, ceased operation on January 1. Inability to obtain suitable adjustment in rental upon the expiration of a lease was given as the reason for closing, in a statement from Truman Talley, vice-president and general manager of Movietonews, Inc.

The Newsreel theatre may be reopened in some other location, Mr. Talley indicated, if a situation adaptable to the exhibition of short subject programs is available.

The first of its kind, the Embassy, according to Mr. Talley, averaged well over 20,000 admissions each week, in some instances running as high as 30,000. "The terms under which the owners of the theatre wished to continue the lease were considered excessive and the only alternative was to close until such time as more satisfactory arrangements can be made," Mr. Talley's statement said.

RKO Bond Payment Allowed

Payment of interest due January 1 on outstanding Radio-Keith-Orpheum bonds was authorized Tuesday by Federal Judge Bondy in New York. The authorization was granted on petition of William J. Donovan, attorney representing the Irving Trust Company, receivers for RKO. Interest is $100,512, at the rate of six per cent on $1,825,208 in bonds outstanding on original $6,000,000 issue.

Doris Warner Wed To Mervyn LeRoy

(Pictures in Pictorial Section)

Doris Warner, daughter of Mr. and Mrs. Harry M. Warner, was married Tuesday night to Mervyn Le Roy, director, at the Waldorf Astoria, New York, in the presence of 200 guests, including a party from Hollywood headed by Jack L. Warner, uncle of the bride. The ceremony was performed by Rabbi S. A. Fineberg of Sinai Temple, Mt. Vernon.

The couple sailed Wednesday on a world cruise. They will reside in Hollywood.

Guests at the wedding included:

Irving Asher, Ralph Adler, Mr. and Mrs. Jules Brulatour, Mr. and Mrs. Joseph Bernhard, Mr. and Mrs. Paul Burger, Hope Burger, Mr. and Mrs. Harold Bareford, Herbert Copelan, Mr. and Mrs. Harry L. Charnas, Milton Charnas, Mr. and Mrs. Eddie Cantor, Louis D'Arclay, Chester Erskine, Mr. and Mrs. S. Charles Einfeld, Rabbi and Mrs. Solomon A. Fineberg, Herbert Frank, Mrs. Sam Feld, Mrs. Leo Forbstein, Mr. and Mrs. Stanleigh Friedman, Mr. and Mrs. Leon Greenbaum, Mr. and Mrs. Arnold Goldstein, Mrs. Kate Goldman, Mr. and Mrs. Harry M. Goetz;

Mr. Robert Goldstein, Mr. and Mrs. Sidney Goldstein, Leonard Goldstein, Mr. and Mrs. Jack Goetz, Walter Goetz, Edna Goetz, Lou Golder, Gwen Heller, Mr. and Mrs. Lou Halper, Irene Heller, Mr. and Mrs. Halberstadt, Mr. and Mrs. Will H. Hays, Mr. and Mrs. James H. Holahan, Mr. and Mrs. Herb Harris, Mr. and Mrs. Larry Hyman, Mr. and Mrs. Isidore J. Hoffman, Mr. and Mrs. A. Jacobs, Lester and Lou Krieger, Celia Krieger, Morris Levison, Mr. and Mrs. Ralph Levy, Mr. and Mrs. Isidore Levy, Mr. and Mrs. Alexander Levy, Mr. and Mrs. Moe Levy;

Mr. and Mrs. Meyer Lesser, Mr. and Mrs. Louis Laskin, Mr. and Mrs. Al Lichtman, Mack Levy, Mr. and Mrs. Edwin Morris, Al Manheimer, Mr. and Mrs. Paul Muni, Dr. and Mrs. Waldo Mork, Mr. and Mrs. Edgar Moses, Mr. and Mrs. Lou Metzger, Albert Manheimer, Courtland Mark, Max Milder, Mr. and Mrs. Sam E. Morris, Mrs. Elsa Mark, Mr. and Mrs. Max Michel, Mr. and Mrs. Robert Nisenson, Fritzi Nisenson, Ruth Nathan, Mr. and Mrs. George O'Brien, Mr. and Mrs. Jack Pearl, Mr. and Mrs. Dave Robbins, Mrs. Sadie Rosenthal, Joseph Rosenthal;

Mr. and Mrs. Arthur Rapf, Mr. and Mrs. Moe Rosenberg, Mr. and Mrs. Henry A. Rutkin, Mr. and Mrs. Bernard Rosenberg, Ruth Rosenthal, Mr. and Mrs. Harold Rodner, Mr. and Mrs. Arthur Siegel, Mr. and Mrs. Leon Schlesinger, Mrs. Ad Schulberg, Mr. and Mrs. Ed Sullivan, Mr. and Mrs. Arthur Stebbins, Mr. and Mrs. Sam Schneider, Louis Shurr, Buddy Schulberg, Carl Siegel, Mr. and Mrs. Herman Starr, Mr. and Mrs. Sam Sax, Mr. and Mrs. Moe Silver;

Mr. and Mrs. Herman Schwartz, Mr. and Mrs. Gradwell Sears, Mr. and Mrs. A. W. Smith, Jr.; Philip Simon, Mr. and Mrs. Perce Teeple, Lucy, Ethel and Abel Cary Thomas, Mr. and Mrs. Samuel Ungerleider, Dr. and Mrs. Jonas J. Unger, Betty Warner, Mr. and Mrs. Harry Warner, Major and Mrs. Albert Warner, Mrs. Benjamin Wolf, Shirley Warner, Jack L. Warner, Mr. and Mrs. Morris Wolf, Ann Weiss, Elaine Whitelaw, Ruth Wilk, Mr. and Mrs. Lloyd Weil, Mr. and Mrs. Jacob Wilk, Minna Wallis, and Mr. and Mrs. Adolph Zukor.

Dowling Back in Theatre

Eddie Dowling, actor-manager and motion picture producer, returned to the legitimate theatre this week when his production, "Big Hearted Herbert," opened at the Biltmore theatre in New York.

EXHIBITORS PICK 10 BIGGEST MONEY MAKING PLAYERS

Final Rankings in Canvass of 12,000 Exhibitors Show Six Women and Four Men As Box Office Leaders of Past Year

[Survey standings appear on next two pages]

Exhibitors of America have spoken their final word on the identities of the "Ten Biggest Money Making Stars of 1932-33," in response to MOTION PICTURE HERALD'S nationwide questionnaire, an annual project in which the retailers of the entertainment which is the motion picture voice their decisions as to which players have contributed most black ink to the ledger pages of the counting room.

It is not the exhibitor's personal opinion that is expressed. It is, rather, the box office speaking through the exhibitor. The question asked was this: "Please list the 10 players whose pictures drew the greatest number of patrons to your theatre from September 1, 1932, to September 1, 1933." Hence the replies—and 12,000 exhibitors were polled—represent box office, not the private likings of the theatre owner.

A double honor is paid Marie Dressler in that vote. The serio-comedy star took the lead in the early returns and maintained her hold upon first place throughout. And the triumph of her appeal to the entertainment-seeking millions was registered for the second successive year, with a slightly larger percentage margin over the runner-up than last season. Will Rogers was winner of second place this year; Janet Gaynor, runner-up a season earlier, carried third in the current survey.

The following received the ten largest number of citations, in the order in which they are listed:

1. Marie Dressler
2. Will Rogers
3. Janet Gaynor
4. Eddie Cantor
5. Wallace Beery
6. Jean Harlow
7. Clark Gable
8. Mae West
9. Norma Shearer
10. Joan Crawford

Those players, therefore, constitute "The Ten Biggest Money Making Stars of 1932-33," for the full year from September to September, in the estimation of the exhibitors themselves and from their careful perusal of the box office totals. That vote is a composite reflection of theatre receipts regardless of geography or any other factor.

Ranked by Number of Citations

The final ratings are founded upon the *number* of times a player was mentioned, regardless of that player's relative specified position among the ten nominations. The reason for this is that while opportunity was given the exhibitor in the questionnaire to name the players in the order of their box office strength, some exhibitors replied that the sequence they indicated was only approximately based upon actual box office criteria individually, and a few definitely commented that their selections were not recorded in any order of relative importance of players.

Another factor taken into consideration was that the box office evaluations necessarily were based upon product, the exhibitors naming the stars of the 1932-33 pictures which had brought the box office the cheeriest news. An element figuring in such computation is the recognized fact that the extent to which a film's draw can be accredited wholly and completely to any single player in the cast might vary between communities and beween pictures. In another form of statement, then, the survey names the ten players who appeared most prominently in the casts of the 1932-33 pictures which drew the greatest attendance to the theatres responding.

However, while not all the exhibitors made their nominations in the exact order which the box office would direct, there unquestionably was considerable observance of that plan of reporting. This prompts a secondary method of rating the players, under a scoring system. Most important of changes in final ratings under this second and unofficial plan of analysis is one that places the Four Marx Brothers in tenth place. Under this scoring system 10 points were credited to a player each time he or she was named in first position, 9 points for second place, 8 points for third ranking, and so on down to one point for tenth place.

While the numerical list, that is, the one first mentioned and based upon the *number* of times a player was mentioned, constitutes the official system, a following out of the second method of ranking showed no changes in the three first places. However, under the pointage plan the remainder of the first ten were these, in order: Wallace Beery, fourth; Mae West, fifth; Eddie Cantor, sixth; Jean Harlow, seventh; Norma Shearer, eighth; Clark Gable, ninth, and Four Marx Brothers, tenth.

Men Ranked Higher This Year

Interesting comment of another nature is disclosed in the pointage analysis. For example, in the cases of Miss Dressler and Will Rogers, ultimate winners of first and second places respectively, it was found that the large preponderance of votes cast named them for one or another of the three first positions. In the 1932 survey Miss Dressler's citations for first ranking were almost as many as for all the other nine positions combined.

While among the first ten in the official system, women players outnumbered the men by six to four in the current survey as against an even sharing of the positions a year ago, actually the male players improved their ranking this time. It is more than a coincidence that the first eight places alternated consistently between feminine players and the men, and that a feminine player won first and a male player second place.

Another development of interest is that in a rough classification of types of product represented by the ten leading players, the results are precisely the same as last year, with five of the "biggest money makers" appearing for the most part in COMEDY-DRAMA, three in the more serious DRAMA type of picture, and two in COMEDY.

Through the list of 163 players variously named by the responding exhibitors runs the story that the public wants its comedy and drama worked in together into its film diet.

The Winners

1. *Marie Dressler*
2. *Will Rogers*
3. *Janet Gaynor*
4. *Eddie Cantor*
5. *Wallace Beery*
6. *Jean Harlow*
7. *Clark Gable*
8. *Mae West*
9. *Norma Shearer*
10. *Joan Crawford*

[Complete rankings on next two pages]

TEAMS COMMENDED BY EXHIBITORS

Janet Gaynor-Warner Baxter
Jean Harlow-Clark Gable
Sally Eilers-James Dunn
Zasu Pitts-Slim Summerville
Robert Montgomery-Helen Hayes
Clark Gable-Joan Crawford
Marie Dressler-Wallace Beery
Marie Dressler-Polly Moran
Bert Wheeler-Robert Woolsey
Jaynet Gaynor-Charles Farrell
Marx Bros.
George Sidney-Charles Murray.
Ruby Keeler-Dick Powell
Stan Laurel-Oliver Hardy
Charles Ruggles-Mary Boland
Jeanette MacDonald-Maurice Chevalier

Marie Dressler Repeats in First Place; 163 Players Are Cited; Will Rogers Takes Second and Janet Gaynor Is Given Third

The Ten Biggest



MARIE DRESSLER



WILL ROGERS



JANET GAYNOR

Leaders by Sexes

Feminine

Marie Dressler	74.4%
Janet Gaynor	61.4%
Jean Harlow	40.6%
Mae West	36.3%
Norma Shearer	33.3%
Joan Crawford	27.8%

Male

Will Rogers	66.6%
Eddie Cantor	60.1%
Wallace Beery	44.8%
Clark Gable	36.5%

Leaders by Points

Following is the list of 10 leading players as rated according to a scoring system based on specifications of the exhibitors as to their relative position on the questionnaire; i.e., in first, second and third place, etc., throughout the 10 positions. For each listing in first place, 10 points were awarded the candidate; for second place, nine points; for third place, eight points, and so on.

The ranking by pointage is as follows, the number referring to the points scored:

Marie Dressler	4,062
Will Rogers	3,238
Janet Gaynor	2,589
Wallace Beery	1,766
Mae West	1,573
Eddie Cantor	1,451
Jean Harlow	1,335
Norma Shearer	1,260
Clark Gable	1,175
Four Marx Brothers	957

Numerical Ranking

Following is a complete compilation of the returns in the inquiry to determine "The Ten Biggest Money Making Stars of 1932-33," the ranking here being according to the number of times a player was mentioned in any position in the returned questionnaires. The percentages refer to the number of citations with respect to the total vote cast by the participating exhibitors:



CLARK GABLE



MAE WEST

Marie Dressler	74.4%
Will Rogers	66.6%
Janet Gaynor	61.4%
Eddie Cantor	60.1%
Wallace Beery	44.8%
Jean Harlow	40.6%
Clark Gable	36.5%
Mae West	36.3%
Norma Shearer	33.3%
Joan Crawford	27.8%
Joe E. Brown	27.2%
Lionel Barrymore	24.9%
Four Marx Brothers	23.5%
Bing Crosby	23.3%
Bert Wheeler and Robt. Woolsey	19.7%
Edward G. Robinson	19.1%
Slim Summerville	18.8%
Zasu Pitts	18.4%
Maurice Chevalier	18.3%
Fredric March	16.6%
Robert Montgomery	16.6%
Helen Hayes	15.2%
Warner Baxter	13.9%
George Arliss	13.7%
James Cagney	12.2%
Lee Tracy	12.0%
Sally Eilers	10.6%
George O'Brien	9.0%
Ann Harding	8.9%
Marlene Dietrich	8.4%
Greta Garbo	7.9%
Richard Barthelmess	7.8%
John Barrymore	7.6%
Buck Jones	7.5%
Paul Muni	7.5%
James Dunn	7.2%
Marion Davies	7.0%
Ruby Keeler	6.5%
Spencer Tracy	6.2%
Tom Mix	6.1%
Clara Bow	5.9%
Kay Francis	5.9%
Claudette Colbert	5.7%
Joan Blondell	5.6%
Stan Laurel and Oliver Hardy	5.1%
Barbara Stanwyck	5.0%
Walter Huston	4.7%

Money Makers of 1932-33



EDDIE CANTOR



WALLACE BEERY



JEAN HARLOW



NORMA SHEARER



JOAN CRAWFORD

Constance Bennett	4.5%
Gary Cooper	4.5%
Irene Dunne	4.3%
Richard Dix	4.0%
Jack Holt	4.0%
George Raft	4.0%
Charles Farrell	3.6%
Charles Ruggles	3.4%
Ruth Chatterton	3.4%
Ronald Colman	3.2%
Sylvia Sidney	2.9%
Katharine Hepburn	2.8%
Ken Maynard	2.8%
Randolph Scott	2.8%
Jack Oakie	2.6%
Loretta Young	2.5%
Ramon Novarro	2.3%
Dick Powell	2.3%
Harold Lloyd	2.1%
Marian Nixon	2.0%
Leslie Howard	1.8%
Tom Keene	1.8%
Mitzi Green	1.7%
Warren William	1.7%
Edmund Lowe	1.5%
Johnny Weissmuller	1.5%
Lew Ayres	1.4%
Jackie Cooper	1.4%
Buster Crabbe	1.4%
Elissa Landi	1.4%
John Boles	1.2%
Douglas Fairbanks, Jr.	1.2%
Al Jolson	1.2%
Boris Karloff	1.2%
William Powell	1.2%
Fay Wray	1.2%
Joan Bennett	1.0%
Dolores Del Rio	1.0%
Polly Moran	1.0%
Kate Smith	1.0%

AND WHAT OF THESE MONEY MAKERS?

Various exhibitors, with a turn to the whimsical as well as an eye to the box office, proposed the following as entries in the Money Makers listing:

Mickey Mouse — *Three Little Pigs*
Bring 'Em Back Alive — *King Kong*

The following players received less than one per cent of the total vote cast:

Ralph Bellamy
El Brendel
Stuart Erwin
Charles Laughton
Joel McCrea
Mary Pickford
Charles Murray and George Sidney
Richard Arlen
Robert Armstrong
Buster Keaton
Ben Lyon
Mickey Mouse
Edna May Oliver
May Robson
Roscoe Ates
George Bancroft
Bill Boyd
Bebe Daniels
James Durante
W. C. Fields
Cary Grant
Miriam Hopkins
Jan Kiepura
Myrna Loy
Tom Tyler
Rex Bell
George Brent
Clive Brook
Charles Chaplin
Lilian Harvey
Edw. Everett Horton
Guy Kibbee
Victor McLaglen
Dickie Moore
Frank Morgan
Jean Parker
Chic Sale
Gloria Stuart
Lionel Atwill
Clyde Beatty
Mary Boland
Alice Brady
Bruce Cabot
Mae Clarke
Ginger Rogers
John Wayne
Nancy Carroll
Hoot Gibson
Tim McCoy
Bob Steele
Bill Cody
Betty Compson
Jackie Coogan
Ricardo Cortez
Richard Cromwell
Frances Dee
Reginald Denny
Madge Evans
Glenda Farrell
William Gargan
Wynne Gibson
John Gilbert
William Haines
Phillips Holmes
Arline Judge
Evalyn Knapp
Eric Linden
Carole Lombard
Paul Lukas
Jeanette MacDonald
Sari Maritza
Chester Morris
Greta Nissen
Warner Oland
Chas. (Buddy) Rogers
Peggy Shannon
Alison Skipworth
Charles Starrett
Lewis Stone
Gloria Stuart
Lyle Talbot
Richard Talmadge
Regis Toomey
Helen Twelvetrees
Lupe Velez
Robert Young

JOHNSON HITS LOWELL'S ACTION IN REFUSING CODE AUTHORITY POST

Administrator in Letter Says Lack of Vote Not Important; Sees 10% Cancellation as a Concession to Exhibitors

Bitter castigation of "distinguished men" who stand aside and conjecture the results of codes on "purely academic considerations" was last week voiced by Recovery Administrator Hugh S. Johnson in a letter to Professor A. Lawrence Lowell, President Roosevelt's appointee to the film code authority, in response to his refusal to serve.

Culminating a correspondence in which Dr. Lowell had given as his reasons for refusing the appointment the inclusion in the code of block booking provisions and the lack of voting power by government representatives, Mr. Johnson told Dr. Lowell it was not a question whether the provisions would work, but a test.

Further, he declared, "this law is not intended to put the responsibility for industrial management on government" and it is not important that the government representatives on code authorities have no vote.

Mr. Johnson in his letter bluntly made it clear that he has little patience with theories postulated on as yet untried factors as well as "kibitzers" who refuse to take an active part in the Administration's recovery effort.

The Administrator also made it clear that he recognizes the ten per cent cancellation provision to be a concession to the exhibitors not obtainable by force.

General Johnson's letter follows:

"Dear Mr. Lowell:

"Replying to yours of December 18.

"You say that your refusal is based first on your statement that the block-booking clause is monopolistic.

"All that my remarks on the limits of my authority to stop block booking and blind buying meant was that I cannot repeal the copyright laws on which these practices are based, and which, under our Constitution, were intended to create a monopoly for writers and authors.

"But we did get a voluntary concession of a 10 per cent cancellation clause. This whole procedure is experimental. I was able to negotiate this concession which I had no power to impose. I could not get more because I was unable to negotiate more. The question as to whether it will do the trick or not will not be answered by conjecture but by test—all I asked of you was that you conduct the test. I thought you were the best man to do it because you are well known to have a poignant interest in the result.

"You object also because the government representative has no vote. It is not important that the government representative has no vote. He would have in every case a veto. This law is not intended to put the responsibility for industrial management on government but to give government an absolute veto on what industry does. I would not have it otherwise and neither, I think (on more mature reflection), would you.

"I am sorry you feel as you do but I wish that you and other distinguished men of science and letters would get down into the sawdust with me and govern this thing in the day-to-day tussle of actual experience instead of standing aside and conjecturing results on purely academic consideration."

With all important matters held up by the holidays, little of interest has transpired in Washington during the past week with respect to the motion picture code.

Mrs. Bagley "Refuses"

The only event of importance was the announcement by Mrs. Fred P. Bagley, president of the Massachusetts Council of Women and Children in Industry, that she had "refused" appointment on the film code authority. At Administration headquarters it was said Mrs. Bagley had never been offered the position and that she was merely one of some 30 or more persons whose names had been suggested as government representatives.

With the meeting in New York this week of the Code Authority, it is expected that the work of enforcing the code will get actively under way. The Authority is ready to proceed with the appointment of the 64 boards which must be set up throughout the country. Later, it is anticipated, the Authority will be asked to work out some method of enforcing compliance with the code, but in the meantime all complaints of non-compliance will go to Washington for consideration by Division Administrator Sol A. Rosenblatt, who will refer them either to the National Labor Board or such other agency as seems to him best fitted to deal with each particular problem.

Postponement of the January 11 deadline for code signing for two weeks was expected to be announced.

The second meeting in New York of the Code Authority, scheduled for January 4, was preceded this week by meetings of committees on financing, clearance, zoning and grievance boards, to discuss plans for presentation to the main body on Thursday. No definite action was taken, however, and John C. Flinn, who last week was named executive secretary of the Code Authority, announced the Thursday meeting would be presided over by Sidney R. Kent. Mr. Rosenblatt will attend all Code Authority meetings.

Flinn Continues as AMPA Head

Mr. Flinn announced late last week he would continue his post as president of the Associated Motion Picture Advertisers, but gave no indication as to who might be selected to fill his position at Paramount-Publix.

It was announced in Washington that existing film zoning boards will be used for the purposes of the industry's code, instead of mapping out new territories in which local grievance and zoning boards are to function.

Aside from the preliminary meetings of the committees mentioned members of the Authority were concerned with the naming of alternates for future meetings. On Tuesday it was announced headquarters are to be established in the RKO Building in Radio City. The headquarters committee, composed of Charles L. O'Reilly, H. M. Warner and R. H. Cochrane, were expected to report favorably Thursday.

Alternates Are Named

The naming of alternates for Code Authority meetings must have the approval of General Hugh S. Johnson, NRA Administrator, it is understood. W. C. Michel acted as alternate for Sidney R. Kent at the last meeting, and J. Robert Rubin for Nicholas M. Schenck. R. H. Cochrane this week named Jack Cohn as his alternate and Edward Golden is expected to be named for W. Ray Johnston.

Assessments for the support of the Code Authority and subordinate organizations, paid by producers, distributors and exhibitors, will constitute business expenses and as such will be deductible from gross in the preparation of income tax returns, it was learned this week in Washington.

The matter of free automobile parking space for theatre patrons in relation to the code ban on premiums, is expected to receive early attention. The question probably will be handled by local grievance and zoning boards.

Verbal Agreement on Coast

Throughout the country, exhibitor and other organizations were still discussing the code to determine upon definite courses of action. The Allied unit in Baltimore announced that regardless of the national organization's attitude toward the code it is now operating 100 per cent under it.

Small actors and extras in Hollywood were charging violations of the code. Specific charges were not made public, but the Hollywood Picture Players Association will file complaints against Warner, Paramount, Columbia, MGM and the Central Casting Agency with Charles W. Grubb, code compliance director. Sound men in Hollywood vote Thursday and Friday on collective bargaining representation.

Pat Casey's office in Hollywood effected a verbal agreement with second assistant directors and script clerks, with a maximum 54-hour week and a minimum scale of $44.50 with overtime of time and one-half on Sundays and holidays for script clerks. The scales for second assistant directors were not made known.

Nominations for zoning grievance and clearance boards for the Kansas Western Missouri territory have been submitted to Mr. Rosenblatt by the Kansas-Missouri Theatre Association.

In New Orleans, Ed Kuykendall, president of the MPTOA, is investigating, at the request of the NRA, the first film buying complaint. The complaint was made in a letter to President Roosevelt from Al Yoeman, manager of the Temple theatre, Meridian, Miss., charging that RKO had taken product from him and sold it to the Saenger circuit.

DE-CODING THE CODE LABOR PROVISIONS

The second article in The Herald's series on a literal translation of the Motion Picture Code into the working language of the industry appears in this issue, starting on page 55.

This article treats of the labor provisions of the Code as they affect relations of employer and employee in distribution and exhibition.

Incorporates to Protect Territory

Gibraltar Enterprises, Inc., this week filed incorporation papers in Denver for the purpose of protecting the territory of its members against invasion either by theatre circuits or individual operators.

Charles R. Gilmour, the new organization's president, stated Tuesday that in the future if anyone enters any of the "protected" cities where the company has theatres, Gibraltar immediately will start to build or remodel buildings which will give the newcomer "stiff competition." Approximately $250,000 has been deposited in a Denver bank for this purpose, Mr. Gilmour declared.

Under the corporate setup, 13 theatres with a seating capacity of 9,746 in eight cities are included. The company does not plan to enter any but these eight cities except on an exclusive basis. Each group is organized in its own state, with Mr. Gilmour a vicepresident and director of each corporation.

Officers, beside Mr. Gilmour, are: E. J. Schulte, vicepresident, owner of Casper, Wyo., theatres; Nathan Salmon, treasurer, owner of Santa Fe, N. M., theatres; Everett Cole, treasurer, owner in Alamosa and Del Norte, Col.; W. H. Ostenberg, chairman of the board, owner in Scotts Bluff, Neb.; and Thomas F. Murphy and Edward W. Ward, owners in Raton, N. M., and Silver City, N. M., respectively. All are on the board of directors.

Mr. Gilmour was formerly manager of the Warner-Denver exchange. Headquarters are to be maintained in Denver, where all booking and buying will be done.

Civil Works Administration Studies Amusement Proposal

The possibilities of going into the amusement business are being studied by officials of the Civil Works Administration at Washington. Little theatres, concerts and similar entertainment for the working man have been suggested to Harry L. Hopkins, head of the administration, by Eva LeGallienne and Mrs. Franklin D. Roosevelt. Apparently picked up bodily from the Soviet Russian program, the proposal would feed the overalled working man with entertainment in the way of "deep" stuff—"Parsifal" and "Mourning Becomes Electra."

Motion pictures have not been mentioned as part of the program.

Group Protests Printing Salaries, Theatre Receipts

The Theatre Owners Association of North and South Carolina, in session at the Hotel Charlotte, Charlotte, N. C., recently, passed a resolution going on record as severely criticizing and condemning the publication of the salaries of high-priced stars and of motion picture box office figures. It calls such action detrimental to the industry.

The resolution requested that producers, studio heads, publicity men and trade publications immediately discontinue the publication of such figures. Charles W. Picquet, of Pinehurst, N. C., is president of the organization. The resolution was passed unanimously.

Dr. Lowell Declines

By MARTIN QUIGLEY

Certain undesirable consequences have followed in the wake of the refusal of Dr. A. Lawrence Lowell to accept the President's invitation to serve as a government representative on the motion picture industry Code Authority.

Because of Dr. Lowell's distinction as an educator and as a citizen his interest in and contact with the industry would have been welcomed had he seen his way clear to accept the President's invitation. The selection of Dr. Lowell, however, was a puzzling one, due to the fact that he professed little or no familiarity with motion pictures and the affairs of the industry. The correctness of this profession is attested in the announced reasons for his refusal to serve.

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Dr. Lowell's interest in the motion picture question, presumably, would have had to do with those phases of it which affect the public welfare. His objective, it is supposed, would have been to exert an influence for the betterment of the moral character of pictures.

He has predicated his refusal to serve largely on the grounds that the continuance of the practice of block-booking would have rendered futile any efforts which he might have put forth. In assuming this attitude, Dr. Lowell adds weight to our initial conclusion relative to his selection for the Code Authority which was that he did not know enough about the subject matter to be of any definite use to the public or to the industry.

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Dr. Lowell would have block-booking eliminated so that the exhibitor would be called upon to assume full responsibility for the character of the pictures shown. In other words, he would transfer full responsibility for the character of the product from a handful of the principal producing executives to the many thousands of exhibitors located in cities and towns throughout the land. He would drop the principle of eliminating the evil at the source and resort to an effort to have the necessary regulation effected at the many thousands of individual outlets to the public.

Had Dr. Lowell, at any point, given his customary thought and study to the question we are sure he would have reached a different conclusion.

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It is, of course, a fact that the practice of block-booking involves certain arresting problems. In the industry there is one school of thought entirely against it and another which is entirely for it. But in no correct sense is it a question which should have commanded the attention which it has received from Dr. Lowell because, obviously, his principal concern is the maintenance of right moral values in motion pictures and, again obviously, the one place where this can and should be done is at the source. Any other scheme multiplies the difficulties and minimizes the chances of good results.

It would be very desirable to have the exhibitor completely responsible for what he shows on his screen. In fact, there should not be at any time any interference with the exhibitor's right to conduct his theatre, in all respects, just as he sees fit, being held accountable only to his public and his public's laws. But the one certain and effective way of regulating the character of the product is to regulate it at the source which, of course, is in the studio.

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Dispatches from Boston report that Mrs. Frederick H. Bagley, head of the motion picture committee of the Massachusetts Civic League, has also declined appointment to the Code Authority and for the same reason advanced by Dr. Lowell.

These declinations are unfortunate because they reflect adversely on the industry in that they have resulted in certain unfavorable publicity which only serves to confuse the public mind in that the refusals to serve are predicated on a misunderstanding of the objective to be reached and the best means with which it may be reached. A little more real knowledge of the situation would have been helpful to the public interest and would have saved the industry a criticism which is not in order.

Thomas Is Elected To Presidency of Independent Group

Harry Thomas, of First Division Pictures, was unanimously elected president of the Federation of the Motion Picture Industry, Inc., national organization of independent producers and distributors, at an executive session of the board of directors at the Hotel Astor in New York late last week.

W. Ray Johnston, president of Monogram, was elected vice president for distributors; I. E. Chadwick, vice president for producers; Jack Bellman, vice president for exchanges; Irving Mandel, vice president for exchanges; Charles Glett, treasurer.

Elected to the board of directors were: Mr. Thomas, Mr. Johnston, Mr. Glett, Bob Savini, Mr. Chadwick, Nat Levine, Irving Mandel, Jack Bellman, Pat Powers, David J. Mountan, Trem Carr, Armand Cohen, Claude Ezell, Harry Asher, Herman Glucksman, Larry Darmour, Bob Withers.

The executives committee includes: Mr. Thomas, Mr. Johnston, Mr. Bellman, Mr. Glucksman, Mr. Glott, Mr. Savini, Mr. Powers.

On the membership committee are: Eddie Golden, chairman; Mr. Savini, Mr. Bellman, Mr. Mountan, Mr. Chadwick, Mr. Mandel, Mr. Ezell, Mr. Withers, Mr. Cohen, Mr. Asher.

Mr. Thomas, Mr. Johnston, Mr. Glucksman, Mr. Glett, Mr. Powers and Mr. Levine make up the finance committee.

Mr. Thomas also named a committee on standards, which will endeavor to see that a high ethical standard is maintained in production and advertising among independent producers and distributors.

An office location will be selected this week at 723 Seventh avenue. Alec Moss was named permanent executive secretary. A permanent financing plan was adopted on Wednesday, calling for a producer assessment of $5 per negative reel release, and on distributors of $2.50 per positive reel release.

$5,055,665 Year's Radio City Gross

The two Radio City theatres in New York, the RKO Music Hall and the RKO Center, formerly called the RKO Roxy, grossed a total of $5,055,665 for their initial 12-months' period of operation. With an attendance of 6,025,000 in the year, the Music Hall outstripped its smaller sister by almost three to one in that respect. The RKO Center, in that period, had an aggregate gross of $1,084,959.

The Center, never veering from its opening policy of films only, grossed $693,287 of its year's total during the first 21 weeks of operation, to May 25. On May 26, the house switched from pictures and stage presentations to films only, the theatre becoming part of the RKO metropolitan circuit, playing features day and date with neighborhood de luxe houses.

Wingate Sees Move To Better Moral Tone

A new consciousness of the desirability of improving the moral tone of motion pictures is apparent in Hollywood, according to Dr. James Wingate, studio relations counsel for the Motion Picture Producers and Distributors of America, who said last week that no new regulations or enforcement provisions are regarded as necessary.

"The cooperation of producers is definitely better now than it was a year ago," Dr. Wingate said. "There is a better realization of what is wanted in picture improvement and there is a greater willingness to maintain it. This has been aided by the box office success of pictures like "Little Women," which have demonstrated so clearly that a clean picture can be a commercial success."

Dent Theatres Plan Wins Approval

The approval of corporate and financial plans under which all capital stocks of all subsidiaries of Dent Theatres, Inc., a Paramount Publix subsidiary, are to be sold to a new corporation as yet unorganized, was given last week by Referee Henry K. Davis in New York after the arrival from Dallas of Karl Hoblitzelle.

Mr. Davis approved the basic plan in October, at which time it was announced that the 54 Texas and New Mexico theatres comprising the circuit would be operated by Mr. Hoblitzelle for Paramount. Mr. Hoblitzelle is to pay the Paramount trustees $50,000 for all Class A stock of the operating corporation to be organized. All Class B stock is to be held by Paramount, which also receives two income debenture issues of $700,000 and $800,000 each of the new corporation.

The new corporation, although not yet organized, may be set up at once as a result of Mr. Davis' order. The referee also approved the Paramount trustees' plan for readjustment of the bond issue of the St. Francis Theatre Bldg., San Francisco, now in bankruptcy. Under the plan the building will be leased for 99 years.

Adolph Zukor, Paramount Publix president, on Tuesday denied reports that Emanuel Cohen was resigning as production chief, saying that Mr. Cohen had been advised by his physician to take a short rest.

Famous Theatres Corporation, newly created subsidiary which took over the assets of Publix Enterprises, has concluded a deal with William Jenkins and Arthur Lucas for the operation of the theatres now operated by various subsidiaries in Atlanta.

The name of Theatre Management Company, stock of which is held by Paramount trustees, was changed to Paramount Theatres Service Corporation, at a stockholders' meeting Tuesday.

Einfeld Honored

S. Charles Einfeld, Warner Brothers' advertising and publicity director, has been invited by Henry L. Doherty, national chairman of the Birthday Ball for President Roosevelt, to join the Stage and Screen Division publicity committee for the ball Jan. 30. Sam E. Morris, Warner vice president, has accepted a general committee post.

Board of Review Selects "Topaze" As Best of Year

"Topaze," John Barrymore's RKO Radio vehicle, was chosen as the best American picture of the year, in the annual selections by the Committee on Exceptional Photoplays of the National Board of Review. The period covered was from Dec. 20, 1932, to Dec. 21, 1933. American and foreign films were considered separately.

Other American pictures chosen were "Berkeley Square," "Cavalcade," "Little Women," "Mama Loves Papa," "The Pied Piper" (cartoon), "She Done Him Wrong," "State Fair," "Three Cornered Moon" and "Zoo in Budapest."

Foreign pictures selected were "The Private Life of Henry VIII," "Hertha's Erwachen," "Ivan," "M," "Morgenrot," "Niemandsland," Quatorze Juillet," "The Rome Express" and "Le Sang d'un Poete."

Former Pathe Men Head Liquor Firm

Numerous former Pathe executives, headed by Joseph P. Kennedy, are now operating a liquor importing and distributing company known as Somerset Importers, Ltd., with offices at 230 Park avenue, New York. Reports indicate that Mr. Kennedy is a controlling figure in the organization.

E. J. O'Leary, former Pathe general sales manager, is president of the company. Thomas Delehanty, former foreign manager, is treasurer, and P. J. Scollard, former executive vice-president of Pathe, is president of Interstate Distributing Corporation, an allied firm holding New England territorial sales rights. Ed Ballantyne, formerly in charge of Pathe exchange operations, and John MacAloon, former Pathe assistant general sales manager, are associated with Mr. Scollard.

Realty Men Indicted

The Brooklyn grand jury this week indicted 12 men either directly connected or affiliated with New York Investors, Inc., and its subsidiary, Realty Associates, Inc., on charges of misuse of mails and concealment of assets. An investigation has been underway for some weeks.

Cut Erpi's British Rates

Electrical Research Products, Inc., this week reduced its weekly service charges throughout Great Britain by approximately $1.30. This reduction brings the former highest service charge of $24.52 per week down to $23.22, and the lowest rate of $10.31, to $9.06.

Emanuel on Coast Trip

Jay Emanuel, publisher of the Jay Emanuel Publications, leaves Philadelphia for a combined business and pleasure trip to Hollywood on January 12 with Mrs. Emanuel.

THE CAMERA REPORTS





AN HISTORICAL NAME RETURNS. With the opening of the new Biograph studio in New York. Above, at left, are some officials and others of prominence at the baptismal rites, while above, at right, is pictured one of the two stages. In the left-hand picture, reading from left to right, are: Herbert J. Yates, president of Consolidated Film Industries; Robert H. Hammer, vice-president of Biograph; E. A. Nicholas, vice-president of RCA Victor, which company installed the sound system; Helen Morgan, screen and stage star; Chester Erskine, producer; and Harry M. Goetz, president of Biograph.



SIGNED. Genevieve Tobin, who has been signed to a long-term contract by Warner Brothers, following completion of two new pictures.



PHOTO-GRAFT. Doubling the charm of Kathryn Sergava, Warner Brothers importation to be seen soon in Al Jolson's "Wonder Bar."



PORT O' CALL. Leslie Howard, en route from England to Hollywood, via New York, as he dropped in on Ned E. Depinet, distribution chief, and Phil Reisman, export manager, at the RKO Radio home office. Howard's next RKO Radio picture will be "Of Human Bondage."



IN MUSICAL. Alice Faye, who will be opposite Rudy Vallee in the Fox production of George White's "Scandals." She has sung with the Vallee orchestra.



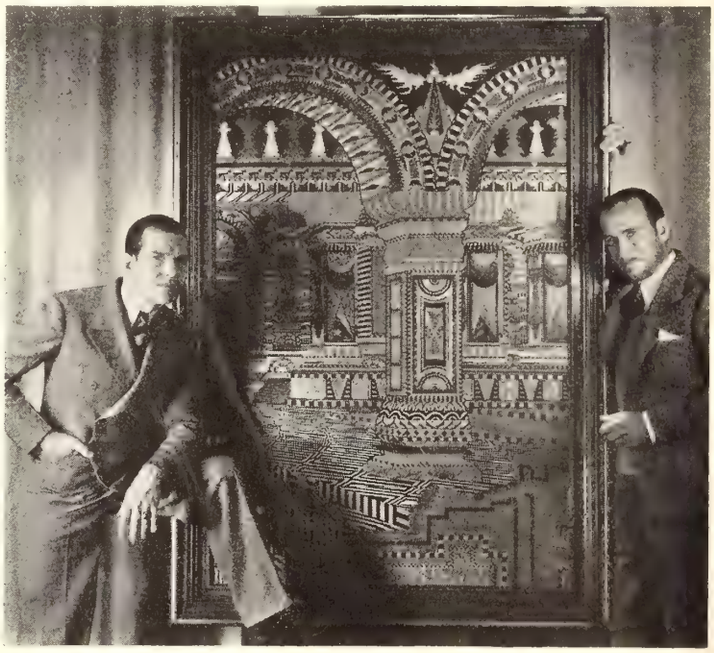
WILD GAL. No Jo in "Little Women" is Katharine Hepburn here. But quite in the mood of her next RKO Radio picture, a mountain story called "Trigger."



DAUGHTER OF H. M. WARNER WEDS. Miss Doris Warner (at right), who became the bride of Mervyn Le Roy (at left), Warner-First National director, in a colorful ceremony performed Tuesday evening at the Waldorf-Astoria in New York. The rites were filmed with sound, and 200 guests attended the reception that followed. Jack L. Warner, the bride's uncle, was best man. A gay prelude was the "bachelor party" at the Hotel Astor (above), with Mr. Le Roy toasted—and "roasted"—by 200 friends.



BOOK CHAPLIN FILM FOR TOKYO. Earl W. Kramer, general manager for United Artists in Japan, and representatives of the Nippon Gekijo, largest theatre in the Japanese capital, following signing of contract calling for a three-week run of "City Lights," beginning January 14, at a record rental.



ACTOR STARS IN ART. Lynton Wright Brent, Educational player (left), with his painting, "Orient," which has been widely exhibited, and on the occasion represented here, was hung at the Roosevelt Hotel in Hollywood. The admiring friend at the right is Andy Clyde, Educational comedy star.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

PRAYER, you can take it from Aimee Semple McPherson Hutton, answers all questions. However the box-office problems of New York's Capitol theatre and Philadelphia's Stanley when the evangelist turned stage headliner were another matter.

Be that as it may, Sister Aimee, admitting a "wonderful reception" during her brief experience on the motion picture stage, doesn't know whether she will try again. That, she says, is a moot question to be answered by prayer. We disagree with Sister Aimee; that's a question for exhibitors to answer.

Nevertheless Aimee insists that she'd have to pray about it before taking another vaudeville contract. "The Lord would send me an answer," she said.

Interviewed at Kansas City by our operative in charge of the corn and mule country, Alfred Finestone, during a barnstorming tour of the Middlewest, in which she expounded the Four-Square gospel, the second coming of the Lord and the story of her life the flame-haired fundamentalist said she was grateful for the opportunity given her to preach her message to theatre audiences. From the footlights and the glare of the spotlight, she reached, she said, a great many people who hadn't been to church in years.

Since that experience, Sister Aimee "confided" (for publication), she has received letters from more than 700 persons who were converted in New York and Philadelphia by her entreaties to accept the Four-Square gospel. as exemplified by Sister Aimee and her Angelus Temple at Los Angeles.

"It might not have been a profitable venture from a theatre man's standpoint," she continued. "But it certainly was from ours. We made hundreds of converts" (and hundreds of dollars). "The people everywhere were wonderful to us. I'd go out on the stage trembling like a leaf and be met by kindness." Imagine, Sister Aimee suffering from stage fright!

▽

Paramount struck a brand new note of mystery the other day when it sent to the press a special publicity statement, which said:

"Cecil B. DeMille 'discovered' Sally Rand several years ago."

Details of the discovery were not given."

▽

A typical Hollywood studio location map shows that almost every type of world's scenery exists in southern California. Without traveling much farther north than Santa Barbara, nor further south than the borderline at Mexico, Hollywood producers can find southern California locations which resemble Ireland, Alaska, the Holy Land, Russia, the Black Forest of Germany, rural England, French Riviera, Italian villas, Holland, India, Flanders, "Wild West," Austrian Tyrol, Japanese village, South Seas, Spanish Main, English coast, Japan (cherry blossoms), Italian coast, Arabian desert, Alps, Malay coast, South America, Dead Sea, the Sahara.

▽

The alleged dissemination of Nazi propaganda in this country brings to the minds of oldtimers the campaign started in Germany some twenty years ago last week, to flood the United States with motion pictures advertising Berlin as a good place to visit. Every week a motion picture cameraman appeared at Berlin's old Hotel Adlon and photographed the afternoon beer-and-knackwurst parties, later visiting the night cafes and dancing places. Many a stein has been lifted since then.

LALLAPALOOZAS FROM THE MAIL

Miss Juliet Lowell has placed between covers some of the weirdest and most hilarious "nut" mail that has ever made letter carriers round-shouldered. One of the classical bits of correspondence was that exchanged between a bright young author and a publishing house, as follows:

"How long should a novel be?"

(*Answer*)

"There is no statutory requirement, but 85,000 words is a good average length for a short popular novel."

(*Wired reply to the Editor:*)

"THANK GOD I'M FINISHED."

MANY of the motion picture successes emanating from the Burbank studios of the Brothers Warner are the work of young Mervyn LeRoy. On Tuesday evening, at the Waldorf-Astoria in New York, Dr. S. A. Fineberg clamped the chains of matrimony on Mr. LeRoy and Doris Warner, daughter of Harry M. Warner, thereby removing any doubt about the future motion picture allegiance of the director.

In answer to an official invitation to attend a "Hell of a Big Blinger," we sauntered down to the Hotel Astor a few nights before the nuptials, and, lo and behold, there was Mervyn, imprisoned in an iron cage with some 200 of his motion picture friends about him enjoying his last good gasp of bachelordom.

Mervyn could take it—he had to.

Someone at the bachelor dinner discovered a label in the beefsteak hats: "Made in Germany." Within two seconds every one of the 200 hats and paper aprons were in shreds on the floor.

▽

Mike Vogel, conductor of MOTION PICTURE HERALD'S *"Managers' Round Table Club," went to the studio party on the reopening of the old Biograph plant in the Bronx, the other day. Neatly clad in a long, dark ulster and black felt fedora hat, he was the epitome of sartorial perfection. As he made his exit through the stage entrance, a small boy—one of scores of admiring fans who had gathered to watch the celebrities—shouted loudly: "Hey, guys! Here comes Rubinoff!" Was Mike sore!*

▽

The Royal Family of King George of England are exploiteers de luxe for Mickey Mouse.

Sammy Cohen, of Hal Horne's New York staff of United Artists, sent to the King a photograph of the Mouse reading a copy of the British Everyman's Magazine, which carried on its front cover a full-page picture of His Majesty on the occasion of his birthday. Sammy subtly conveyed the idea that the drawing of Mickey would make a very interesting memento for the King's tiny granddaughter, Elizabeth.

Replied Buckingham Palace: "The Private Secretary has received the King's command to thank United Artists for their kind congratulations on the occasion of His Majesty's birthday."

THE movie colony in Hollywood welcomed the other day Alice Leone Moats, a debutante of our times, whose first job will be to put ease into social dramas. Miss Moats is a contributor and associate editor of *Vogue* and the author of a sprightly book on etiquette, entitled "No Nice Girl Swears."

Remembering the title of her book, the reporters popped a question:

"Miss Moats, shouldn't a heroine ever swear?"

"Women," she replied, "never have mastered the art of swearing. As Mark Twain remarked, 'they get the words but they miss the tune.'"

The young lady believes that it won't do to get the movies too correct. "What I hope to do," she reported, "is to inject notes of common sense here and there into the behavior of movie characters." Hollywood's stars will no longer be seen pricking their fingers with their fish forks.

Miss Moats was called to the Fox studio at Movietone City by Jesse Lasky. The idea was to have her be the official chaperone for a group of co-eds who were to be taken to the coast for "Debutante Party." She refused to be the chaperone.

"I have some pride," she said, "and I will not be a chaperone. I do not approve of the girls who come to Hollywood and go home with diamond necklaces. But I most certainly do not intend to go home with a feather boa."

▽

There was brought to our attention during the week a rather questionable piece of motion picture theatre advertising, in which large display lines convey the impression that the theatre will be opened free to everyone in the town, for two days, as a Christmas gift to the populace from the management operating the New Weller theatre, at Zanesville, Ohio. And, in considerably smaller type buried inconspicuously in the ad appears the line: "A nominal service charge—10c—is all that is asked."

The top part of the copy brought "Greetings" to the public, and said: "In token of our appreciation of the splendid welcome you gave this new theatre fourteen weeks ago, and of your generous patronage ever since, we are giving this unusual Christmas gift to Zanesville—a free show for everyone—FREE TO EVERYONE, ALL SEATS, ALL TIMES."

▽

Terry Ramsaye writes from Hollywood, where he now is making a critical study of the production capital, that the motion picture colony just cannot assimilate the idea of legal liquor, with the bootleggers in those parts still supplying both imported and domestice bottlings to the old customers. But the abundance of the supply, plus this and that, cut the usual traffic to Tia Juana and Agua Caliente to a new low during the holiday season, he reported. "All that the Mexican hot spots can offer exclusively now are legalized gambling and open betting on the horses," added Editor Ramsaye.

▽

From newspaperman John Chapman we learn about Bob Sylvester's observations anent the tranquil peace and dignity which late night brings to the office buildings of Radio City. Then, reports Bob, the lobby of one of the large buildings, perhaps the others, too, is almost deserted.

The marble floors shine ebony-like, broken in patterns by the glint of golden metal strips. Two uniformed employees are still on duty. They stand toe-to-toe, shoulder-to-shoulder. and pitch pennies against the lines of the inlaid floors in the heart of this great $250,000,000 development. At least, says Bob, they seem to be pitching pennies. Maybe it's $10 goldpieces.



BEN BERNIE
The "Old Maestro" himself. Radio's most popular Master of Ceremonies transfers that magnetic personality to the screen.



CARL BRISSON
England's reigning musical comedy favorite who recently made a hit in "The DuBarry".



KITTY CARLISLE
Broadway's newest singing star. Now scoring a tremendous personal success in "Champagne,Sec", in New York.



EDDIE CRAVEN
A nephew of Frank Craven, famous actor and comedian, Eddie has set all New York laughing at his antics in "Sailor Beware".



DOROTHY DELL
Internationally famous in 1930 as "Miss Universe", Miss Dell became a featured star in Florenz Ziegfeld's 1931 Follies.



FRANCES DRAKE
Sensational newcomer to American screen from English stage successes and pictures. Soon to be seen in "Bolero".



BARBARA FRITCHIE
A debutante and Junior Leaguer whose distinctive personality and beauty won her a contract for screen appearances..



JACK HALEY
Star of the stage successes, "Good News," and "Take A Chance"; Haley recently made a hit on the screen in "Sitting Pretty".

Paramount ANSWERS

34

RING IN THE NEW



IDA LUPINO

Daughter of Stanley Lupino, famous English comedian and dancer, she has scored a great success in English pictures.



ETHEL MERMAN

The girl who set New York aflame with her torch-singing in "Girl Crazy", George White's "Scandals" and "Take A Chance".



JOE MORRISON

Sweet singer of songs with George Olsen and his Music, Morrison became famous overnight when he introduced "The Last Round-Up" to radio listeners.



SALLY RAND

The girl who made Chicago famous! Miss Rand in her Fan Dance was one of the outstanding attractions of the World's Fair.



LANNY ROSS

One of Radio's great voices. Singing star of the Maxwell House "Show Boat" Hour.



EVELYN VENABLE

Starred on the stage as Walter Hampden's leading woman, her performance in "Cradle Song" gives great promise for the future.



JOHN LODGE

Leading man for Marlene Dietrich in her forthcoming production based on the life of "Catherine the Great."

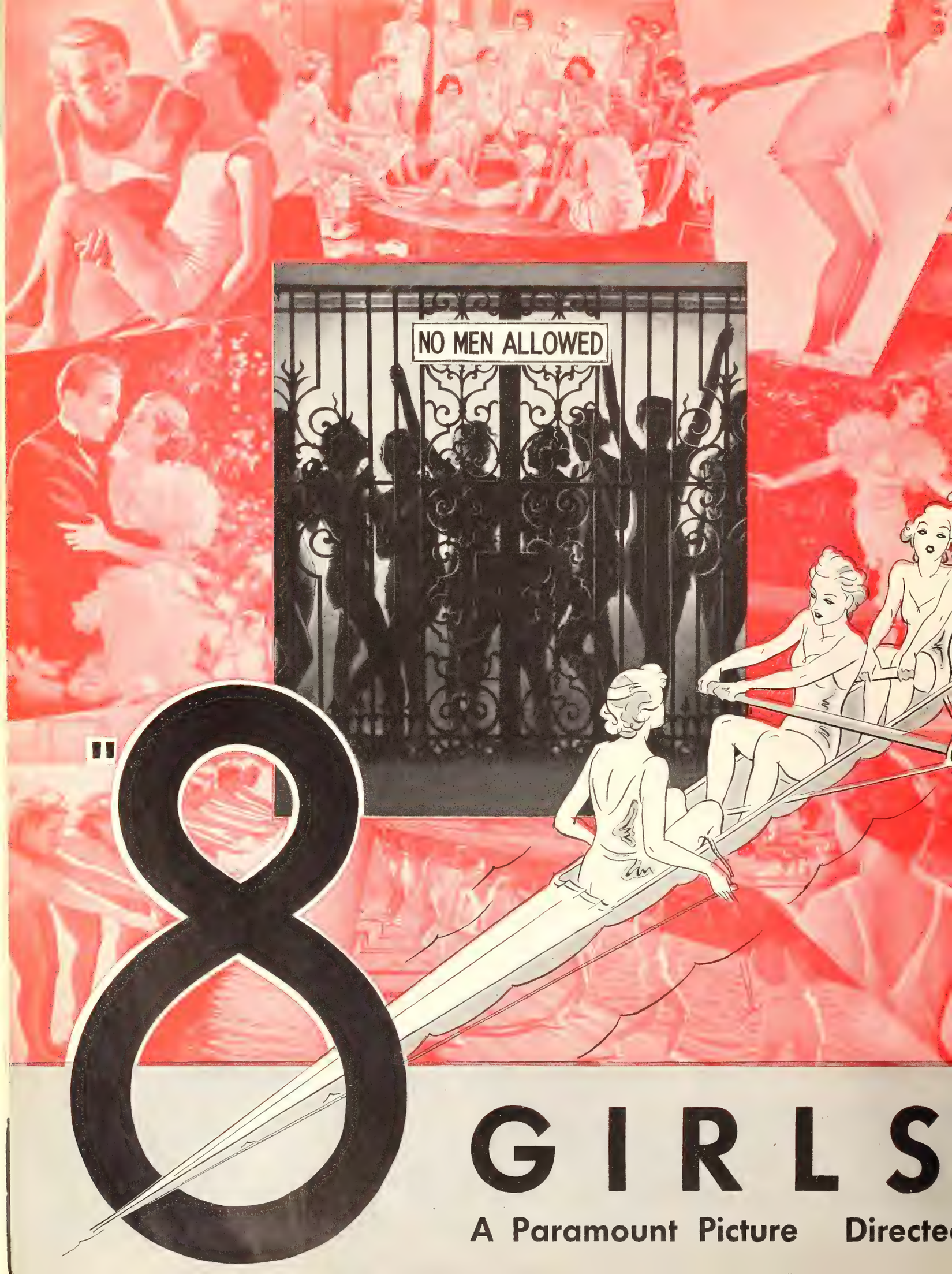


DOROTHY WILSON

Whose performance in Charles R. Rogers' "Eight Girls In A Boat", is exciting comment all over the country.

Paramount Pictures

THE OLD CRY FOR NEW FACES!



8 GIRLS

A Paramount Picture Directe



IN A BOAT"

by Richard Wallace A Charles R. Rogers Production.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Son of Kong

(RKO Radio)

Adventure Tale

There is considerable showmanship potentiality in this "Son of Kong," if for no other reason than the fact that it is a sequel to the sensational "King Kong" of last season. For selling purposes the exhibitor must know, however, that "Son of Kong" is not the motion picture its father was, so to speak, by a considerable amount of sensationalism.

Three of the cast of the original are to be found in this picture, Robert Armstrong, the young promoter who found Kong; Frank Reicher, his friend and captain of the ship in which they went to the island, and Victor Wong, Chinese cook and loyal servant of Armstrong. The others, new to the ways of Kong, are capable, though there is comparatively little marquee value attaching to their names. Helen Mack is the girl in the case, John Marston, the unscrupulous captain who draws them again to the island.

The new mechanical Kong is virtually a miniature of his illustrious cinematic parent, and occasionally is made to look absurd, by an occasional scratching of the head and rolling of the eyes, thereby imparting a laugh to the adventure story. He is aided and abetted, in several pre-historic wrestling bouts, by a few *papier-mache* monsters. The closing sequences of the film are crowded with fantastic action on the island, climaxed by an earthquake and the death of the small Kong, but the early portions of the film move slowly, taking too much footage getting to the island and the son of Kong.

Armstrong, pursued in New York by avid process servers bringing tidings of suits for damage wrought by King Kong during his physical tirade against the big city, escapes to the ship of his friend Reicher, and they sail, with Wong, for trade in the South Seas. Unsuccessful, in a tropical port they chance upon Miss Mack and her father, Clarence Wilson, operating a half-hearted show. A drunken argument between Wilson and Marston ends in Wilson's death and the burning of the show. Armstrong befriends Miss Mack, and when he meets Marston, who has a tale of treasure on the Kong Island, they sail, Miss Mack later appearing as a stowaway.

When the crew mutinies in sight of the island, Miss Mack, Armstrong, Reicher, Marston and Wong are put ashore. It is only then that they unexpectedly come across the son of Kong. Armstrong and the girl save it from quicksand, and then things, in the highly fantastic manner of the tale, begin to happen. On several occasions, the little Kong saves them, and at the conclusion, as Armstrong finds the treasure, an earthquake tears the island to pieces. The unscrupulous Marston is killed, the others escape in a rowboat, and as the island sinks, the son of Kong, with Armstrong held aloft in his huge paw, goes with it. Armstrong is saved, and the group is rescued by a passing steamer, he and Miss Mack deciding to share their portion of the treasure.

The exhibitor should sell the film along somewhat the same lines as "King Kong," though care should be exercised not to promise too much of the sensational. The film is apt to be found more entertaining by children than by adults, so there should be a special effort directed toward the youngsters.—AARONSON, New York.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Directed by Ernest B. Schoedsack. Story by Ruth Rose. Chief technician, Wiliis O'Brien. Technical staff, E. B. Gibson, Marcel Delgado, Carroll Shephird, Fred Reese, W. G. White. Release date, December 22, 1933. Running time, 70 minutes.

CAST

Robert Denham.....Robert Armstrong
Hilda.....Helen Mack
Englehorn.....Frank Reicher
Helstrom.....John Marston
Chinese cook.....Victor Wong
Mickey.....Lee Kohlmar
Red.....Ed Brady
Peterson.....Clarence Wilson
Mrs. Hudson.....Katharine Ward
Girl reporter.....Gertrude Short
Servant girl.....Gertrude Sutton
Chinese trader.....James B. Leong
Native chief.....Noble Johnson
Witch king.....Steve Clemento
Process server.....Frank O'Connor

The Last Round-Up

(Paramount)

Western

All the elements required to make a western movie from start to finish are embodied in this offering with plenty for the exhibitor to use in exploitation, particularly the title, which in the past six months has become a household word in every hamlet, town and city, through its continual broadcasting over the air. Again you have the author, Zane Grey, whose tale of the early west is adroitly transferred to the screen from his novel "The Border Legion." The return of Monte Blue also can lend well to exploitation possibilities without disappointing the fans, as he does an attractive piece of work as the leader of the gang, known as "The Border Legion."

Though Blue does not head the cast, his work overshadows that of Randolph Scott and Barbara Fritchie, who come first and second to his in the casting roster. Others following are well-known for their portrayal of western characters, including Fred Kohler, Fuzzy Knight, Richard Carle, Barton MacLane, Charles Middleton and others.

Built on the tried and sure-fire formula, there are villains, a hero and a girl, all concerned in such action as cattle rustling, stage coach holdups, real he-men fights, marksmanship, fast riding and hair raising chases, with plenty of suspense, timed and executed in a manner that should hold the interest of lovers of westerns until the final fadeout.

Randolph Scott is the hero who by circumstances is forced to join up with Monte Blue, leader of the gang of outlaws. Fuzzy Knight is Blue's right hand man with Fred Kohler his villainous pardner. Scott falls in love with Barbara Fritchie, an old acquaintance of Blue, under extremely menacing circumstances, but in the end wins with some very tough fighting and surviving many dangerous raids staged by the "Legion." The climax comes when the outlaw band is trapped in Virginia City and practically annihilated, only four of the principal characters surviving. This battle is engaged in by some five hundred hard shooting westerners, which gives the offering a somewhat spectacular size and does not kid the audience, as many westerns do, in firing a lot of shots and killing nobody. To the contrary, there is a mark for every bullet and a reason for every piece of action.

The exhibitor should give unstinted emphasis to exploiting Zane Grey's widely read novel and the better known song title of "The Last Round-up," promising a western of magnitude, thrilling with action, romance and the return of Monte Blue.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Henry Hathaway. Based on the story, "The Border Legion," by Zane Grey. Screen play, Jack Cunningham. Words and music of "The Last Round-Up" by Billy Hill. Photographed by Archie Stout. Sound, Earl Sitar. Art directors, Hans Dreier and Earl Hedrick. Running time, 65 minutes. Release date, January 26, 1934.

CAST

Jim Cleve.....Randolph Scott
Joan Randall.....Barbara Fritchie
Jack Kells.....Monte Blue
Sam Gulden.....Fred Kohler
Bunko McGee.....Fuzzy Knight
Judge Savin.....Richard Carle
Charley Benson.....Barton MacLane
Sheriff.....Charles B. Middleton
Shrimp.....Frank Rice
Rush.....Dick Rush
Old Man Tracy.....“Buck” Connor
Scarface.....Bob Miles
First Miner.....Sam Allen
Second Miner.....Ben Corbett
Bartender.....Jack M. Holmes
First Outlaw.....Jim Corey
Second Outlaw.....James Mason

The Poor Rich

(Universal)

Comedy

Where fast moving and novel hokum comedy is appreciated, this picture has the necessary story, cast and production values for a satisfying laugh show. Definitely in the family type classification, its entertainment offering much to amuse adults and youngsters of both sexes, it is chock full of giggles and guffaws.

For straight-away showmanship purposes, the names in the cast seem to be more important than either title or story content. All the principals and practically every one of the supports have always been identified with comedy, a fact that should be stressed to the utmost. While comedy is the outstanding feature, the romantic angle is unusually treated and through it is woven in the light dramatic suspense, the punchy excitement of the anti-climax which develops into a whirlwind of laughter and the human interest finish.

The financially strapped Albert and Harriet anxiously await the advent of Lord and Lady Featherstone and their daughter Gwen, whom Harriet hopes to marry to Albert in order that the Spottiswood fortune might be restored. The nobles, however, are in the same fix and have the same idea about the Spottiswoods. As they bluff and deceive each other, comedy is high and happy. Complicated by Abdul's attempts to take Harriet for a bit of blackmail, both parties find out that the other has been four-flushing. Then the whole outfit, inspired by Andy, go into the fried-chicken business and there is much happiness all-around.

That's the outline, but the material with which it is draped provides the real laughs. There are the antics of Edward Everett Horton and Edna May Oliver as well as the Featherstone family as they mutually prepare to stick each other; the situation in which Leila Hyams finds herself as a kitchen maid; the fun that follows Andy Devine's stealing of the prize goose and Arbuthnot's frantic efforts to recover his prop-



AMOS 'N' ANDY

WITH THEIR
OWN VOICES
IN ANIMATED CARTOONS

"Undisconnected wid de Fresh Air Taxicab Co. of America, Incorpulated," Andrew H. Brown, President, Andrew H. Brown, Director, Andrew H. Brown, Author, Andrew H. Brown, Cameraman and Amos Jones, Property Man, announce the first super-supreme-colossal-de luxe production of "The Great Animater Pitcher Co. of America, Incorpulated" Entitled

"THE RASSLIN' MATCH"

FIRST OF THE LONG ANTICIPATED SERIES BRINGING TO THE SCREEN FOR THE FIRST TIME "AMOS AND ANDY," THEIR FRIENDS, ASSOCIATES AND FELLOW LODGE BRETHREN, JUST AS THEIR MILLIONS OF RADIO FANS IMAGINE THEM!

RADIO'S GREATEST STARS! RECORD-BREAKERS IN PERSONAL APPEARANCES! NOW A GREAT ELECTRIC-LIGHT ATTRACTION FOR YOU IN ANIMATED CARTOONS!



PRODUCED BY THE

VAN BEUREN CORPORATION

THRILL TO SOMETHING NEW



Its songs are filling the air... "Orchids in the Moonlight", "Music Makes Me," "Flying Down to Rio"...and THAT TANTALIZING, HYPNOTIZING "CARIOCA" that is driving America Melody Mad!

FLYING DOWN TO RIO

TWO WEEKS AT RADIO CITY

to Top Money and hold-out crowds during New York's biggest snow storm and coldest weather in ten years!

NOW PLAYING IN A HUNDRED KEY-SPOTS THRUOUT THE COUNTRY... BACKED BY ANOTHER GREAT NATIONAL NEWSPAPER ADVERTISING CAMPAIGN!

ON EARTH AND IN THE SKY!



N TO RIO

...Your fondest dreams of musical romance come true! . . . Spectacle, set to rhythm, fills the earth with beauty, laughter, song and dance . . . and sweeps to eye-staggering sensation . . as the Flying Armada of Beauty soars on wings of giant planes down heaven's twinkling pathway! . . . Nothing like it has ever been done! . . .

with

DOLORES DEL RIO

GENE RAYMOND • RAUL ROULIEN
GINGER ROGERS • FRED ASTAIRE
and 200 Beautiful Girls Picked from 10,000

Music by VINCENT YOUMANS
Lyrics by Edward Eliscu and Gus Kahn

Staged in Fabulous Beauty by Louis Brock
Stunningly Directed by Thornton Freeland

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

MERIAN C. COOPER.
Executive Producer

erty; the near murder and the nutty sleuthing of a batty detective.

The whole thing is all in fun—there isn't a serious moment in it—which is a tip-off as to how "The Poor Rich" should be called to patron attention. Accentuate the comedy, make the best possible use of the cast names by stressing their adaptability to their roles and get over the idea that here's the kind of picture that will amuse youngsters as well as oldsters. —McCarthy, Hollywood.

Produced and distributed by Universal. Produced by Carl Laemmle, Jr. Associate producer, Dale Van Every. Original screenplay by Ebba Havez and Dale Van Every. Story by Ebba Havez. Photographed by Johnny Mescall. Film editor, Robert Carlisle. Art director, Charles D. Hall. Editorial supervision by Maurice Pivar. Sound supervision by Gilbert Kurland. Running time, 65 minutes. Release date, Feb. 26, 1934.

CAST

Albert ..... Edward Everett Horton
Harriet ..... Edna May Oliver
Andy ..... Andy Devine
Grace ..... Leila Hyams
Tom ..... Grant Mitchell
Gwendolyn ..... Thelma Todd
Lady Featherstone ..... Una O'Connor
Lord Featherstone ..... E. E. Clive
Abdul ..... John Miljan
Arbuthnot ..... Sidney Bracey
Station Agent ..... Jack Clifford
Tony ..... Henry Armetta
Motor Cop ..... Ward Bond

Criminal At Large

(Helber Productions)

Mystery

Two predominant factors, one a good selling point, the other something of a problem, are presented the exhibitor in bringing this murder mystery film to his patronage. In the first instance, the origin of the picture is one of the prolific Edgar Wallace's yarns of dark doings in dark places, the novel, "The Frightened Lady." The other point is the fact that the film is an all-English imported production, naturally with definitely English-accented speech on the part of all members of the cast. That being true, the exhibitor would perhaps be better off to concentrate on the story itself and its mystery implications, than on the production origin of the film.

For the same reason, there are no cast names familiar to the American film audience, with the possible exception of Gordon Harker, who from time to time has played in American pictures, and whose name should be known. His role, however, is somewhat a minor one, in which he contributes the comparatively small amount of comedy to offset the natural drama of the story.

The setting is highly conventional, that of an ancient family seat, somewhere near London, the home of the Lebanons. It contains all the archaic furnishings and appearance common to such houses in such motion pictures. The group are the mother, Lady Lebanon, who rules the household with a distinctly iron hand, her son, of the "silly Englishman" type, the girl who lives in the house and is expected to marry the son, for whom she has little love. A Doctor Amersham seems to have the run of the house, and two tough looking, un-servant-like footmen, Americans, wander about.

When the chauffeur is found strangled on an interior gallery of the house, Scotland Yard takes a hand, including the inspector, Sergeant Ferraby, played by Cyril Raymond, who befriends the girl, and Sergeant Totty, played by Gordon Harker, in highly amusing fashion.

It is established that Lady Lebanon is an intensely family-proud woman, and the two footmen are her conspirators in some fashion, that the girl is terribly frightened of something and that she remains only through the financial assistance of Lady Lebanon to her family. Dr. Amersham seems to have some connection with the Lady. When the doctor is found, also strangled, on the lawn, the police go to work in earnest, on the ground. Lady Lebanon refuses to open one room to the inspector.

Slowly but surely, the inspector and his men ferret deeper and deeper into the mystery of the strange household, until, in a manner entirely unexpected, the truth comes out. The son, alone with the inspector late at night, after the girl had been saved from near strangulation, suddenly displays a gun, talks wildly, and reveals that he is the "criminal at large," insane. The unopened room is padded, he says, and the footmen are his bodyguard. His fanatical mother's only thought was perpetuating the line of Lebanons. The son, wild, kills himself to end the film.

Without telling the conclusion, of course, the exhibitor, with that knowledge of the plot, should be able to concoct something in the nature of intriguing catch lines in his selling, which should bring patronage. Combining that with the Edgar Wallace origin, and not stressing the cast and the English production of the film, is the best mode of selling.—Aaronson, New York.

Produced in England by Gainsborough. Distributed by Helber Productions. Directed by T. Hayes Hunter. Adapted from the novel, "The Frightened Lady." Story and stage play by Edgar Wallace. Release date, January 15, 1934. Running time, 65 minutes.

CAST

Lord Lebanon ..... Emlyn Williams
Lady Lebanon ..... Cathleen Nesbitt
Chief Inspector Tanner ..... Norman McKinnel
Sergeant Totty ..... Gordon Harker
Sergeant Ferraby ..... Cyril Raymond
Aisla Crane ..... Belle Chrystall
Dr. Amersham ..... D. A. Clarke-Smith
Gilder ..... Percy Parsons
Brooks ..... Finlay Currie
Kelver ..... Julian Royce
Studd ..... Eric Roland

A Man's Castle

(Columbia)

Drama

Down-to-earth drama, expertly handled, and combined with much lively comedy, plus a strong cast, both in performance and drawing potentialities, offer a real opportunity for the exhibitor in the village and the largest metropolitan center, and all the way in between, in "A Man's Castle."

Around the premise that where a man hangs his hat, where his loved ones are, is his home and his castle, be it a literal castle or a shack without a real stove, the showman should be able to build intriguing advertising. Such devices as mailing pieces addressed to the homes of the patrons, or the simulation of a broken-down shack erected in the lobby, might prove of real selling value.

The cast is good, the names are strong, including Spencer Tracy, Loretta Young, Marjorie Rambeau, Arthur Hohl and Walter Connolly, and each fully merits major billing. The fact that the entire action of the drama has its place in a typical squatter colony of the type which depression and unemployment brought about, brings timeliness to the selling. In addition, the dramatic suspense imparted by the continuous fear of Miss Young that her man, Tracy, might at any moment take to the freights, and leave her, symbolized by her fear of the train whistle in the night, should be an excellent source of selling material, especially as directed to the women.

Throughout, the smart, crackling dialogue, particularly as handled by Tracy, is a source of enjoyment. Tracy, in full dress, befriends Miss Young, penniless and contemplating suicide. When she learns that his full dress is merely his equipment for a walking sign, the shirt bosom an electric signboard, it makes no difference to her. He takes her to his shack in the squatter colony of unemployed and there, under the stars, they live together. Connolly, widower, is a benign influence, Miss Rambeau is a perpetual inebriate and Hohl a vicious inhabitant, with criminal tendency and a bright eye on Miss Young.

With Tracy squeezing a small living where he may, the two are happy, Tracy always the tough lad with a bark much worse than his bite, she in perpetual fear he will be attacked by an incurable case of wanderlust. When she is about to have a baby, Tracy marries her, via Connolly. Fearful of being tied down, he arranges with Hohl to rob a safe at the factory where Connolly is night watchman, in order to leave Miss Young enough money when he leaves. Connolly catches them at it, Hohl escapes, Tracy is wounded. When Hohl rings the burglar alarm to trap Tracy, Connolly permits him to escape. Back at the colony, Miss Rambeau saves Miss Young from Hohl, puts him out of harm's way, and herself as well. Tracy and Miss Young hop a freight together, she no longer fearful of train whistles, or her man's departure.

It is strong, well turned drama, attention-holding, and surely entertainment. The walking sign activity of Tracy, in his working moments, presents a grand opportunity for street exploitation, which should attract considerable attention. The film is worth an exhibitor's best efforts.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Frank Borzage. From the play by Lawrence Hazard. Screen play by Jo Swerling. Assistant director, Lew Borzage. Photographed by Joseph August. Sound engineer, Wilbur Brown. Film editor, Viola Lawrence. Release date, November 4, 1933. Running time, 75 minutes.

CAST

Bill ..... Spencer Tracy
Trina ..... Loretta Young
Fay La Rue ..... Glenda Farrell
Ira ..... Walter Connolly
Bragg ..... Arthur Hohl
Flossie ..... Marjorie Rambeau
Crippled Boy ..... Dickie Moore

Volga Volga

(Kinematrade)

Drama

There is considerable evidence, from the technical standpoint, that this film was produced some years ago, during the silent era, even if the sound were not in the form of a dubbed musical score and accompanying dialogue to make the assumption a certainty. A Russian story, it is understood the production did not come from Russia, but was made elsewhere in Europe, by Unicinea.

What the average exhibitor might be able to do with the film in the way of merchandising is problematical, production values being weak.

The accompanying dialogue, which offers a combination of a free translation of the lip movements which pass for dialogue and an explanation of the action, is in English, and was prepared by Alexander Bakshy. In addition, a screen foreword builds a background against which the action is carried on, and sets the situation in respect to locale and time.

Sometime in the 17th century, the audience is told, there lived a Cossack Robin Hood, who stormed up and down the Caspian and Black Seas, and ranged the Volga river, taking terrible toll of the landed gentry and merchants, all subjects of the intolerant Czar. His band was made up of Cossack serfs. His pillaging was for the benefit of the poorer classes, the downtrodden peasantry of the region.

The chieftain, Stemka Razin, pillaged a Persian city, and a henchman does the forbidden, brings a woman aboard the ship. Stemka falls in love with her, takes her for himself and the feeling is reciprocated by the girl. The lieutenant, in revenge, breaks open the water casks, the crew is dying of thirst, when rain comes and they are momentarily saved. But another chance comes, and the same miscreant betrays Stemka to the officers of the Czar, for the freedom which is promised for betrayal. When the men demand permission to bring women aboard, since the chief has done so, Stemka kills the girl he loves and heaves her body over the side. The Czar's ships surround Stemka's, and a fierce fight results in the capture of the Robin Hood.

There is blood and thunder aplenty, and considerable drama, all done in a manner reminiscent of the screen technique of yesterday.—Aaronson, New York.

Distributed by Kinematrade. Produced by Unicinea. Directed by W. Tourzhanski. Dialogue by Alexander Bakshy. Narrative by Barry Mahool. Running time, 76 minutes. Release date, December 14, 1933.

CAST

Stenka Razin ..... H. A. Shlettom
Zanib ..... Lillian Hall-Davis
Ivan ..... Maurice DeFast
Filka ..... George Seroff
Kolka ..... Stark Stettenberg

Madame Spy

(Universal)

Drama

Blue print woman spy stuff that follows the standard specifications, "Madame Spy" is localed in Austria and Russia in 1915. Atmospheric war shots color the picture and romance that develops intrigue motivates the action. All the technique of spy activity—secret codes, methods of obtaining, concealing and passing on information—are demonstrated, accompanied by the usual thread of suspense. While there is a certain thrill to the picture, it is one that probably will excite the youngsters more than the grown-ups.

Maria, Russian spy, working as an Austrian Red Cross Nurse, weds Captain Franck, ace Austrian intelligence officer. In Austria, Schultz and Weber uncovering an enemy spy nest find that trail leads to Maria. She is smart enough to elude the trap. Of all this Franck is unaware. As Weber is killed, Schultz tracks Maria to an unexpected meeting with her brother Karl, who warns her to flee. Karl is killed and Schultz falls victim to one of Maria's co-workers. In Russia, Franck, anxious to erase the blemish from his record, again meets his wife, who sacrifices love of country to love of mate and makes it possible for him to get out of the country. Then comes a conquering invasion and husband and wife are together again, all the bitterness forgotten.

As a straight commercial, "Madame Spy" affords the entertainment value of an intrigue story. Practically everything that happens will be anticipated. Romance is formula. Contrasting comedy is minimum, yet action and situations occasionally become exciting and thrilling.

Capitalize also on the drawing power of Fay Wray and Nils Asther.—McCarthy, Hollywood.

Produced and distributed by Universal. Produced by Carl Laemmle, Jr. Associate producer Edmund Grainger. Based on the German play "Unter False Flagge" by Max Kimmich. Screen play, continuity and dialogue by William Hurlbut. Photographed by Edward Snyder. Film editor David Berg. Art director Charles D. Hall. Editorial supervision Maurice Pivar. Sound supervision by Gilbert Kurland. Running time, 70 minutes. Release date, Jan. 8, 1934.

CAST

Maria ..... Fay Wray
Capt. Franck ..... Nils Asther
Schultz ..... Edward Arnold
Weber ..... John Miljan
Seefeldt ..... David Torrence
Karl ..... Douglas Walton
Pahlke ..... Oscar Apfel
Peter ..... Vince Barnett
Sulkin ..... Robert Ellis
Lulu ..... Mabel Marden
Petroskie ..... Alden Chase
Baum ..... Rollo Lloyd

Sorrell and Son

(United Artists)

Emotional Drama

As my earlier cable suggested, this is genuine entertainment. On its powerful emotional appeal, the picture is one that should find a ready acceptance by all audiences who understand the English language. From the point of view of production values it can be said right out that if anything militates against this well-made film in the American market it will only be its foreign origin; for in all other respects it ranks as gripping stuff.

Around two thousand persons gave it a rousing reception at its London preview, paying tribute to the outstandingly good acting that comes from its principals, from H. B. Warner down.

The picture tells the story of Stephen Sorrell, deserted by his wife and left workless, with a young son to care for.

There are many moving sequences to the film, beautifully handled by Director Jack Raymond, who has introduced a finely-judged restraint. Nothing could be more sincerely portrayed than the final moments, when the boy has to make the awful decision that death is all he has to offer his father. It should be emphasized that H. B. Warner stages a definite comeback, his portrayal being even more memorable than the one he gave in the silent version. Hugh Williams, whom Fox has lately snapped up, does a real job as the son, and among the women to add to the picture's value are Margaret Grahame, Winifred Shotter and Ruby Miller, the last-named in a rich study of an amorous innkeeper.

The discriminating showman should have ample opportunity to make the maximum appeal to his feminine customers, by reminding them of Warwick Deeping's novel and the silent film, and by stressing the emotional nature of the subject. The story should suggest its own catchlines.—Charman, London.

A British & Dominions production. Story by Warwick Deeping. Directed by Jack Raymond. Screen play by Lydia Hayward. Photography by Cyril Bristow. Special photographic effects, by Lloyd Knechtel. Assistant direction, by James G. Kelly. Art direction by Wilfred Arnold. Sound recording by J. S. Dennis. Editing by Michael Hankinson. Gowns, Geene Glenny. Musical director, Roy Robertson. Dance music by Lew Stone and Band. Director of productions, Herbert Wilcox. Running time, 99 minutes.

CAST

Stephen Sorrell ..... H. B. Warner
Mrs. Stephen Sorrell ..... Margaret Grahame
"Kit" Sorrell ..... Peter Penrose, Hugh Williams
Mrs. Palfrey ..... Ruby Miller
Mr. Roland ..... Evelyn Roberts
Sir Richard Orange ..... Donald Calthrop
Mr. Porteous ..... Arthur Chesney
Buck ..... Wally Patch

The Sunny South

(Educational)

Good Cartoon

An amusing and lively cartoon in the Terry-Toon series, in which the animated pickaninies and their colored mammy are happy picking cotton until the dog catcher comes in pursuit. She escapes with one in her arms, Simon Legree after her. There is an amusing animated take-off on Eliza crossing the ice, which ends in the elimination of Legree and the safety of the mammy. A good number.—Running time, 6 minutes.

Three Knaves and a Queen

(RKO Radio)

Interesting

Ely Culbertson, famous bridge expert, in another of his series, "My Bridge Experiences," should hold the attention of all bridge fans—or fiends—and their number is legion. At a garden party he explains the fundamentals, with some amusing byplay among his audience. A girl, pursued by three suitors, hears that the bridge table may test the character of men, and arranges that Mr. Culbertson should play with them so that she may decide. None of them meets the requirements, but the game brings out an interesting hand and the manner of its playing. Special billing should bring results at the box office.—Running time, 20 minutes.

Heart of Paris

(Vitaphone)

Interesting

E. M. Newman, in this number of the World Adventures travel series, takes his audience to Paris, up and down its main streets, into the cafes, and around the town generally. Pictorially effective, and interesting, are the night shots, while unexpected beauty occupies the screen with scenes at Versailles at night, the camera picking out the detail of the playing fountain and fireworks brilliantly splashing the dark sky. An interesting subject of its type.—Running time, 10 minutes.

Organ Festival

(Master Art)

Appealing

There is general appeal in this subject of the Organlogue series from Master Art Products, with the appearance of four of the most noted theatre and radio organists in the country, Jesse Crawford, Ann Leaf, Dick Liebert and Lew White. Each renders a popular selection, with appropriate screen background framing the words of the number. The organists are familiar and the subject fairly entertaining.—Running time, 8 minutes.

Pugs and Kisses

(Vitaphone)

Good Comedy

There is good comedy, and numerous laughs in this comedy, featuring Charles Judels and several others. The would-be "champeen" fighter who can't keep away from the fair sex, is hoaxed by his manager into running into the fictitious "husband" of a charming "widow." The manager pretends he has been shot, and when the champ learns he has been kidded, he fakes suicide and turns the tables. The dialogue and situation are amusing, the comedy is entertaining.—Running time, 21 minutes.

Outposts of France

(Fox)

Good

Indo-China, far Eastern colonial possession of France, with its primitive native existence, its beautiful scenery, its archaeological mysteries, is the subject of this number of the Magic Carpet Movietone series, characterized by splendid photography. Seen are palaces of the still extant hereditary kings of the five provinces, the young girls as court dancers, posturing with bodily grace and little movement; the annual regatta of tribal canoes. Of uncommonly great pictorial value, with a new use for the series, of dialogue, rendered by Ed Thorgensen, the subject is worthy of attention.—Running time, 9 minutes.

Plane Crazy

(Vitaphone)

Fair

Arthur and Morton Havel, two supposed aviators operating a plane at so much per ride at an air field notice the glory which comes to a round-the-world flier and decide to share. They hide away at a farm, turn up at the field some days later and claim they have circled the earth. A stowaway is Dorothy Lee. At a dinner, they recount their adventures, the mention of each country affording an opportunity for a few musical numbers, with voice and chorus. The musical phases of the subject are far superior to what is meant to be the comedy dialogue and action of the two alleged aviators. Only a fair subject.—Running time, 22 minutes.

Strange As It Seems, No. 34

(Universal)

Varied

In this of the John Hix novelty series are shown the Australian Koala bears, a hand ax wood carver, electric eels, a slingshot William Tell, the Bay of Fundy tide, Japanese cultivation of pearls, self-torture by Nigerian sun-worshippers, and an armless boy's piano playing with his toes. Novel but mildly so.—Running time, 9 minutes.

Tomalio

(Vitaphone)

Weak

One of the series of comedies starring the late Fatty Arbuckle in the group made just prior to his death, and not particularly laugh-provoking comedy. Arbuckle and his straight man have a difficult time persuading a mule to take them into a Mexican town where they drop into difficulties with a general whose chief delight is killing people with his ever-ready firing squad. Fatty, of course, saves the girl, who is desired by the general. The efforts at comedy appear rather labored throughout.—Running time, 21 minutes.

OUT OF '33 WITH A BANG . .

FOX has the money pictures coming . . . and going strong!

Hire extra ushers . . . arrange for extra shows . . . when these three crowd-pullers reach your house. One a current key-city clean-up . . . another starting in a great big way . . . a third you'll be setting in for extra playing time. It's pleasant dreams for showmen when they date in hits like these!

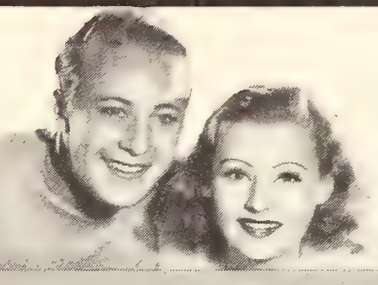
WILL ROGERS
in
Mr. Skitch
with
ZASU PITTS
ROCHELLE HUDSON
FLORENCE DESMOND
HARRY GREEN
EUGENE PALLETTE
Based on Anne Cameron's story "Green Dice"
Directed by James Cruze



NOW PILING UP outstanding grosses in the: State Theatre, Los Angeles; Stuart Theatre, Lincoln; Alabama Theatre, Birmingham; Roxy Theatre, New York; Apollo Theatre, Indianapolis; Fox Theatre, Detroit; Warfield Theatre, San Francisco; Orpheum Theatre, Denver . . . everywhere. The verdict: Rogers' best in years!

Your patrons always like
FOX MOVIETONE NEWS

INTO '34 WITH TWO SMASHES!



STARTING OFF at a terrific pace in pre-release run at the Four-Star Theatre, Los Angeles. Smash business building daily, hourly . . . with unparalleled word-of-mouth and newspaper raves. Management anticipates sensational four-week run.

I Am Suzanne!

with

LILIAN HARVEY

GENE RAYMOND
LESLIE BANKS

Podrecca's Piccoli Marionettes. Story and screen play by Edwin Justus Mayer and Rowland V. Lee. Directed by Rowland V. Lee.

JESSE L. LASKY Production



JANET
GAYNOR
LIONEL BARRYMORE

in

Carolina

with

ROBERT YOUNG
RICHARD CROMWELL
HENRIETTA CROSMAN
MONA BARRIE
STEPIN FETCHIT

From "The House of Connelly" by Paul Green

Directed by Henry King

COMING UP. A cast ablaze with talent . . . a story alive with love, drama, music, laughter . . . a wisp of a girl who bursts into sleepy Carolina, upsets tradition, awakens romance, stirs up excitement everywhere. Look for "State Fair" grosses . . . or better!

FOX

FILM SHARES $131,335,125 HIGHER IN MARKET VALUE THAN YEAR AGO

Corresponding Gains Made by Motion Picture Companies' Bonds and Stocks on Curb Exchange, Year's Survey Reveals

By THE ANALYST

(Charts on opposite page)

Motion picture company shares on the New York Stock Exchange entered 1934 with a market value $131,335,125 higher than they were when the year 1933 began. Corresponding gains were chalked up by film company bonds and their stocks on the curb exchange.

The rise, which on the stock exchange ranged from one to more than 26 points, reflected the general conviction that the turn for the better already has been made. The outlook for the industry, as with all business, was called the best in four years.

Widespread re-employment and the consequent bulge in the public's purchasing power had their effect on the nation's box-offices. With the National Recovery Act and other Government recovery policies getting in full stride, prospects were enhanced for better earnings by companies.

Motion picture stocks kept pace with the leading industrials, rails, oils and other groups on the stock exchange, working their way vigorously out of the slump of last March, the time of the nationwide banking suspension.

A late summer reaction ensued in conjunction with other sections of the list, but as the end of the year approached the undertone was very steady, suggesting quiet support and a general disinclination to sell holdings.

Company Stock Improvements

Aided by the most favorable earnings reports in the industry, Columbia Pictures voting trust certificates were features of trading on the stock exchange and closed the year 14¾ points higher at 24. The stock rose in market value from $1,341,250 at the end of 1932, to $3,480,000 at the close of 1933.

Warner Brothers common was another big gainer in market value, which at the end of 1933 totaled about $20,475,000, as against $6,825,000 on Dec. 31, 1932. Eastman Kodak and Loew's, Inc., had big market value appreciations.

Paramount Publix common stock was removed from the listing following the appointment of receivers for the company early in the year. In the autumn, Kuhn, Loeb & Co., Paramount's bankers, announced the prospect of an early reorganization and reported favorable operating results.

Complete reorganization put Fox Film Corporation back in its old status as a strictly producing and distributing organization and caused the removal of the old Class "A" stock and the listing of new shares.

On Monday the Dow Jones *Wall Street Journal* stated that the motion picture industry's prospects for the new year appeared better than they have for a number of years and that while the difficulties are not entirely solved, the results of extensive reductions in expenses, theatre rentals, production costs and general overhead, coupled with a moderate improvement in theatre attendance, are now beginning to show in income accounts and should make possible profitable results in 1934 for a majority of the larger companies.

The advance in foreign exchanges, which makes the dollar income from European and South American business much larger, is one "extremely important factor that will step up earnings considerably in the first quarter of the new year," the *Journal* said. "Increase in the nation's payrolls next year, due to the various government expenditures, plus an industrial upturn, should prove of great benefit also."

The publication added that while the majority of companies reported losses for the first half of 1933, practically all of them operated in the black with the beginning of the autumn season in their production divisions, and the final quarter of the year probably produced profits in theatre divisions for nearly all important companies.

Film and Theatre Rentals

The *Journal* said that among the large companies film costs in recent years ran from $300,000 to $1,000,000 a film, while theatre rentals were based on a 1929 level of real estate values. When public income finally felt the effects of the depression the gross box office receipts were not sufficient to show profits based on the old scale of costs. To meet this situation "the amusement companies had to reduce overhead all along the line," said the article, adding: "Part of this could be accomplished quickly, but to scale down studio costs required considerable time, while to obtain reduction on rentals of theatres under lease required an extended period of negotiation and could not be done until the unfavorable results of operation on the old rental level were plain to all."

"Inventories, for example, are now running around $10,000,000 to $15,000,000 annually against inventories of more than $25,000,000 annually in 1929 and in previous years," the *Journal* stated.

Dealing specifically with individual companies, the financial paper said:

"Warner is now operating with an inventory of around $9,000,000 against a high of $29,000,000; Loew's is operating on about $19,000,000 against a high of $27,000,000; Fox at $10,000,000 inventories against $21,000,000 and Paramount at $16,000,000 or less, against $24,000,000.

Calls Loew's Showing Best

"During the year the best showing was made by Loew's, Inc., which reported a net income of $4,034,290, equal to $2.15 a share on 1,465,205 shares of common stock for the fiscal year ended August 31, 1933, against $7,961,314 or $4.80 a share in the preceding year. Loew's current earnings are at a higher rate than a year ago and cash position is now the best in the company's history.

"Warner Bros., in spite of a funded debt totaling over $92,000,000, larger than any amusement company except Paramount, has nevertheless been able to keep current finances on an even keel and has steadily reduced its obligations during the last few years.

Fox Situation Cleared Up

"Fox Film Co. cleared up its financial situation during the year by a recapitalization plan in which common stock was scaled down one-for-five and the $30,000,000 bonds held by banking interests were in effect converted into common stock. The company now has 2,508,910 shares of capital stock and in recent months has been operating in the black.

"Paramount-Publix Corp., the largest unit in the industry, went into bankruptcy about a year ago due to a series of complications arising mainly out of the stock guarantees given in connection with the acquisition of properties which drained the company of its cash. Although the parent company has been in bankruptcy, operating subsidiaries are still carrying on the business normally and in spite of the manifest difficulties of operating under these conditions the company has turned out its normal program of successful films. Cash is being built up and foreign business is profitable as well as domestic film business.

"Radio-Keith-Orpheum Corp. is also in bankruptcy but is apparently further from a solution of its problems than Paramount. Its Radio City properties are running profitably but earnings from this source are not likely to be large enough to make any important difference in the company's affairs. Recent improvement in quality of film productions is a favorable factor."

FINANCIAL YEAR IN RETROSPECT

Industry enters new year with outlook considered best in four years

Market value of motion picture shares $131,335,125 higher than on January 1, 1933.

Film stocks kept pace with leading industrials in working their way out of slump of last March.

Prospects enhanced for better earnings.

Steady undertone at end of year suggests quiet support and disinclination to sell holdings.

Undertone Very Steady After Summer Reaction, Indicating Quiet Support and General Disinclination to Sell Holdings

MOTION PICTURE STOCKS IN 1933

by THE ANALYST

High and Low in Stock and Bond Trading for Five Years

(All Quotations in 1933 Are as of December 30)

NEW YORK STOCK EXCHANGE

Stock & Dividends	1933 Sales	1933 High	1933 Date	1933 Low	1933 Date	1933 Last	1933 Net Change	1932 High	1932 Low	1931 High	1931 Low	1930 High	1930 Low	1929 High	1929 Low
Columbia Pictures, vtc	177,500	28	Nov. 23	6⅝	Mar. 27	24	+14¾	14⅞	4¼	not listed		54¾	14	not listed	
Consolidated Film	112,200	5¾	May 29	1¾	Jan. 4	2½	+ 1	5⅜	1	15	3¾	27⅜	7⅞	25⅜	10
Consolidated Film pfd.	391,600	14¾	May 29	5⅞	Mar. 21	10⅜	+ 4¼	11¾	2¾	18⅞	7¾	28¼	12½	30¾	15½
Eastman Kodak (3)	638,519	89¾	July 14	46	Apr. 4	81	+26¼	87⅞	35¼	185¾	77	255¼	142⅞	264¾	150
Eastman Kodak pfd. (6)	2,390	130	Mar. 20	110	May 2	124⅛	+ 5⅛	125	104¾	135	103	not listed		not listed	
Fox Film A	542,900	4⅞	June 6	¾	Mar. 29	removed		5⅞	1	38⅜	2½	37⅜	16⅛	105⅜	19⅞
Fox Film A new	82,900	19	Sept. 14	12	Oct. 21	13¾	not listed '32	not listed		not listed		not listed		not listed	
Keith-Albee-Orpheum pfd.	4,150	25	May 31	8	Jan. 26	15	— 5	30	7	101½	10	not listed		not listed	
Loew's, Inc. (1)	1,488,200	36½	Sept. 18	8½	Mar. 22	28¾	+ 9½	37¾	13¼	63½	23⅞	95¾	41¾	84½	32
Loew's, Inc., pfd. (6½)	22,400	78⅛	July 19	35	Apr. 4	72	+14	80	39	98	56	112⅝	85⅝	110¾	80
M-G-M pfd. (1.89)	11,400	22	Sept. 1	13½	Mar. 1	20	+ 2⅛	22¼	14	27	15	26¾	23	27	21½
Orpheum Circuit pfd.	1,140	7	June 9	1⅜	Jan. 30	6	+ ¼	15	3¼	75	4⅜	99⅞	60	95¾	50⅛
Pathe Exchange	404,100	2½	July 10	¼	Jan. 4	1⅝	+ 1⅛	1¼	¼	2⅞	¼	9	1½	14⅞	2½
Pathe Exchange A	325,600	14¼	Dec. 3	1¼	Jan. 25	11	+ 9¼	5¾	1¼	8⅜	1⅛	19⅝	2⅞	30	4½
Radio-Keith-Orpheum	532,100	5¾	June 8	1	Mar. 31	2¼	+ 1¼	7¾	1½	4	2¾	not listed		not listed	
Universal Pictures pfd.	2,840	35	June 13	10	Apr. 24	18	+ 7	50	10¾	57½	24	50	14⅜	46⅞	12
Warner Bros.	3,822,625	9⅛	Sept. 15	1	Feb. 25	5¼	+ 3½	4½	½	20⅜	2⅛	80¼	9¾	64½	30
Warner Bros. pfd.	11,300	24½	Oct. 6	4¼	Feb. 7	15½	+ 8⅞	20	4	40½	8½	70¼	31	59¼	25¼

Note: Paramount and General Theatres Equipment were removed from listing.

CURB EXCHANGE

Stock & Dividends	1933 Sales	1933 High	1933 Date	1933 Low	1933 Date	1933 Last	1933 Net Change	1932 High	1932 Low	1931 High	1931 Low	1930 High	1930 Low	1929 High	1929 Low
Columbia Pictures com.	7,200	27¼	Nov. 24	8¼	Feb. 27	27¼	+17⅜	15	4½	23	3⅛	55⅞	15⅛	38¼	12
Educational Pictures pfd.	50	3	Nov. 27	2	Dec. 14	2	—20	22	8	42	13⅝	30	12	97½	11
General Thea. Equip. pfd.	77,200	⅞	June 7	⅛	Mar. 15	3/16	+ 1/16	1⅜	⅛	31¼	⅜	37¼	22¾	not listed	
National Screen Service (1)	2,000	13	Sept. 19	5¼	Apr. 5	12½	+ 2	18	10½	24	15¼	32¾	12½	35¼	6
Sentry Safety Control	25,600	⅝	June 6	⅛	Jan. 6	⅛	— 1/16	1	⅛	3½	½	9¾	¾	28¾	3⅛
Technicolor	293,400	14	Oct. 10	2⅝	Feb. 15	9	+ 6⅛	5¼	⅝	15¼	1⅜	86½	5½	not listed	
Trans-Lux DPS	89,800	3¾	June 6	1⅜	Mar. 22	2⅜	+ ⅝	3¼	¾	13¼	1⅜	13½	4⅛	24	3
Universal Pictures	600	4	May 13	1	Feb. 16	1	— 1¾	6	1	7⅛	4	not listed		not listed	

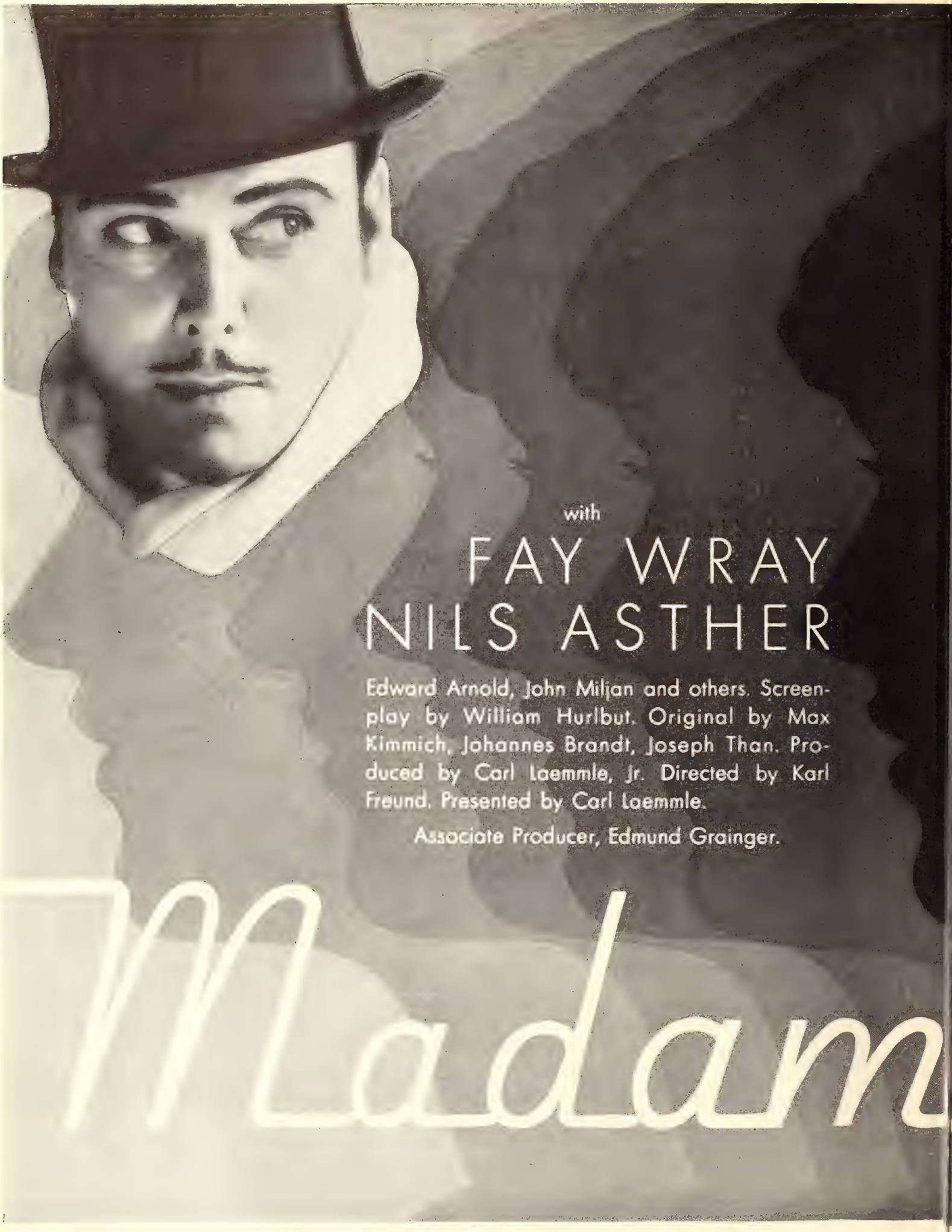
BONDS ON STOCK EXCHANGE

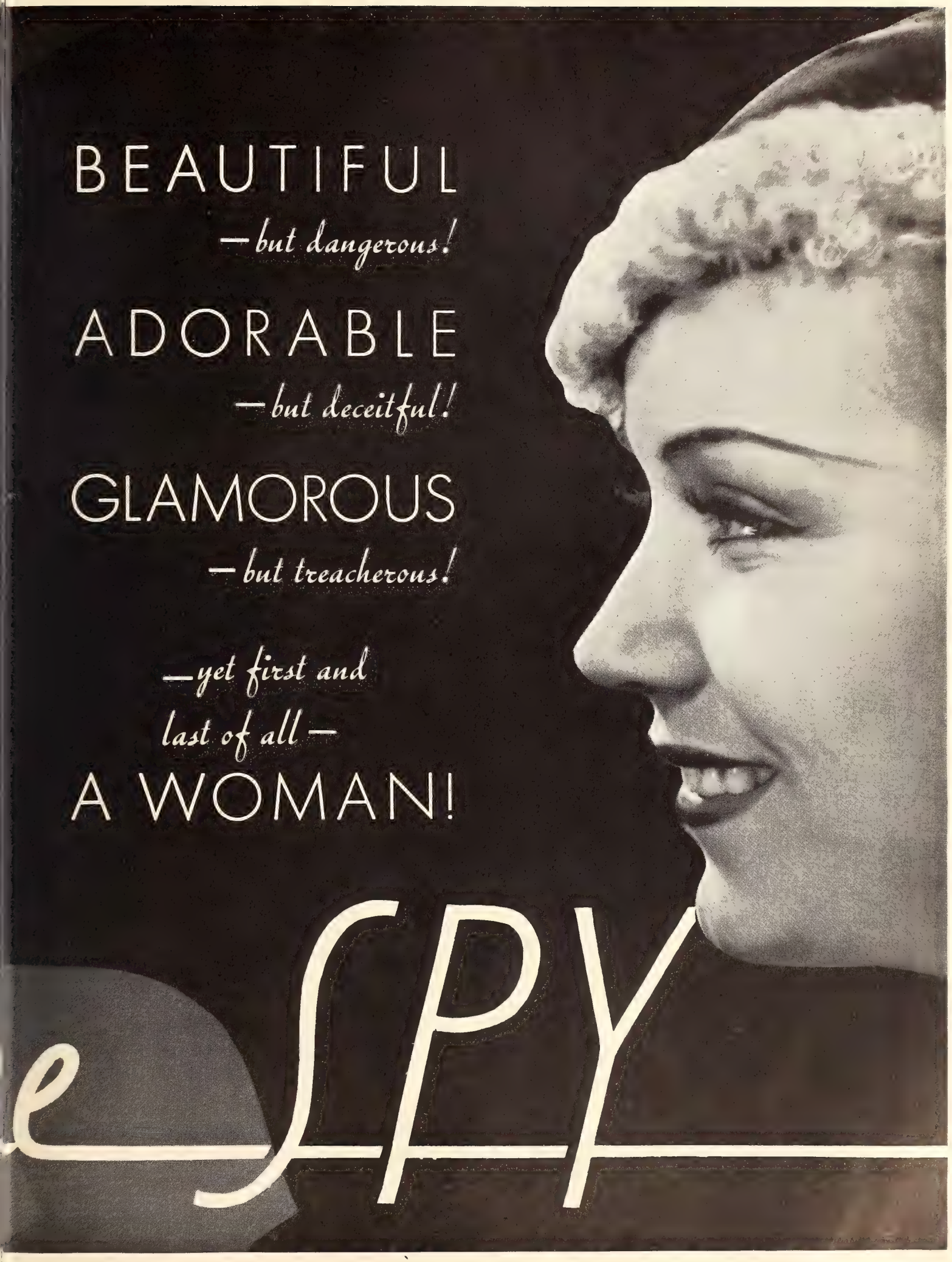
Bond & Maturity	1933 Sales	1933 High	1933 Date	1933 Low	1933 Date	1933 Last	1933 Net Change	1932 High	1932 Low	1931 High	1931 Low	1930 High	1930 Low	1929 High	1929 Low
General Thea. Equip. 6s '40	$1,212,000	9¼	July 19	1	Mar. 30	3	+ 1¼	7¾	1	74	2	100¼	50⅛	not listed	
General Thea. Equip. 6s '40 ctfs.	192,000	7¾	July 18	1	Jan. 19	3	+ 1⅞	6	1	not listed		not listed		not listed	
Keith 6s '46	1,128,000	61	July 19	29½	Jan. 27	52½	+22¼	63	24	78½	35	91	74	97	74½
Loew's 6s '41	924,000	89	Aug. 24	48	Mar. 23	85¾	+ 5	90	64	99¾	70	130	100	124	96
Paramount-Bway 5½s '51	372,000	40	Aug. 7	25	Mar. 17	30	— 7	82	34	105	65	103¾	99	103	97
Paramount-Bway 5½s '51 ctfs.	72,000	38	Aug. 2	27½	Nov. 24	30	not listed '32	not listed		not listed		not listed		not listed	
Par-Fam-Lasky 6s '47 ctfs.	468,000	34½	Aug. 2	10½	June 5	30	+15½	60⅝	12½	97	40	103¼	89	100¾	91½
Pathe Exchange 7s '37 ww	240,000	87	July 19	47½	Jan. 26	85	+17	80½	49	96	50¾	80	36	84	29⅛
Radio-Keith-Orph. 6s '41	12,000	30	July 13	8½	Feb. 4	15	— ½	19	14½	not listed		not listed		not listed	
Warner Bros. 6s '39	6,552,000	48	Sept. 18	12	Jan. 30	43½	+25½	40	9¼	74¼	25	113½	60	not listed	

△ △ △

Comparison of Valuations of Stock Issues, 1932-1933

Stock	Approx. Shares Outstanding	Close 1932	Valuation	Close 1933	Valuation	Net Change	Net Change
Columbia Pictures vtc	145,000	9¼	$1,341,250	24	$3,480,000	+14¾	+ $2,138,750
Consolidated Film	530,000	1½	795,000	2½	1,325,000	+ 1	+ 530,000
Consolidated Film pfd.	400,000	6⅛	2,450,000	10⅜	4,150,000	+ 4¼	+ 1,700,000
Eastman Kodak	2,500,000	54¾	136,875,000	81	202,500,000	+26¼	+ 65,625,000
Eastman Kodak pfd.	60,000	119	7,140,000	124⅛	7,447,500	+ 5⅛	+ 307,500
Fox Film A	2,500,000	1⅞	4,687,500	removed		....	.....
Fox Film A new	2,400,000	not listed		13¾	33,000,000	....	.....
Keith-Albee-Orpheum pfd.	60,000	20	1,200,000	15	900,000	— 5	— 300,000
Loew's, Inc.	1,500,000	19¼	28,875,000	28¾	43,125,000	+ 9½	+ 14,250,000
Loew's, Inc., pfd.	150,000	58	8,700,000	72	10,800,000	+14	+ 2,100,000
Metro-Goldwyn-Mayer pfd.	600,000	17⅞	10,725,000	20	12,000,000	+ 2⅛	+ 1,285,000
Orpheum Circuit pfd.	63,000	5¾	362,250	6	378,000	+ ¼	+ 15,750
Pathe Exchange	1,000,000	½	500,000	1⅝	1,625,000	+ 1⅛	+ 125,000
Pathe Exchange A	250,000	1¾	437,500	11	2,750,000	+ 9¼	+ 312,500
Radio-Keith-Orpheum	2,500,000	3⅜	8,437,500	2¼	5,625,000	— 1⅛	— 2,812,500
Universal Pictures pfd.	20,000	11	220,000	18	360,000	+ 7	+ 140,000
Warner Bros.	3,900,000	1¾	6,825,000	5¼	20,475,000	+ 3½	+ 13,650,000
Warner Bros. pfd.	103,000	6⅛	630,875	15½	1,596,500	+ 9⅜	+ 965,625
TOTAL VALUATIONS			$220,201,875		$351,537,000		+$131,335,125


with
FAY WRAY
NILS ASTHER
Edward Arnold, John Miljan and others. Screen-play by William Hurlbut. Original by Max Kimmich, Johannes Brandt, Joseph Than. Pro-duced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.
Associate Producer, Edmund Grainger.
Madam


BEAUTIFUL
—but dangerous!
ADORABLE
—but deceitful!
GLAMOROUS
—but treacherous!
—yet first and
last of all—
A WOMAN!
SPY

THEATRE RECEIPTS

Theatre receipts from 114 houses in 19 major cities of the country for the calendar week ended December 30, 1933, reached a total of $1,295,039, an increase of $325,862 over the total for the preceding calendar week, ended December 23, when 112 theatres in 19 cities reported an aggregate gross of $969,177.

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Theatres		Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston		Picture	Gross	Picture	Gross		
Boston 2,900	25c-50c	"Son of Kong" (Radio).....	22,000	"If I Were Free" (Radio).....	21,000	High 12-30 "Son of Kong".....	22,000
						Low 3-11 "Topaze"	11,000
Fenway 1,800	30c-50c	"Alice in Wonderland" (Para.).... and "Son of a Sailor" (F. N.)	11,500	"From Headquarters" (W.B.) and "Jimmy and Sally" (Fox)	8,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
						Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's 3,500	30c-50c	"Counsellor at Law" (U.).....	21,000	"Little Women" (Radio)..... (4th week)	23,000	High 12-2 "Little Women".....	28,000
Loew's State 3,700	35c-50c	"Going Hollywood" (MGM).....	20,500	"Women in His Life" (MGM)....	18,500	Low 3-11 "When Strangers Marry"....	12,000
						High 1-7 "Strange Interlude"	23,000
Metropolitan 4,350	30c-65c	"House on 56th Street" (W. B.)..	33,000	"My Lips Betray" (Fox).....	31,000	Low 3-11 "Men Must Fight".....	11,000
						High 11-4 "I'm No Angel".....	44,500
Paramount 1,800	30c-50c	"Alice in Wonderland" (Para.).... and "Son of a Sailor" (F. N.)	12,000	"From Headquarters" (W.B.) and "Jimmy and Sally" (Fox)	8,500	Low 3-11 "King of the Jungle".....	26,500
						High 2-25 "Dangerously Yours" and "Deception"	17,000
						Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo							
Buffalo 3,500	30c-55c	"Sitting Pretty" (Para.)	14,700	"The Masquerader" (U. A.).....	10,100	High 12-9 "Dancing Lady".....	31,000
						Low 3-25 "Our Betters".....	9,800
Century 3,000	25c	"Alice in Wonderland" (Para.)....	7,500	"The Mad Game" (Fox).....	5,200	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
						Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes 3,000	25c-40c	"The Prizefighter and the Lady".. (MGM)	6,900	"Berkeley Square" (Fox).....	5,800	High 11-4 "I'm No Angel".....	27,200
						Low 4-15 "Rome Express"	5,400
Hippodrome 2,100	25c-40c	"Son of a Sailor" (F. N.).....	9,100	"My Lips Betray" (Fox)	6,100	High 6-24 "Gold Diggers of 1933".....	16,100
						Low 8-26 "Moonlight and Pretzels"....	5,100
Hollywood 300	25c-40c	"Disraeli" (W. B.).....	1,000	.....		High 1-7 "Goona Goona".....	2,600
						Low 11-25 "Night and Day".....	400
Lafayette 3,300	25c	"Counsellor at Law" (U.).....	15,200	"Myrt and Marge" (U.).....	4,800	High 12-30 "Counsellor at Law".....	15,200
						Low 12-23 "Myrt and Marge".....	4,800
Chicago							
Chicago 4,000	35c-68c	"Duck Soup" (Para.).....	30,000	"House on 56th Street" (W.B.)..	27,000	High 9-2 "Goodbye Again".....	75,000
						Low 4-29 "Central Airport".....	22,000
McVicker's 2,284	30c-60c	"Alice in Wonderland" (Para.).... (25c-50c)	12,000	"Should Ladies Behave?" (MGM)	12,000	High 10-14 "Too Much Harmony".....	20,000
						Low 7-1 "The Woman I Stole".....	5,000
Oriental 3,940	30c-60c	"Design for Living" (Para.).....	18,000	"Sitting Pretty" (Para.)..... (9 days)	16,000	High 10-14 "I'm No Angel".....	50,000
						Low 12-16 "A Man's Castle"	10,000
Palace 2,509	35c-75c	"My Lips Betray" (Fox).....	20,000	"Chance at Heaven" (Radio).....	25,000	High 9-9 "Morning Glory".....	37,000
						Low 5-27 "Below the Sea".....	14,000
Roosevelt 1,591	25c-50c	"Little Women" (Radio)..... (2nd week)	9,000	"Little Women" (Radio)..... (1st week)	15,000	High 10-14 "Penthouse"	16,000
						Low 3-4 "Luxury Liner"	6,200
State-Lake 2,776	20c-35c	"Walls of Gold" (Fox).....	14,000	"Flaming Gold" (Radio).....	15,500	High 12-23 "Flaming Gold"	15,500
						Low 2-18 "Lucky Devils".....	4,500
United Artists .. 1,700	30c-60c	"Roman Scandals" (U. A.).....	25,500	"Christopher Bean" (MGM)..... (2nd week)	13,000	High 1-21 "The Kid From Spain".....	27,000
						Low 3-18 "Perfect Understanding".....	6,800
Cleveland							
Allen 3,300	20c-40c	"Broadway Through a Keyhole".. (U. A.) (2nd week)	2,500	"Broadway Through a Keyhole".. (U. A.) (1st week)	4,000	High 11-11 "Private Life of Henry VIII"	12,000
						Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome 3,800	30c-44c	"Lady Killer" (W. B.).....	5,000	"My Lips Betray" (Fox)	3,500	High 10-21 "East of Fifth Avenue"....	30,000
						Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace 3,100	30c-75c	"Mr. Skitch" (Fox).....	16,500	"If I Were Free" (Radio).....	15,000	High 12-2 "Little Women".....	26,000
						Low 8-19 "No Marriage Ties".....	4,200
State 3,400	30c-44c	"Going Hollywood" (MGM)	7,500	"Women in His Life" (MGM) and "Should Ladies Behave?" (MGM)	5,500	High 8-19 "Tugboat Annie".....	26,000
						Low 6-24 "The Eagle and the Hawk"	5,000
Stillman 1,900	25c-35c	"Alice in Wonderland" (Para.).....	4,000	"The Chief" (MGM) and "Fury of the Jungle" (Col.)	2,700	High 10-28 "I'm No Angel".....	9,000
						Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake .. 800	25c-35c	"Jimmy and Sally" (Fox).....	1,500	"Ace of Aces" (Radio) and..... "Midshipman Jack" (Radio)	1,500	High 10-28 "Footlight Parade".....	10,000
						Low 12-30 "Jimmy and Sally".....	1,500
Denver							
Aladdin 1,500	25c-40c	"Son of a Sailor" (F. N.).....	3,500	"Disraeli" (W. B.)	3,000	High 2-25 "Cavalcade"	10,000
						Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham 1,500	25c-40c	"Tillie and Gus" (Para.)..... (4 days)	2,500	"Take a Chance" (Para.).....	9,500	High 10-28 "I'm No Angel".....	16,000
		"Alice in Wonderland" (Para.).... (3 days)	5,500			Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver 2,500	25c-50c	"A Man's Castle" (Col.).....	7,000	"Female" (F. N.).....	6,000	High 8-12 "Tugboat Annie".....	14,600
						Low 12-16 "The World Changes".....	3,000
Orpheum 2,600	25c-40c	"Mr. Skitch" (Fox).....	16,000	"Lady Killer" (W. B.)	13,000	High 3-4 "42nd Street"	18,500
						Low 6-10 "Zoo in Budapest"	3,750
Paramount 2,000	25c-40c	"Horseplay" (U.) ..... (3 days)	900	"Blood Money" (U. A.).....	3,000	High 4-1 "The Kid From Spain".....	7,000
		"Smoky" (Fox) ..... (4 days)	1,600			Low 7-8 "The Barbarian"	2,000
Detroit							
Downtown 2,750	15c-40c	"Son of Kong" (Radio) and..... "Horseplay" (U.)	4,300	"The Mad Game" (Fox) and..... "Rafter Romance" (Radio)	4,600	High 10-14 "No Marriage Ties".....	16,500
						Low 6-10 "The Woman I Stole".....	3,700
Fisher 2,700	15c-50c	"Alice in Wonderland" (Para.)....	6,100	"Women in His Life" (MGM)....	5,200	High 1-28 "Silver Dollar".....	15,400
						Low 3-18 "Secret of Madame Blanche"..	3,100
Fox 5,100	15c-50c	"Mr. Skitch" (Fox).....	18,400	"My Lips Betray" (Fox).....	12,400	High 9-16 "Sing, Sinner, Sing".....	32,300
						Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan 4,000	25c-50c	"House on 56th Street" (W. B.)..	15,600	"Lady Killer" (W. B.).....	14,100	High 1-21 "Tonight Is Ours".....	23,700
						Low 7-1 "College Humor"	7,300
State 3,000	25c-50c	"Design for Living" (Para.).....	8,300	"Take a Chance" (Para.) and.....	9,100	High 10-14 "I'm No Angel" (5 days)....	24,100
				"Hell and High Water" (Para.)		Low 9-30 "To the Last Man".....	4,400
United Artists .. 2,000	25c-50c	"Roman Scandals" (U. A.).....	9,100	"Lone Cowboy" (Para.) and..... "King for a Night" (U.)	11,300	High 2-11 "The Kid From Spain".....	17,400
						Low 3-25 "The Sign of the Cross".....	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Little Women" (Radio) (5 days)	15,466	"Roman Scandals" (U. A.) (3rd week)	10,046	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood	3,000	25c-40c	"Lady Killer" (W. B.)	11,000	"From Headquarters" (W. B.) and "Disraeli" (W. B.)	9,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Mr. Skitch" (Fox)	4,500	"As Husbands Go" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 12-23 "As Husbands Go"	2,000
Circle	2,800	25c-40c	"Design for Living" (Para.)	3,500	"Female" (F. N.) (4 days) "Cradle Song" (Para.) (3 days)	3,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Son of a Sailor" (F. N.)	4,000			High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Lyric	2,000	25c-40c	"Sweetheart of Sigma Chi" (Monogram) (20c-40c)	4,500	"Myrt and Marge" (U.)	4,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Going Hollywood" (MGM)	4,500	"Blood Money" (U. A.)	4,000	High 8-12 "Tugboat Annie"	11,000
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Apollo	1,100	25c	"S. O. S. Iceberg" (U.)	900	"Emperor Jones" (U. A.) (2nd week)	900		
Mainstreet	3,049	25c-40c	"Havana Widows" (F. N.) (25c-60c)	18,000	"The World Changes" (F. N.)	4,100	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Going Hollywood" (MGM) (7 days and Sat. midnite show)	14,000	"Blood Money" (U. A.) (7 days and Sat. midnite show)	7,400	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Alice in Wonderland" (Para.) (7 days and Sat. midnite show)	5,000	"Lady Killer" (W. B.) (7 days and Sat. midnite show)	5,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Jimmy and Sally" (Fox) and "Son of a Sailor" (F. N.)	2,500	"Olsen's Big Moment" (Fox) and "Female" (F. N.)	2,400	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Elysia" (Foy) (5th week)	3,942	"Elysia" (Foy) (4th week)	8,400	High 12-2 "Elysia"	12,000
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	800	40c-50c	"Waltz Time" (Gaumont-British)	2,700			High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"I Am Suzanne" (Fox) (5 days)	3,500	"Berkeley Square" (Fox) (3rd week-4 days)	2,816		
Loew's State	2,416	25c-40c	"Mr. Skitch" (Fox)	13,500	"The Prizefighter and the Lady" (MGM)	12,300	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"In the Money" (Chesterfield) and "Fog" (Col.)	4,200	"Only Yesterday" (U.)	5,000	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Paramount	3,596	25c-40c	"Alice in Wonderland" (Para.)	23,785	"Girl Without a Room" (Para.)	19,750	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Son of Kong" (Radio)	4,900	"If I Were Free" (Radio)	3,900	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Private Life of Henry VIII" (U. A.) (5th week-4 days)	4,850	"Private Life of Henry VIII" (U. A.) (4th week)	7,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Lady Killer" (W. B.)	12,000	"From Headquarters" (W. B.) and "Disraeli" (W. B.)	8,000	High 3-25 "42nd Street"	19,000
							Low 12-23 "From Headquarters" and "Disraeli"	8,000
Minneapolis								
Lyric	1,238	20c-25c	"Take a Chance" (Para.)	1,600	"Lady Killer" (W. B.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Alice in Wonderland" (Para.)	9,500	"Sitting Pretty" (Para.)	7,500		
RKO Orpheum	2,900	20c-40c	"Counsellor at Law" (U.)	6,500	"Little Women" (Radio)	7,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Broadway Through a Keyhole" (U. A.)	6,500	"Cradle Song" (Para.)	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Elysia" (Foy) (3rd week)	1,800	"Elysia" (Foy) (2nd week)	2,000	High 4-22 "Be Mine Tonight"	2,400
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Counsellor at Law" (U.)	10,000	"Havana Widows" (F. N.) and "Ever in My Heart" (W. B.) (25c-60c)	7,500	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"My Lips Betray" (Fox)	11,500	"Worst Woman in Paris?" (Fox) (25c-65c)	8,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Alice in Wonderland" (Para.) and "Sitting Pretty" (Para.)	11,000	"I Loved a Woman" (F. N.) and "Female" (F. N.) (25c-60c)	9,000	High 2-18 "The Sign of the Cross"	15,500
							Low 12-23 "I Loved a Woman" and "Female"	9,000
Princess	2,272	25c-65c	"Red-Headed Woman" (MGM) and "Broken Dreams" (Monogram)	6,500	"Sing, Sinner, Sing" (Majestic) and "The Chief" (MGM) (25c-60c)	5,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Cameo	549	25c-40c	"Throne of the Gods" (First Div.) and "Dassan" (First Div.)	3,000	"Volga Volga" (Kinematrade)	2,000	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Going Hollywood" (MGM)	45,242	"Should Ladies Behave?" (MGM)	28,665	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"House on 56th Street" (W. B.)	8,973	"House on 56th Street" (W. B.) (3rd week)	8,600	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Criminal at Large" (Helber) (2nd week)	6,100	"Criminal at Large" (Helber) (1st week)	7,600	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Son of a Sailor" (F. N.)	10,450	"Counsellor at Law" (U.)	9,800	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Alice in Wonderland" (Para.)	53,500	"His Double Life" (Para.)	19,200	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Chance at Heaven" (Radio)	8,500	"Hell and High Water" (Para.)	8,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Roman Scandals" (U. A.)	48,000	"Advice to the Lovelorn" (U. A.) (2nd week-3 days)	3,900	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Little Women" (Radio) (3rd week)	22,500	"Little Women" (Radio) (2nd week)	20,500	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
RKO Music Hall	5,945	35c-$1.65	"Flying Down to Rio" (Radio)	95,000	"Right to Romance" (Radio)	69,500	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"Mr. Skitch" (Fox)	28,500	"Jimmy and Sally" (Fox)	18,200	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Convention City" (F. N.)	14,231	"Sin of Nora Moran" (Majestic)	6,850	High 10-14 "Footlight Parade"	55,000
							Low 12-23 "Sin of Nora Moran"	6,850

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STAR COMEDY SPECIALS
ERNEST TRUEX
in his great comedy of the nudist camps
"MR. ADAM"
"A honey for haw-haws."
—Film Daily

•

ANDY CLYDE COMEDIES
"AN OLD GYPSY CUSTOM"
Springtime and the Gypsies are too much for Andy.
Produced by E. H. Allen

•

CORONET COMEDIES
STOOPNAGLE and BUDD
famous radio comics, as a couple of nut "scientists", who create a "Stoopnstein" that's even nuttier, in
"THE INVENTORS"
An Al Christie Production

•

TOM HOWARD COMEDIES
"DIVORCE SWEETS"
Peak and Bon, detectives, almost get their co-respondent, and how they get the laughs!

MORAN AND MACK COMEDIES
"THE FREEZE OUT"
From frozen Alaska to Hades with the "Two Black Crows" in the fastest and funniest short subject they have ever made.
Produced by Al Christie

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FROLICS OF YOUTH
"PARDON MY PUPS"
with **Junior Coghlan** and **Shirley Temple**
"Altogether delightful"
Rob Wagner's Script

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"TRIMMED IN FURS"
The moose cows fly and the laughs come fast and furious in this hoke comedy.
An E. H. Allen Production

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MUSICAL COMEDIES
"POPPIN' THE CORK"
with **MILTON BERLE**
An elaborate featurette* of timely comedy and music, with two new song hits, "Here's Looking at You" and "Poppin' the Cork"
*3 reels
A Jack White Production





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ONE REEL

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"THE LAST DOGIE"
featuring **James Melton**
popular radio tenor, singing beloved cowboy laments.

"MANHATTAN LULLABY"
featuring **Helen Morgan**
singing the new "Stork Song."
Skibo Shorts

•

THE TREASURE CHEST

"DAY DREAMS"
Beautiful fantasy, with music by Henry King's orchestra.

"AIR MANIACS"
featuring **Vince Barnett**
The clown of clowns adds fun to the wildest, craziest, daredevil stunt flying ever photographed.

"WHAT DOES 1934 HOLD"
What the stars foretell for the New Year, interpreted by the famous astrologer
WYNN
The timeliest of short subjects Right Now
Skibo Shorts

BABY BURLESKS
Coming...a satire on college football that's a touchdown for laughs.
Tentatively titled
"AFTER THE BALL"
Produced by Jack Hays

•

ROMANTIC JOURNEYS
"CANYON OF ROMANCE"
The inspiring beauty of Bryce Canyon, in all the wonders of its natural colors.
A Brown-Nagel Production

•

TERRY-TOONS
There's a whimsical quality, and a steady flow of laughter, in these three new Terry-Toons:
"LITTLE BOY BLUE"
A new line on an old tale
"IN VENICE"
Jumping gondolas! Is this one a scream!
"THE SUNNY SOUTH"
Simon Legree a la cartoon.
Two more ready:
"HOLLAND DAYS"
"THE THREE BEARS"



Lillian Roth



Taylor Holmes



Olive Borden



Moran and Mack



Junior Coghlan



Ernest Truex



Bob Hope



Buster Keaton



Shirley Temple

LATE NEWS FLASH!
Coming
BUSTER KEATON
in a
STAR COMEDY SPECIAL

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by
FOX FILM CORPORATION

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Alice in Wonderland" (Para.)	3,500	"Jimmy and Sally" (Fox)	1,500	High 11-11 "Penthouse"	4,000
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Dancing Lady" (MGM)	8,000	"The Masquerader" (U. A.)	3,900	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Havana Widows" (F. N.) (4 days)	1,200	"My Lips Betray" (Fox) (4 days)	1,300	High 9-2 "Gold Diggers of 1933"	3,900
			"Myrt and Marge" (U.) (3 days)	900	"Berkeley Square" (Fox) (3 days)	700	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"The Invisible Man" (U.)	4,300	"Kennel Murder Case" (W. B.)	3,300	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-40c	"The World Changes" (F.N.) and "Havana Widows" (F. N.)	3,500	"Professional Sweetheart" (Radio) (25c-50c)	6,750	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Son of a Sailor" (F. N.)	6,500	"As Husbands Go" (Fox) (25c-50c)	6,750	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Mr. Skitch' (Fox)	6,750	"Cradle Song" (Para.)	6,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Alice in Wonderland" (Para.) and "Horseplay" (U.)	5,500	"Should Ladies Behave?" (MGM) and "Jimmy and Sally" (Fox)	5,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Roman Scandals" (U. A.) (6 days)	18,000	"Blood Money" (U. A.) (5 days)	4,000	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"I'm No Angel" (Para.) (9 days)	7,000	"King for a Night" (U.) (4 days)	1,200	High 12-30 "I'm No Angel" (9 days)	7,000
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"House on 56th Street" (W. B.) (6 days)	10,000	"Right to Romance" (Radio) (6 days)	8,000	High 9-2 "Tugboat Annie"	21,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Son of a Sailor" (F. N.) (6 days)	26,000	"The Chief" (MGM) (6 days)	11,000	High 1-7 "Breach of Promise"	29,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"Mr. Skitch" (Fox) (6 days)	24,000	"I Was a Spy" (Fox) (6 days)	14,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Cradle Song" (Para.) (6 days)	3,500	"Disraeli" (W. B.) (6 days)	3,300	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Jimmy and Sally" (Fox) (6 days)	8,000	"Sweetheart of Sigma Chi" (Monogram) (6 days)	5,000	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Alice in Wonderland" (Para.) (5 days)	8,000	"Sitting Pretty" (Para.) (2nd week-4 days)	5,500	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Women in His Life" (MGM) (6 days)	8,000	"From Headquarters" (W. B.) (6 days)	6,300	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Going Hollywood" (MGM)	5,000	"Footlight Daughters" (MGM) (2nd week)	6,000	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Counsellor at Law" (U.)	3,000	"Little Women" (Radio) (3rd week)	4,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Little Women" (Radio)	3,000	"Aggie Appleby, Maker of Men" (Radio) and "Ace of Aces" (Radio)	3,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"Alice in Wonderland' (Para.) and "Olsen's Big Moment" (Fox) (8 days)	10,000	"My Lips Betray" (Fox) and "Tillie and Gus" (Para.)	4,000	.....	
United Artists	945	25c-40c	"Roman Scandals" (U. A.)	5,800	"Should Ladies Behave?" (MGM)	4,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Fog" (Col.) and "Puss in Boots" (Ind.)	9,000	"In the Money" (Far Western) and "What Price Decency?" (Far Western)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Counsellor at Law" (U.)	15,500	"Little Women" (Radio) (3rd week)	10,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Kennel Murder Case" (W. B.) and "The Thundering Herd" (Para.)	6,000	"Day of Reckoning" (MGM) and "Havana Widows" (F. N.)	4,000	.....	
Paramount	2,670	15c-55c	"Alice in Wonderland" (Para.) (5 days)	7,000	"Sitting Pretty" (Para.)	7,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
Strand	1,400	15c-35c	"Thunder Over Mexico" (Principal)	2,000	.....		.....	
United Artists	1,200	25c-50c	"Roman Scandals" (U. A.)	17,000	"Thunder Over Mexico" (Principal)	8,500	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Mr. Skitch" (Fox)	14,000	"Son of a Sailor" (F. N.)	14,000	High 11-25 "Hoopla"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Little Women" (Radio) (4th week)	4,500	"Little Women" (Radio) (3rd week)	3,500	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Alice in Wonderland" (Para.)	7,000	"Sitting Pretty" (Para.)	5,750	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Before Midnight" (Col.) and "Strawberry Roan" (U.)	4,250	"East of Fifth Avenue" (Col.) and "Thrill Hunter" (Col.)	3,500	High 7-29 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Counsellor at Law" (U.)	4,000	"If I Were Free" (Radio)	3,250	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Lone Cowboy" (Para.) and "The Big Brain" (Radio)	6,000	"Day of Reckoning" (MGM) and "White Woman" (Para.)	5,500	.....	
Paramount	3,050	25c-50c	"Son of a Sailor" (F. N.) (6 days)	5,500	"As Husbands Go" (Fox) (6 days)	4,500	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Right to Romance" (Radio)	5,000	"Chance at Heaven" (Radio) (5 days)	3,500	High 10-28 "Ladies Must Love"	14,000
							Low 12-9 "A Man's Castle"	4,000

THE NEWS OF 1933 PASSES IN REVIEW

As the year 1933 passes into the limbo, a glance backward over the twelve-month, via the headlines from the news, is gripped by three outstanding developments, in a sense all the culmination of four years of economic stress, and partially the reflection, within this industry, of the New Deal and the Blue Eagle's attempt to combat depression. First, the receiverships which told sharply the story of over-expansion. Second, and corollary, nationwide theatre decentralization, and third, the spread of the Eagle's wings over the motion picture, the Code, finally completed as the year drew to a close. A brighter sky appeared to dawn on the horizon, reflecting an upturn in theatre grosses, as stronger product issued from the studios in the new season. The story of the motion picture in 1933, in high spots, is unfolded chronologically:

JANUARY

January 3
Major distributors agree to original proposal of inaugurating national appeal board for three-year term in place of one-year trial favored by some distributors earlier.
Increasing interest of Rockefeller family in industry, through Chase bank holdings, involving Fox and Loew's, in addition to RKO-Radio City association, stirs speculation.

January 4
Radio City Music Hall grosses $106,400 in first week.
Lester Cowan, executive secretary of Academy, in New York, to advance campaign for adoption of standard 13½-inch reel with four-inch hub, to carry maximum of 1,700 feet of film.
M-G-M plans production of 30 films in Paris and Rome, Arthur M. Loew says.
M-G-M and Fox announce a new uniform contract to go into effect Feb. 1, with ratification of national appeal board.

January 6
Operation of Radio City Music Hall turned over to cabinet of seven headed by Harold B. Franklin.
Sam Katz, reported ready to enter 7th Ave. Roxy operation, said to have dropped plan because of uncertainty of film supply for house.
Wilmington court authorizes General Theatres Equipment to bring suits involving $3,500,000 against William Fox and others.

January 7
John Hertz, Chicago financier, a power in Paramount Publix for year, resigns chairmanship of finance committee and withdraws from Paramount. Move ascribed to conflict in authority between Hertz and Zukor, with Paramount bankers seen supporting Zukor.

January 9
Universal to hold negative costs to $100,000, Carl Laemmle, Jr., announces.

January 10
Paramount Publix directors elect George Schaefer, Sam Dembow, Jr., and Walter B. Cokell to membership on board and appoint all three to executive committee.

January 12
M. A. Lightman, M.P.T.O.A. president, advised Universal will make new standard contract available "within month."
New York state supreme court holds owner of dramatic and silent picture rights to play owns talking picture rights as well. Believed to be first ruling of its kind.

January 13
Paramount will offer ney standard contract March 1.
Dr. A. H. Giannini, chairman of Bank of America, reports Wall St. "optimistic now."

January 14
Joseph M. Schenck will end activity as producer, retaining presidency of United Artists.
RKO to put new standard contract into effect March 1.

January 16
Federal reinstatement of war-time admission taxes of 10 per cent on scales from 10 cents up seen probable in Washington.
Will H. Hays says shorter American work week will aid films.

January 17
Victoria Amusement Co. starts anti-trust suit against major distributors, Warners and subsidiaries in Camden, N. J., federal court.

January 19
Final drafts of new industry program including establishment of national appeals board as supreme court of industry for internal disputes sent to exhibitor units for study.
Balaban & Katz stockholders fail to reelect Sam Katz to directorate.

January 20
Discussions of physical distribution merger among majors seen halted for time.
Receivers for Fox New England circuit seek to have Harry Arthur continues as operator.

January 23
Fox and Paramount change national release from Sunday to Friday dates.

January 24
Bancamerica-Blair Corp. linked with RKO receivership. Alfred West, receivership petitioner, is associated with banking company.
Skouras-Fox theatre operating contract runs until February, 1937.
Harry Arthur returns to 7th Avenue Roxy in advisory capacity. Howard S. Cullman continues as receiver.

January 25
Educational-World Wide selling and physical distribution to be handled by Fox under five-year deal.
Publix completes decentralization of entire circuit, resulting in turning over 90 per cent of operating authority and duties to men in field.
Ancillary receiverships for RKO sought in Baltimore and Newark.

January 26
Fox Theatres start partial decentralization move, relinquishing operation of midwest units. May drop Fox Midwesco, Wisconsin unit, in entirety.
Lewis J. Selznick dies in Hollywood after lengthy illness.
James C. Ritter, Detroit, exhibitor, elected president of Allied States, succeeding W. A. Steffes. Abram F. Myers continues as chairman of board, general counsel.
Survey reveals 5,895 theatres closed in U. S. on Jan. 1.

January 27
Paramount Publix consents to equity receivership action. Adolph Zukor and Charles D. Hilles named receivers. Paramount directors call move "protective" in interests of company's bondholders and creditors. Publix Enterprises, theatre subsidiary, files petition in bankruptcy.

January 28
RKO consents to Alfred West petition for receivership.
Orpheum files petition in bankruptcy.
Publix Enterprises, bankrupt, revealed as holding company for numerous circuit subsidiaries in all parts of country.

January 30
Paramount Publix and RKO executives see "re-birth" of companies on healthier basis, with receiverships undertaking reorganization of unprofitable theatre holdings.

January 31
Sam Katz and John Zanft to Hollywood on production.
Irving Trust Co., RKO receiver and Orpheum Circuit trustee in bankruptcy, begins study of companies' financial structure.

FEBRUARY

February 1
Irving Trust, trustee in bankruptcy for Publix Enterprises, begins study of complex organization of theatre holding company.
Fox inaugurates new standard contract.
RKO files receivership schedules showing total assets with an estimated book value of $104,000,000 and liabilities of $19,500,000.

February 2
George Topliff named by Irving Trust Co. to direct administrative work of Publix Enterprises bankruptcy.
Universal studying final drafts of standard contract with view to putting it in effect before March 1.

February 3
First Choice Pictures completes organization. To operate on franchise plan with J. D. Williams, Earl Hudson and other former First National executives at head.
David O. Selznick resigns as Radio production head.
Adolph Zukor and Charles D. Hilles to continue as equity receivers for Paramount Publix for 30 days.

February 4
No merger for Warners, Jack L. Warner says at Kansas City, en route to Hollywood. Company plans 60 features for 1934.
Merian C. Cooper named to succeed David O. Selznick as Radio production head.
Ancillary reciver for Paramount Publix named in Columbus, O.

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[Chronicle prepared by Motion Picture Daily.]

February 6
Publix to retain only skeleton executive staff in New York.
Hollywood producers ask stars to agree to salary cuts before exercising options.
Three-cornered rivalry involving Si Fabian, William Small and A. C. Blumenthal under way for acquisition of Fox New England circuit after $350,000 interest default on bonds.

February 7
New tax bills before state legislatures aggregate 300 to 400 millions. Industry disturbed.

February 9
Important banking and administrative interests form RKO stockholders' protective committee.
Columbia reports 13 weeks profit of $220,027.
Canadian film revenue shows 30 per cent decline, according to Col. John A. Cooper of Motion Picture Distributors of Canada.

February 10
Universal Chain Theatres Corp. consents to friendly receivership in Baltimore.
Monogram plans to increase number of quality pictures, with 24 features and eight westerns proposed for 1933-34.
Warners form 41 theatre units, incorporated in Pennsylvania. Home office denies decentralization move.

February 11
M-G-M denies Irving Thalberg's place to be filled by another. Thalberg on leave due to illness.
Elmer C. Rhoden heads administration of Fox Midwest Circuit. Skouras retains operating control.

February 13
David O. Selznick signed by M-G-M to speed production with no effect on status of Irving Thallberg.
Contracts of Paramount players and executives to be switched from Paramount Publix, bankrupt, to Paramount Prod., Inc., is report.
Screen writers may work on royalty basis. Plan being tried by Jesse Lasky at Fox.
Fox New England Theatres placed in equity receivership.

February 14
Paramount Publix opposes ancillary receivership for Paramount Distributing Corp. in Ohio.

February 15
Major distributors, influenced by economy programs, favoring small, regional sales meetings in place of large national confabs; $50,000 saving seen possible for several companies.
Michigan banks close throughout state. Theatres remain open.
Nine additional state legislatures take up bills affecting films, bringing total to 41 states.

February 17
Connecticut court authorizes foreclosure on Fox New England houses in that state.

February 18
First report of RKO receives reveals company to be in liquid condition with assets exceeding liabilities. Irving Trust continued as RKO receivers.
Samuel Goldwyn denies reports of Sam Katz association with United Artists.

February 20
Resignation of Edwin Loeb as studio arbitrator under producer's pact designed to end star and talent "raids," seen as indication of pact's failure.
Ohio court gets petition for RKO Distributing Corp. receivership.

February 21
Skuoras Brothers begin decentralization of Fox Theatres; national circuit to be operated from five cities.
Ned E. Depinet says Radio plans production of 50 next season.

February 23
Charles Rosenzweig resigns as Columbia general sales manager; Abe Montague to fill post.

February 25
New York federal court dismisses long-pending monopoly suit against Paramount filed by Edward Quittner, Middletown, N. Y., exhibitor, who asked triple damages in excess of $5,000,000. Appeal expected.
Motion Picture Division of Department of Commerce estimates 61,924 theatres in world; 36,955 wired; 19,042 in U. S.

February 28
Fox West Coast circuit of 50 houses file voluntary

Nothing but the BEST goes into the making of THIS picture—

Proclaiming—

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The Exploitation Special

We'll keep you posted. Watch for Ads.

"Roosevelt Dollars"

The best money in the world for production.

Eastman Stock

The Standard of quality.

Consolidated Laboratory Prints

The Concern whose quality and service have won pre-eminence.

Western Electric Sound

This Company's latest Wide Range recording delivers the FULL emotional quality of dramatic dialogue—the vital link between studio and audience.

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of the Year 1934 A. D.

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RECEIVERSHIPS CULMINATE EXPANSION

petition in bankruptcy in Los Angeles. Charles Skouras and John Treanor made co-receivers.
Publix-B. & K. and Great States circuits fight receivership action filed in Chicago.

MARCH

March 1
Fox West Coast plans immediate disposal of all unprofitable houses involved in bankruptcy.

March 2
Distribution executives report no unusual falling off of sales as result of theatre bankruptcies and receiverships.
Pacific Northwest Theatres reorganized with assets sold to creditors for $450,000.

March 3
Industry goes on cash basis as bank holiday situation becomes acute.
Federal court at Chicago denies petition for receiver for Publix-B. & K. and Great States.

March 4
First report of Paramount receivers shows company in liquid position with assets of over $150,000,000 and liabilities of about $48,000,000.
Charles E. Richardson resigns as Fox treasurer and drops association with Chase Bank. Richard A. Rowland elected director of company and member of executive committee.

March 6
Distributors granting broad credit as bank situation throughout country continues serious, threatening to close theatres.
Allied withholds action on the recommendation of new standard contract to its members.
Fox West Coast begins turning back unprofitable houses involved in bankruptcy.

March 7
Distributors' credit and collection system reported functioning successfully in face of national bank holiday.
Production officials meet in Hollywood to consider bank emergency effects, with studio shutdown expected to develop.

March 8
Production executives say studios will shut down only as "last resort."
Al Lichtman says United Artists will have 18 or 20 pictures on next season's schedule.
Allied recommends new standard contract to members in confidential bulletins.

March 11
Studio locals of IATSE refuse to accept pay cut; ask for I.O.U.'s.

March 13
M-G-M and Fox withhold new picture releases. Currency situation because of bank closings throughout country seen as reason.

March 14
Ten major distributors assure exhibitors of normal product supply during bank emergency.
Industry executives see film aid in return of beer with its accompanying employment aid.

March 15
Major companies continue pay cut program by exempting all salaries up to $50 weekly. Graduated scale of cuts from 25 per cent up to 50 per cent adopted for those over $50.
Paramount Publix files voluntary petition in bankruptcy.
All studios but Fox reopen following one day shutdown.

March 16
Federal court at Boston rules unauthorized picture holdovers are violations of copyright laws.

March 18
Adolph Zukor and Charles D. Hilles, co-receivers for Paramount Publix, continued as conservators under company's bankruptcy until April 3 when trustees will be elected.

March 21
Hollywood expects 85 per cent of studio workers to accept pay cut.

March 23
Major circuits agree with vaudeville acts on 25 per cent salary cut until Sept. 1.

March 25
Company heads discuss plans for ending salary cuts; said to hinge on return of film receipts to pre-bank holiday levels.
B. B. Kahane and Merian C. Cooper, president and production head of Radio, announce 52 features in $9,000,000 to $11,000,000 production budget for 1933-'34.

March 27
Studio union leaders gather in New York for discussions of wage cut actions.

March 28
Mergers of physical distribution and reductions of stars' salaries needed to help industry out of financial plight, Will H. Hays says in annual report to MPPDA members.

March 29
Leo Spitz, executive advisor in Paramount Publix affairs for past year, resigns unexpectedly.
Paramount plans production of 62 features for new season.

March 30
First runs in 20 key cities gross $34,565,000 in 24 weeks of country's "worst depression."

APRIL

April 1
Fox Film stockholder withdraws petition for company receivership following completion of Sidney Kent's plan for financial reorganization.

April 4
Columbia ends 25-50 per cent salary cuts after four weeks. Other companies expected to follow suit soon.
Producing Artists, Inc., headed by Sam Katz, is organized.

April 5
All major companies will end salary cuts by end of eight weeks period.

April 6
M-G-M obtains temporary injunction restraining State of New Mexico from enforcing its newly enacted law requiring distributors to offer pictures for sale to highest bidder.

April 8
Screen Writers' Guild organized at Hollywood to oppose further salary cuts.

April 11
House of Representatives balks move for hasty action on Sirovich bill for investigation of industry.

April 12
United Artists, Samuel Goldwyn Prod. and Hal Roach Studios ordered by Academy to rescind pay cuts for entire bank emergency period.

April 13
M-G-M, RKO and Columbia also ordered to rescind all salary cuts for full period.

April 15
Major company heads propose basic economy plans to reduce industry overhead.

April 15
Darryl Zanuck resigns as production chief at Warners following dispute with company as to effective date of rescinding salary cuts for studio employes.
Coast conference of major executives ends with note of confidence in future. All companies but Universal decided on ending salary cuts. Plan for production dictator and United Booking Office to control star salaries abandoned.

April 17
Major companies agree in Hollywood to pool process patents and stories and cooperate further on loans of talent and studio properties to effect economies. Artists' Service Bureau to be organized, with Jason Joy in charge, to be "clearing house" for talent.

April 18
Paramount Publix creditors elect Charles D. Hilles, Louis J. Horowitz and Eugene W. Leake trustees in bankruptcy of company.

April 20
Darryl Zanuck associates with Joseph M. Schenck in new producing company which will release through United Artists.
Monogram to spend $1,250,000 on new season production, boosting budget 30 per cent, Trem Carr says.

April 22
Academy of Motion Picture Arts & Sciences nears open break with major studios following Conrad Nagel's resignation from presidency.

April 24
Bondholders sue to remove Paramount Publix trustees in bankruptcy and elect new ones.

April 25
Monogram to double budget, W. Ray Johnston tells convention.
Gloria Swanson and D. W. Griffith relinquish financial interests in United Artists.

April 26
Will H. Hays' influence extended to enforce production code of ethics.
Columbia plans 32 to 36 features for new season.

April 27
Producing Artists, new Sam Katz organization, reported dickering for Shubert theatres.

April 29
Academy plans reorganization with producer representation limited to those not empowered to make contracts with talent.

MAY

May 2
Richard A. Rowland resigns vice-presidency of Fox.

May 3
Paramount's operating costs to be paid out of distribution of revenue only.

May 6
Film leaders conjecture on possible scope of President Roosevelt's plans for rehabilitation of industry under trade association agreements.

May 8
Flood of bills introduced in 47 state legislatures affecting film industry seen subsiding with minimum of adverse legislation having been enacted.
Reduction of 50 per cent on express rates for return shipments of films from exhibitor to exchange is obtained by MPTOA from Railway Express Agency.

May 9
Bankruptcy examination of Paramount Publix officers begins with Ralph Kohn, former treasurer, testifying theatre losses hastened company's difficulties.

May 10
Bankruptcy examination of officers of Publix Enterprises on with Sam Dembow, Jr., former president, tracing origin of company to former Southern Enterprises.

May 11
Victoria Amusement Co.'s anti-trust suit against 28 producing, distributing and exhibiting companies opens in Camden, N. J., federal court with Albert Warner on stand.
Addition of six westerns to Universal's new season schedule makes total of 42 productions planned.

May 13
Sirovich bill for investigation of industry defeated by two-to-one vote in House.

May 16
Paramount Publix trustees in bankruptcy file action to have company's $13,200,000 credit transaction of March, 1932, set aside as preferential to 12 participating bank creditors.
Congressman Patman of Texas asks Department of Justice investigation of industry.

May 18
Federal licensing of industry to replace operation of anti-trust laws under President Roosevelt's industrial control plans.

May 20
Charles E. Richardson elected Paramount Publix trustee in bankruptcy, succeeding Louis J. Horowitz.
Columbia approves uniform contract. United Artists and Warner remain only major companies which have not approved.

May 23
Negotiations between major studios and "Big Four" labor unions for new basic studio agreement end in deadlock.

May 24
Ed Kuykendall succeeds M. A. Lightman as MPTOA president.

May 26
George J. Schaefer made general manager of Paramount Publix and subsidiaries.
Columbia reports nine-month net profit of $546,778 for period which includes emergency bank holidays.

May 29
Paramount seen aiming at retention of large national circuit control in appointing S. A. Lynch to head its theatre reorganization.

May 31
Film industry draws plans for participating of all its trade organizations in drafting a code under Federal industrial control.
Martin Beck resigns post in charge of RKO vaudeville. Is succeeded by Phil Reisman.

JUNE

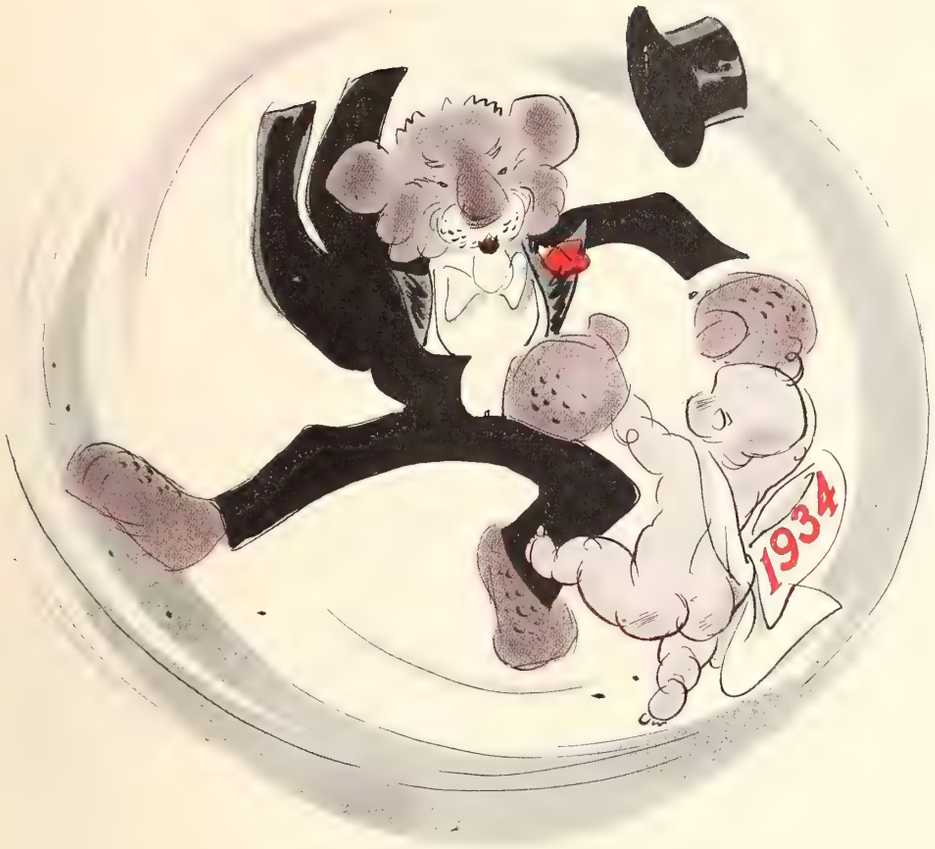
June 1
N. L. Nathanson elected president of Famous Players Canadian Corp., succeeding Adolph Zukor, who is named to chairmanship of board.

June 2
Annual loss of $10,000,000 suffered by distributors through infringement of copyright law by illegal showing of films.

June 4
Warner financial statement reporting loss of $3,442,325 for 26 weeks ending Feb. 25, 1933, compares with net loss of $5,267,699 for similar period year before.

June 6
Court ruling increases A. H. Blank's circuit's holding in Omaha territory.

(*Continued on page 48*)



The first hit of the New Year is M·G·M's "Fugitive Lovers" Scream it right away and start promotion!

watch for announcement of $200 prize awards for the best "Fugitive Lovers" theatre campaigns Robt. Montgomery, Madge Evans, Ted Healy in the cast Here's a show you'll go nuts about Typical of the week after week hits from



Metro-Goldwyn-Mayer

DECENTRALIZATION NATURAL RESULT

June 7
MPTOA heads conferring on organization's participation in drawing up industry code.

June 8
Will Hays calls for general meeting of all branches of industry to discuss preliminary code plans.
Cash status of Paramount reported satisfactory in report drawn up by bondholders' protective committee.

June 9
George W. Trendle starts deal to regain control of Publix houses in Detroit.
Allied States to take part in MPPDA meeting to discuss code.

June 10
Decline of double features increases short subject production for 1933-1934 by 50 per cent.

June 12
United Artists plans to release from 35 to 40 in 1933-34.

June 14
MPTOA completes first draft of proposed industry code.
Federal Court voids New Mexico law controlling film sales.

June 15
Production and distribution codes to be drawn up in New York.
Will H. Hays continues moves for three-way industry code. Affiliated circuits gather in conference for the first time.

June 17
President Roosevelt signs Industrial Recovery Act.
Fox to offer one new share for six of old and reduce Class A and B stock under new finance plan.

June 19
Code draft near completion.

June 20
Battle looms on coast over agents' code.

June 21
First draft of distribution and exhibition codes made public.

June 22
Industry prepares to tackle production code.
E. R. Tinker quits Fox for post with Fox West Coast.

June 23
Independents ask ban on producer-exhibitor affiliations in code.

June 24
Independents list 38 practices judged "unfair in drawing up tentative code draft.

June 26
Majors to concentrate on names instead of titles in 1933-34 sales activities as annual conventions get under way.
M-G-M to release 46 during 1933-34.
Fifty-two on Radio's schedule for new season.

June 27
Paramount will release 65 during 1933-34.

June 29
Announcements by major companies reveal musicals are set for big come-back.
Universal to release 36 during 1933-1934.

June 30
Fox production to reach new high, with 54 announced for new season.
Policy of exclusive sales dropped by M-G-M and United Artists after year's trial.

JULY

July 1
Academy of Motion Picture Arts and Sciences asks code rule on talent loans and steps to cut down unemployment.

July 5
Gross in keys $49,699,734 in 39 weeks ending June 23-24.

July 6
Exhibitor sentiment against dual billing increasing throughout country, "Motion Picture Herald" survey shows.
Paramount production on profitable basis now, testifies Ralph A. Kohn, treasurer, at creditors' meeting.

July 7
Will Hays sounding out studios on code preparatory to general meeting on matter.

July 8
Producers vote to go along with reorganization of Academy of Motion Picture Arts and Sciences.

July 10
List of musicals planned by majors grows to 25.
Will Hays invites more independents to talk over code.

July 12
Frank C. Walker, vice-president of Comerford Theatres, named executive secretary of the Recovery Council by President Roosevelt.

July 13
Representatives of independent distributing organizations lay plans for agreements on working hours and basic wage scale.

July 17
Text of new exhibition code released by MPTOA. Thirty cents per hour set as minimum, with lowest theatre wage $10.80 weekly.

July 18
James R. Grainger goes to Universal as general sales manager, succeeding L. J. Schlaifer.
Paramount cash total up $3,520,620 in eight months, trustees report.

July 19
George W. Trendle gets Publix in Detroit.

July 20
J. R. McDonough named general manager of RKO.

July 21
Universal budget up $1,000,000 for new season.
Preliminary code drawn up by Academy of Motion Picture Arts and Sciences.
Warners report loss reduced to $1,579,448 during 13 weeks ending May 27.

July 24
Stockholders complete Fox refinancing plan with approval of new issue to care for $38,000,000 debt.

July 25
All IATSE unions order general tieup of studios.

July 26
Colvin W. Brown, vice-president and general manager of Quigley Publishing Co., named assistant to Frank C. Walker, executive secretary of Recovery Council.
Sol A. Rosenblatt, New York lawyer, named by General Hugh S. Johnson to hear all amusement codes.
Studio strike fails to hold up production.

July 27
Warners raise pay under blanket code.

July 28
IATSE making national move to influence code, questioning 700 locals on hours and wages.
Film leaders invited to talk code at conference sponsored by Federation of Motion Picture Industry in New York.

July 29
Motion Picture Laboratory Association sets 40-hour week and $15 wage minimum under blanket code.

AUGUST

August 1
Distributors resume code talks at MPPDA office. Deputy Administrator Sol A. Rosenblatt in New York for code talks with industry leaders.

August 2
Distribution code form is put into shape, ready for co-ordination with exhibitors.
Theatres here ask for NIRA concessions. Independents set final code draft at meeting of Federation of the Motion Picture Industry in New York.

August 3
Sol A. Rosenblatt calls parley on code. Asks film leaders to meet in New York and calls for a single draft. MPTOA to cooperate on code, says Ed Kuykendall.

August 4
Trade groups center moves on one code and take up choice of men to meet Rosenblatt.
Arbitration wins victory in U. S. court when Harry Mueller, Anderson, Ind., exhibitor, wins point in suit against major distributors.

August 5
Independents, majors settle most of code; disagree only on dual billing opposition.
Loew 40-week net equals $2,583,527.

August 7
Single code for hearing is NRA plan; MPPDA draft believed intended as basis.

August 9
Immediate code action is demanded by Rosenblatt; S. R. Kent, C. L. O'Reilly chosen to coordinate all present drafts.

August 10
Conferees agree on 12 code terms.
Irving Thalberg reported agreed on new pact with M-G-M.

August 11
Three code coordinating units speed agreements; open buying, clearance terms settled for exhibition. Code drafts reach joint conferences, headed by Kent and O'Reilly.

August 14
Formal draft of production code is begun by drafting committee for preliminary presentation to Washington.

August 15
Distribution-exhibition code coordination begun.

August 16
Ralph Kohn made vice-president of Paramount Publix to handle all theatres; seen replacing Sam Dembow, Jr., who may get upstate New York group.

August 17
Code to stop star raiding, says Joseph M. Schenck as he returns to coast from New York code conferences.
Irving Thallberg states studio status is unimpaired and he and Louis B. Mayer will divide authority as in past.

August 18
Code ultimatum is given. Unfinished business goes to Washington, coordinators say.
Pat Casey arrives from coast to meet with M. H. Warner, N. M. Schenck, S. R. Kent and R. H. Cochrane regarding studio labor.

August 21
Code nears completion; controversy on big issues. Exhibition committee disbands; controversial points end at an impasse.

August 22
NRA demands code draft immediately. Frame clauses at late session in New York to comply with Deputy Administrator Rosenblatt's order.
Harry Arthur withdraws from management deal of Fox New England for own theatre interests.
Coast strike taken up by labor board.

August 23
Code incomplete. Adminstrator to get two drafts joined by one preamble. Writers form one code for NRA hearings.
Fox clear as S. R. Kent is renamed president; personnel under new financing named.

August 24
Two codes go to NRA; coordination planned. Producers and distributors deliver one, theatres form another. Sept. 12 set for public hearing.
Laboratories' Code is filed with NRA.
Studio strike is ended by NRA Labor Board.
Audio Erpi unit, formed to produce. W. A. Bach, president. No distribution set.

August 25
Open market buys are major code aim. Ed Kuykendall seeking unity for MPTOA-Allied. Rosenblatt seeks to merge codes.

August 29
Coordination of two code drafts under way by Sol. A. Rosenblatt.
Milton Feld and David Chatkin form Monarch Theatres. Harry Katz affiliated and company operating five theatres in middle west.

August 30
Theatre supply men draw and submit own code, calling for 40-hour week.

SEPTEMBER

September 2
Final laboratories' code results in 15 per cent increase in employment and 12 per cent increase in wages.

September 5
MPTOA, ITOA and Allied States plan individual meetings in Washington Sept. 10 to consider tentative code draft.

September 6
W. Ray Johnson, president of Monogram, predicts loss of $28,000,000 through elimination of 225 features if double featuring is banned by code.

September 8
Paramount Publix paid bonuses of $2,250,000 to five ranking executives during 1929, Ralph A. Kohn, former treasurer, testifies at bankruptcy hearing.

September 11
Allied attempts last-minute organizing of independent exhibitors to present code views.

September 12
Hearings on code open in Washington.

September 13
No "open shop" to prevail under code, first day of public hearings reveals. All groups have spokesmen championing their views.

September 14
Code labor committees adjourn for "closed door" discussions. MPTOA outlines 12 major points sought in code. Allied stresses inclusion in code of "right to buy" clause.
Paramount expected to retain large national circuit of 500 to 600 houses.

(*Continued on page* 50)



Will Rogers confesses he ruined Hal Roach's party by his singing!

Did you see this piece in the papers? It was syndicated nationwide Hal Roach's party was the opening for his 20th Anniversary celebration Jan-8th to 15th Thousands of exhibitors will play

Will Rogers Confesses He Ruined Hal Roach Party by His Singing

Lavish in His Praise of Producer Who Celebrated 20 Years in Pictures

By WILL ROGERS.













Get the press sheet at -

Metro-Goldwyn-Mayer

MOTION PICTURE EVOLVES A CODE

September 15
Industry accord on code predicted as public hearings end. Sidney R. Kent asks "safeguards" for large companies who will bear "brunt" of code cost.

September 16
Code labor negotiations in difficulty as labor representatives remain adamant. Reports indicate 44-hour week for theatre labor.
Details of Paramount 1931 financing and bonus payments told by Ralph A. Kohn under examination in bankruptcy proceedings.

September 18
Leaders adjourn code sessions unexpectedly to return to New York.

September 19
Exhibition section of code making rapid progress. Deputy Rosenblatt confers at White House.

September 21
Reports hold White House is directly interested in new provisions for inclusion in code.

September 23
Code conferences resumed in Washington with right to buy, double featuring, block booking and score charges scheduled for immediate discussion.
Sime Silverman, publisher of **Variety,** dies at Los Angeles.

September 26
Salary cuts of Paramount executives during 1932 revealed by Ralph A. Kohn.

September 29
Deputy Rosenblatt denies code contemplates star salary reduction provisions.
Columbia reports net profit for year of $740,240. Fox profit for first quarter following financial reorganization, $74.716.

September 30
Distributors demand "right to sell" to whom they they please, answering "right to buy" arguments.

OCTOBER

October 2
Code conferences delay new contract form.
Thity-hour-week is sought in A. F. of L. Report.

October 3
Production in the east reviving.

October 4
Cutting down of "nuisance" taxes planned at next session of Congress.
Code reported complete and Code Authority set.
NRA rejects supply code as not representative of entire industry.

October 5
Right to buy, score charges, duals out of code. No reference to major points, including block booking, stuns exhibitors. Code authority vested with unlimited powers.

October 6
Split develops in code parley, with independents opposing majors.
Reorganization of Publix units approved by referee.

October 10
Fight on Paramount receivership comes to an end.

October 11
Salary-fixing idea dropped from code, declared to be "85 per cent O.K."
Eddie Cantor denies newly organized Actors' Guild plans to affiliate with Actors' Equity.

October 12
Harold B. Franklin resigns as RKO theatre head.
Dissatisfaction over code threatens delay. MPTOA now set against signing code in present form.

October 13
Code authority reduced to 10 film men and three government representatives.

October 14
Penalties up to $10,000 are proposed to check payment of huge salaries. Administrator Johnson hits high salaries, calling them "grotesque."
Paramount Detroit houses go to George Trendle as a manager.

October 17
Dr. Alfred N. Goldsmith elected head of SMPE.

October 18
Code nears completion as third draft is written.
New company to take over control of Poli circuit.

October 19
J. R. McDonough named to posts in RKO subsidiaries left open by H. B. Franklin's resignation.
Key cities show steady gains since low in June.
New York censors banned 10 films in entirety and cut 317 in year ending June 30.

October 20
Code delayed for more conferences with dissatisfied independents.
Martin Quigley urges advertising code of ethics be given meaning in talk to AMPA.

October 23
Await formal choice of code authority. Rosenblatt pushes effort to complete code.

October 25
Consumers' Advisory Board passes code.
Fox profit for half year ending Sept. 30 goes up to $330,777.

October 28
Major L. N. Thompson placed in charge of RKO theatres. N. J. Blumberg named general manager.

NOVEMBER

November 1
Hugh S. Johnson in session with Allied on code objections.

November 2
Hugh S. Johnson turns code over to Co. W. R. Lea.
Figure $5,000,000 cut in RKO loss, Irving Trust, as receiver, reports to court, for eight months ending Aug. 31.

November 3
MPPDA signs code, but Association of M. P. Producers in Hollywood holds back because of objections on Article V.
Loew reports net profit of $4,034,289 for year ending Aug. 31, a decrease of $3,927,025.

November 4
Independents expected to accept code.

November 6
Code details to White House. Administrator Johnson clears Deputy Rosenblatt of charges against his handling of the code.

November 8
Further halt in code as Col. Lea seeks data.

November 9
Year passing with but one adverse law.
Academy's future in balance as Lester Cowan and Major Nathan Levinson resign.

November 10
Code shelved until Administrator Johnson returns from western trip.
L. J. Schlaifer rejoins United Artists after two years.
Allied ousts Lester F. Martin of Iowa. Nathan Yamins denies New England unit is signed.
John Hertz tells of Paramount finance deals at meeting of creditors of Paramount Publix before Referee Henry K. Davis.

November 13
Warners report net loss for year of $6,291,748.

November 16
Hitlerite censorship results in disappearance from American newsreels of German clips.

November 17
MPTOA code analysis sees all but three of organization's 37 original proposals included in final draft.
Emil E. Shauer, vice president of Paramount International, dies suddenly.
Independent Motion Picture Exhibitors' Association of Ohio organized.
Harley L. Clarke, former head of General Theatres Equipment, tells Senate stock investigation committee of $38,285,000 "mark up" of stock of theatre equipment companies acsuired by G. T. E. in 1929.

November 18
Administrator Johnson is "not satisfied yet" with code.
Recognition of Russia believed not to open great film field.
Creditors' claims against Fox West Coast, bankrupt, aggregate $3,000,000.

November 21
Report IATSE curbing local unions. Move said to be backed by A. F. of L. to end theatre violence.

November 22
Administrator Johnson announces code is now in form he wants.

November 23
Deputy NRA Administrator says at Milwaukee code is creating 25,000 new jobs.

November 24
William Fox, testifying before Senate committee, says he appealed to President Hoover and Louis B. Mayer to help him retain control of his company.
Columbia net for quarter ending in September $241,778.

November 25
Kuykendall predicts union peace as result of code.
Col. Robert W. Lea chosen to head new Code Authority organization committee.

November 27
S. Z. Poli and Louis Sagal definitely set to resume operation of Fox New England.

November 28
President Roosevelt signs code; names Marie Dressler, Eddie Cantor and Dr. A. Lawrence Lowell to code authority as government appointees.

November 29
Code Authority includes: H. M. Warner, Nicholas M. Schenck, Sidney R. Kent, George J. Schaefer, Merlin H. Aylesworth, R. H. Cochrane, W. Ray Johnston, Ed Kuykendall, Charles L. O'Reilly and Nathan Yamins, in addition to Presidential appointees.
F. J. Wilstach, MPPDA advertising and publicity representative, dies.

DECEMBER

December 1
Final code made public at Washington shows only insignificant changes made in third draft.

December 2
First meeting of Code Authority expected at early date to organize and name 32 local grievance, clearance and zoning boards.

December 5
Industry leaders voice objection to Executive Order at MPPDA meeting.

December 6
Industry self-control imperiled under code, asserts Martin Quigley.

December 7
Code becomes law at 12:01 A. M. Last-minute attempt of producers to win delay meets with failure.

December 8
Industry leaders discuss code at White House. Deputy Administrator Sol A. Rosenblatt denounces criticism of code before it has been given a trial.

December 9
Executive Order expected to stand pending trial following conference between industry leaders and President.

December 11
Self-regulation of industry assured. Industry leaders announce acceptance of code after White House conference. Executive Order stands with interpretations.
Paramount equity receivership cost estimated at $296,053.

December 12
Warners retain control of Warner Brothers with re-election of all directors at annual election.

December 13
Rosenblatt begins naming personnel of code boards.

December 14
Names sought to help choice of personnel of code boards.
Better tone of film advertising credited to new advertising advisory council headed by J. J. McCarthy.

December 15
Federal film cartel viewed as possibility.
Merian C. Cooper plans 40 to 52 for Radio's next year.
M-G-M reports net profit of $1,326,827 for year ended Aug. 31, as compared with $2,965,974 for preceding year.

December 16
Loew's stock sale held up by U. S. District Court as government moves to get anti-trust angles.

December 19
Rotating head sought for Code Authority as against permanent chairman.
Cost of Paramount Publix receivership assailed by attorney for creditors.
Court allows sale of Loew's stock to go on.

December 20
Rosenblatt made head of new NRA division to deal with amusement codes.
Film delivery men form national organization as National Film Carriers, Inc.

December 21
Winfield Sheehan again in command of Fox studio.

December 22
Court approves sale of 214 Publix Enterprises houses to Famous Theatres Corp.
Employment at 1929 level, Will H. Hays tells AMPA.

December 23
Dr. A. Lawrence Lowell announces resignation from Cody Authority.

December 26
Harold Lloyd closes deal for release of his future pictures by Fox.

December 27
New film advertising copy praised for cleaner tone. Code compliance up to Rosenblatt at the start. Will handle code matters until Code Authority functions.

December 28
Hollywood to have office under Code Authority. John Flinn named secretary, with office in New York.

December 30
Harry Thomas succeeds P. S. Harrison as president of Federation of Motion Picture industry.



LET'S FALL IN LOVE

A Musical Romance of Two Hearts in Love Time

with **EDMUND LOWE**

Ann Sothern — Miriam Jordan

Gregory Ratoff

Story and screen play by Herbert Fields

Music and lyrics by Harold Arlen and Ted Koehler

Directed by David Burton

A COLUMBIA PICTURE

COLUMBIA PICTURES

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Chesterfield

DANCE, GIRL, DANCE: Evalyn Knapp—Some more back stage stuff. Talk, talk, talk and no sense to it. You're headed for the rocks if you play it. Sound recording not so good. More pictures with back stage stuff and you can all close up. Oh, for the good old days of silent movies! They'll be back if the public says so. Running time, seven reels. Played Dec. 23.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y.

IN THE MONEY: Lois Wilson, Warren Hymer—Play this one and you'll be "out." Let some one else play it. You fellows must think I'm hard to please, if you like this one. Running time, seven reels. Played Dec. 19.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

Columbia

END OF THE TRAIL, THE: Tim McCoy—Poorest western to ever flicker in my house.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

HOLD THE PRESS: Tim McCoy, Shirley Grey—Once a cowboy, always a cowboy. You can't make anything else out of them. The name McCoy attracted western fans, but the title scared them away. The title attracted the other class of patronage, but McCoy was a cowboy to them. Consequently we lost out all around. McCoy was mighty poor in this. There's action. If you have to run it, put it on Saturday. Played December 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby, Rex, the Wonder Horse—One of the best outdoor pictures I ever run. Should please anyone. Played December 16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KING OF THE WILD HORSES: Rex the Wonder Horse—Columbia has turned out another honey for a western. It will please any class of people and especially those who love horse flesh—and who doesn't? There isn't a dull moment in the seven reels and Rex certainly lives up to advance notices. Running time, seven reels. Played Dec. 21.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

LADY FOR A DAY: May Robson, Warren William, Glenda Farrell—They don't make any better pictures than this one. 100% in every way. Pleased them all. Story great. Acting extra good. A wonderful star and great cast. More like this and perhaps we can stay in business after the public finds it out. Played Dec. 24-25.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

LADY FOR A DAY: Warren William, Guy Kibbee—Regular program picture that's very good. Ned Sparks and Guy Kibbe pleased me most in this one. Don't expect too much, is my advice to all patrons and exhibitors. It is true many a show is oversold by too much publicity. Don't oversell any picture to your patrons. Running time, 95 minutes. Played Dec. 27-28-29.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—Not a special, but is a good picture, one you can run on your best days, and your patrons will go out pleased, but will not rave about it. For this reason, it's not an outstanding picture. Played December 17-18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THRILL HUNTER, THE: Buck Jones—Very good stunt picture. The only thing wrong with this one is, in one scene Jones cannot handle a plane, so he crashes. In a scene later on, although it does not show him in another air scene until this, he handles a plane like an expert. Even the kids noticed it, but they all liked it, so why worry? Good for the Saturday crowd. Running time, 57 minutes. Played Dec. 15-16.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

WHAT PRICE INNOCENCE: Willard Mack, Jean Parker—A wonderful picture, and should be played in every theatre, school and church in the land. A story that will do the rising generation good. Wonderful acting by the stars.—Bert Silver, Silver Family Theater, Greenville, Mich. General patronage.

First National

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone—This is a very good picture that is full of action and fast moving. It is a comedy with the background in the Bureau of Missing Persons. This is the type of entertainment that will please the average theatre-goer, but a few will not like it. The acting is good and in the supporting cast are Glenda Farrell, Pat O'Brien and Allen Jenkins. Played one day to good business. Running time, 78 minutes. Played Dec. 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FEMALE: Another Ruth Chatterton picture. Different from the last, but not box-office. Short and mildly entertaining. In my opinion Chatterton not convincing as a big show business woman.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

GOODBYE AGAIN: Warren William—Just a fair story. No drawing power. Entertainment value was pretty good. Not so good and not so bad.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HAVANA WIDOWS: Joan Blondell, Lyle Talbott—I certainly overlooked my hand on this, which proved to be the most entertaining picture we have played in a long time. It seems that my patrons were wiser than I, for not only was our theatre crowded but they went away enthusiastic in praise of the production. Take a tip and give this extra advertising. It will more than make good all you promise. Played Dec. 19.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

Fox

ARIZONA TO BROADWAY: Joan Bennett and James Dunn—Nice little picture but did not draw. Those who saw it enjoyed it. Running time, 67 minutes. Played Dec. 20-21.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

AS HUSBANDS GO: Warner Baxter—Very nice picture with a bum title for box-office draw. Pleased those who came to see it. Why, oh why, do they have studio janitors pick the titles? Played Dec. 25.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

BERKELEY SQUARE: Leslie Howard, Heather Angel—Jesse Lasky still knows how to make pictures, but he has lost the box office touch. This picture will do about the same business that his first one, "Zoo in Budapest," did for you. Played Dec. 17-18-19.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

DOCTOR BULL: Will Rogers—This sort of picture will always assure us of a good box office dividend. Rogers seems to get more and more popular.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

LIFE IN THE RAW: George O'Brien—A western. What Saturday night fans want. Run a western in the middle of the week and what happens, fellows? Give us westerns! Francis Ford of the old "101" bison days played in this one. Running time, seven reels. Played Dec. 16.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor—Whoever put this one in "B" classification was mad. In fact, anyone who has anything to do with it is mad. This is an excellent picture to use General Johnson's elimination clause on.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—Notwithstanding all the unfavorable comment the reviewers gave this, my patrans found it good entertainment, chiefly due to the excellent performance of Spencer Tracy. Average business.—M. R. Williams, Texon Theatre, Texon, Texas. General patronage.

WARRIOR'S HUSBAND: Elissa Landi—Nothing to this one. Just a waste of film and good stars. Lost money. Running time, 68 minutes. Played Dec. 18-19.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Gaumont British

WALTZ TIME: Evelyn Laye, Fritz Schultz—Good picture, but did not get the money. Played Dec. 20-21-22.—E. W. Gould, Costello Theatre, New York, N. Y. Family patronage.

MGM

BEAUTY FOR SALE: Madge Evans—Very good picture, but it has a bad title. My patrons were afraid they were going to get bit until they saw it, then they all came out and told us that they certainly enjoyed it. The acting of Madge Evans and Una Merkel is very good. Get them in and they will like it. Running time, 87 minutes. Played Dec. 13-14.—J. E. Ross, Jr., Stand Theatre, St. George, S. C. Small town patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—Here is a picture that's hard to report on. Generally it did not go over. All players excellent in their parts. Too many talking at the same time was a bad feature. Would not run it on the best days. And only one day if possible. Not a Saturday picture. Have asked several how they liked it, since running. Have not found one that liked it. Just time wasted. This and "Night Flight" prove stars must have the story, with good direction. Played December 21-22.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—Very good. Personally I did not think so much of it, but the patrons liked it and business was good, so why kick? Played Dec. 18-19.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—A good fast one that is interesting and your patrons will like. Will draw a few extra on account of people thinking this will be the last picture Tracy will appear in.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

BROADWAY TO HOLLYWOOD: Frank Morgai, Jackie Cooper, Alice Brady—Here is one sweet picture with good acting and just enough music to make it go over. Color scene is beautiful. Also carries a plot and story which is more than most shows have this day and age. Running time, 80 minutes. Played Dec. 23-24.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—You can guarantee this one and not be afraid to stand behind it. A little draggy to start out with, but it more than makes up for it along toward the last. Running time, 89 minutes. Played Dec. 17.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—We played this one to packed houses on Christmas Day. Most of the patrons thought it silly. Had very few to say that they liked it. This picture lacks a lot of being up to MGM standard. Take our advice and play it on the weakest night if you play at all. Jack Pearl may be good on the radio but he doesn't mean a thing to pictures. Less of him, the better. Running time, seven reels. Played Dec. 25-26.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

NIGHT FLIGHT: Helen Hayes, Clark Gable, John Barrymore, Lionel Barrymore—The absurdity of casting the screen's leading artists in minor and insignificant roles made this a disappointment. Just imagine Clark Gable without a line of dialogue and Lionel Barrymore suffering from fleas or worse. This takes the prize for bad taste. Attendance below average. Played Dec. 17-18.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

PENTHOUSE: Warner Baxter and Myrna Loy—A gangster type movie. That's enough. Why can't movie producers stop making them? Exhibitors never seem to protest these type of movies. Can't see why all producers can't stand by F. D. Roosevelt to do away with screen gangster type stories and give us clean entertainment. Running time, ten reels. Played Dec. 16.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—Warner Baxter has always been good here at the box-office. However, the warm weather this fall made

any of the stars a poor draw, in a coal mining town. But MGM did a fine piece of work when they put out this picture. It should be good in any situation. Running time, ten reels. Played Dec. 10.—B. A. McConnell, Emerson, Hartford, Ark. Small town patronage.

SMILING THROUGH: Norma Shearer, Leslie Howard—Not a special! Everyone spoke well of this one that saw it. Good cast. It shows up the results of war. Soldiers disabled. What price glory! Has everything that makes a movie entertaining. Played this rather late. Good print at that. Play it and boost it. Running time, ten reels. Played Dec. 20-21-22.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Good story, good acting. Pleased and drew above the average. It is a pleasure to run a show like this one. Your patrons leave the theatre with a smile. Running time, 85 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

TURN BACK THE CLOCK: Lee Tracy—Lee Tracy good in this but certainly meant nothing in the box-office. Metro's paper on this too old fashioned and people get the idea entire picture is dated back. Picture has possibilities if you can find the key to sell it. I didn't.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

WHEN LADIES MEET: Alice Brady, Ann Harding, Myrna Loy, Robert Montgomery—A splendid picture. Great story and an all star cast. Gave great satisfaction to the people we got to see it. Did not draw but gave good satisfaction to them that seen it. Played Dec. 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Monogram

AVENGER, THE: Ralph Forbes, Adrienne Ames—This is a very good picture except for the fact that it is a little slow. It is a straight drama with quite a bit of action in it. The story deals with a "frame up" on an innocent man and his revenge when he is set free. Nothing big about this, but will make a good program picture for one day's showing. Played one day (Saturday) to a good business. Running time, 79 minutes. Played Dec. 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BLACK BEAUTY: Esther Ralston, Alex Kirland—This is a fine old story put over good. Pleased all from six to sixty years old. A clean picture and entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SPHINX, THE: Lionel Atwell, Sheila Terry—This is a good entertaining picture. Crook story but not gruesome. Some good comedy. All liked it. Played on a double bill with Will Rogers in "Down to Earth." Return engagement. Saturday show and a good one, they all said. Played Dec. 23.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Paramount

COLLEGE HUMOR: Bing Crosby—A good picture from almost any angle but not outstanding at the box-office. Played Dec. 17-19.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country.

GOLDEN HARVEST: Richard Arlen, Genevieve Tobin—This is a timely and prophetic picture and pleased our patrons. Average business.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

GOLDEN HARVEST: Richard Arlen—A picture of the wheat belt and present day era of farm strikes. Made an effort to sell to farmers and it meant extra business. Ideal small town picture.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—Went back and got a pickup which proved to be a clever show and pleased. Running time, 65 minutes. Played Dec. 16-17.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

I'M NO ANGEL: Mae West—Yes, they came in from everywhere to get another look at Mae. Some expected to see what they didn't see, others were satisfied. Good entertainment. Play it and boost it. Running time, nine reels. Played Dec. 13-14.—Edmund M. Burke, Fort Plain, Fort Plain, N. Y. General patronage.

SONG OF SONGS: Marlene Dietrich—Why this is supposed to be a great picture is beyond me. The only interesting thing in it was the statue of her royal highness, which was good. The boys didn't mind looking at that.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

SUNSET PASS: Randolph Scott—As good as they make westerns. Enough story to make it a good picture for anybody, even the one that runs it. Played Dec. 25-26.—L. E. Laughlin, Chaise Theatre, Senecaville, Ohio. General patronage.

THIS DAY AND AGE: Charles Bickford—A fine picture, but they forgot to put women in it and a picture without women don't do.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

THREE-CORNERED MOON: Claudette Colbert, Richard Arlen—Sold this as a family comedy. Difficult to sell and would rate it just as an average picture. All people do well in their parts but there is lots of dialogue, very little action, and can't say that it is any better than average.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

TO THE LAST MAN: Esther Ralston—A good western, not just a western, but a good one.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie—This is a very good comedy with plenty of good music, pretty girls and a story that should please everyone. There are two good dance numbers in this. Black Moonlight seemed to be the best and drew considerable comment. The other was the "Bucking the Wind" and that also was very good. With Bing Crosby as the star, business should be good. Played two days to big business. Running time, 75 minutes. Played Dec. 18-19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

ANN VICKERS: Irene Dunne—Another supposed big box-office draw, but the draw was from the b.o. instead of to it. Irene Dunne good as usual but story uninteresting. A few women liked it but men either walked out or fell asleep. Played Dec. 21.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

BIG BRAIN: George Stone, Fay Wray, Phillip Holmes—A very good program picture. Story interesting and acting fine. Gave satisfaction. Played Dec. 16th.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

CROSS FIRE: Tom Keene—An extra good western that will cause them to tell one another what a good picture it was as they leave the theatre.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Very good. Went big. Played Dec. 16-17-18-19.—E. W. Gould, Costello Theatre, New York, N. Y. Family patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster, Frank McHugh—A mighty good entertainment. A good burlesque on the radio advertising racket. Well acted and very funny. The stars and all the cast extra good. Pleased them all. Played Dec. 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

RAFTER ROMANCE: Ginger Rogers—Good picture and well liked by all. Good comedy, good story and good at the box office. Played Dec. 22-23.—L. E. Laughlin, Chaise Theatre, Senecaville, Ohio. General patronage.

United Artists

BOWERY, THE: Wallace Beery, Jackie Cooper, George Raft—A great picture. The stars wonderful. Direction fine. We did not do the business the picture deserved to do. This generation (out in the sticks) never heard of the Bowery, don't know where it is located. All we got liked it and said so. "Personally I never have seen a picture that I got the kick out of that I did in this one. I say it is 100% entertainment. Played Dec. 17-18.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

KID FROM SPAIN, THE: Eddie Cantor—A good musical and the only relief from Cantor's never ending blah blah is when the bull steals the picture. Picture did business and was well sold but personally was not over-enthusiastic. — E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—Did average business on Friday and Saturday. No more, no less.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Universal

INVISIBLE MAN: Claude Rains—A picture from Universal that will do a grand business anywhere. I played it too early and ran into a severe cold snap. It has novelty and mystery and gets away from the Frankenstein type. Plan on bringing it back. Step on it and don't play it as a horror picture. Different than anything I have ever played.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

KING FOR A NIGHT: Alice White, Chester Morris—Somebody should tell the producers this is the amusement business, and that horror is not amusing. It isn't amusing to watch the kind of business this picture will do either. Played Dec. 6-7.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

KING OF THE ARENA: Ken Maynard—Fair western. Wonderful riding by Maynard. Played Dec. 20-21-22.—E. W. Gould, Costello Theatre, New York, N. Y. Family patronage.

LOVE, HONOR AND OH! BABY!: Zasu Pitts, Slim Summerville—It had to come sooner or later. From now on this pair hit the Friday and Saturday booking, with each picture getting weaker and weaker. This team's admirers will have to catch them on Friday and Saturday bookings.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MOONLIGHT AND PRETZELS: Leo Carrillo. Mary Brian—I hope you enjoy Carrillo and his gags as well as I did. A musical that is a little draggy in spots and still has a world of entertainment sandwiched in. I added extra effort and did "Kid from Spain" business.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—Just fair. Only two seductions and one bastard child in this one. The women will get a good cry out of it.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Gowland—Very good, especially as an educational picture. Schools very helpful. Played Dec. 16-17-18-19.—E. W. Gould, Costello Theatre, New York, N. Y. Family patronage.

Warner

CAPTURED: Leslie Howard, Douglas Fairbanks, Jr.—A man's picture. A war picture but no trench or air action. Plot takes place in a German prison camp. Plenty of wholesale killing in spots and the only woman in the picture is in about two minutes. A Friday-Saturday booking and not extra business. Leslie Howard very good. Paul Lukas well cast.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town patronage.

GOLD DIGGERS OF 1933: Joan Blondell, Dick Powell—A fine production. Drew only fair patronage. Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HARD TO HANDLE: James Cagney—We played this a little old—but it's good and if I could just

THREE MORE WRITE IN THIS ISSUE

From localities as far removed from each other as Pierre, South Dakota, and Schoharie, N. Y., come this week's new reporters to "What the Picture Did for Me."

Read the reports from the following in this issue:

R. B. Hipple, Bijou theatre, Pierre, S. D.; L. E. Laughlin, Chaise theatre, Senecaville, Ohio; and E. M. Scribner, Firemen's Hall, Schoharie, N. Y.



sell the picture to my patrons as well as he sold himself, I'd soon be on Easy Street. Running time, eight minutes. Played Dec. 15th.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—A very good cast in this one also. A good picture for big cities but it did not do average business for me. Running time, 80 minutes. Played Dec. 22-23.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MAYOR OF HELL, THE: James Cagney—This sort of picture is perhaps very good stuff for some towns. It flopped here. No fault of the picture.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Sure, we want Joe E. Brown in more pictures. Everybody likes Joe. They know when Joe comes to town there's just going to be a good show. Clean entertainment is what your public wants and Joe E. Brown delivers the goods and always makes a hit at the box-office. Play it. Running time, eight reels. Played Dec. 24-25-26.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y.

Short Features

Columbia

BEACH PARTY: Mickey Mouse—One of the best cartoons of this year. Although it is a reissue, got more laughs than the average two-reel comedy.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

BROTHER, CAN YOU SPARE A MILLION?: Ken Murray—This two reels is just a waste of film. Comedies such as this one should not be released.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. Town and city patronage.

ROAMING THROUGH THE ROSES: Art Jarrett—A musical novelty. Good print and a good short. Something a little different, well worth being part of your bill. Play it. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

WHACK'S MUSEUM: Krazy Kat Kartoons—Plenty good. Mae West has a few words and is so hot she melts down the boy friend and sets fire to the rest of the joint. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

MGM

ASLEEP IN THE FEET: Zasu Pitts and Thelma Todd—Two working girls trying to get along. Not as funny as you would expect. Running time 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

BACKS TO NATURE: Thelma Todd, Patsy Kelly—Extra good. Plenty of action and laughs. If this team keeps up as they have started out, I'm for them strong.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BEER AND PRETZELS: Colortone Musical Revues—Part of it okay. As a whole not so good. Too many talking at the same time in places. This is the first Musical Revue. If this is a sample of what their musical revues are to be, it's too bad. Just slapstick comedy. One song, one dance.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLLYWOOD PREMIER: Colortone Musical Revue—Another colortone revue which is good. They please for me. Running time, 18 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

NATURE IN THE RAW: Charley Chase—Chase is back again in this comedy, but he should sing a little at least. Running time, 17 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

SPITE FLIGHT: Willie Whopper—Very ordinary cartoon.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TECHNO-CRACKED: Flip the Frog—A fairly good cartoon. The robot man came near ruining Flip, but he came out okay in the end. Running time, one reel.—E. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TWICE TWO: Laurel and Hardy—Laurel and Hardy can make comedies and this proves to be one. Running time, 17 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

Paramount

BLOW ME DOWN: Popeye the Sailor—Will pass. Years ago remember those "Mutt and Jeff" cartoons? Why not make some of them. Think it over, Paramount. What a team, "Mutt and Jeff"! Get busy. Running time, seven minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

HOLLYWOOD ON PARADE (No. 3): An out of the ordinary Hollywood. Shows Jack Pearl, Marie Dressler and others. Excellent reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARRIAGE HUMOR: Harry Langdon—Good comedy, lots of laughs.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MEET THE CHAMP: Walter Catlett, Eugene Pallette—Good slapstick and hokum.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

OLD MAN OF THE MOUNTAINS: Betty Boop—Good cartoon showing Cab Calloway and his boys at beginning. Excellent music and song interpretations.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

RKO

CENTURY OF PROGRESS: Pathe News Special Very interesting and pleasing. Running time, twenty minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. Town and city patronage.

SUITS TO NUTS: Harry Sweet and Harry Gribbon—These fellows are always good. Here you see them in the court room. Then the trouble starts at the hotel. Let's have more of these comedies featuring them. Play it. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

WALKING BACK HOME: Blond and Red Head Series—A very good comedy taken around gas stations. Two girls break into society—then out. Play it. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

United Artists

BIRDS IN THE SPRING: Silly Symphonies—Very good. Play it. Everyone enjoyed this one. Something different. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

MICKEY'S GOOD DEED: Mickey Mouse—Christmas cartoon. Kids like Mickey. That's why they come. One Mickey Mouse cartoon on your Saturday's program brings the kiddies out to the matinee. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

SANTA'S WORKSHOP: Silly Symphonies—These cartoons are good but an exhibitor can feed his public up on them by booking too many. Once a week is plenty. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

THREE LITTLE PIGS: Walt Disney—The wow short of all times. More talked about than the biggest features in the last few years. Ran a special matinee for kids. Had them sitting two in a seat and some had to stand. Great stuff!—Jack Greene, Geneseo Theatre, Geneseo, Ill.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Universal

GLEASON'S NEW DEAL: Jim Gleason—A good two-reel comedy. Funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

GOOFYTONE NEWS: About the only thing goofy about this is, I think I must have been goofy when I contracted for this series. If anything, they are silly, not funny. Lay them on the shelf and thank yourself. Running time, nine minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Warner Vitaphone

ALMA MARTYR, THE: Fred Waring and His Pennsylvanians—A nice band number in spots. Nothing to rave about. One of the patrons said: "I wish he had played one good number." The little lady who dances saves the show. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

EXPLORING THE PACIFIC: Musical World Journeys—This is a very interesting one-reeler, showing the customs and some scenes in the islands of the Pacific. The last scene showing a Hawaiian dance will please any type of audience. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOT FROM PETROGRAD: Dave Apollon and Band—A very good Melody Master. Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HOT FROM PETROGRAD: Melody Masters—Russian music and well done. Some liked it and some did not. An average filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOT FROM PETROGRAD: Melody Masters—Extra good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I'VE GOT TO SING A TORCH SONG: Merry Melodies—A very good cartoon. Anyone should enjoy seeing this cartoon. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Serials

Universal

PERILS OF PAULINE: Evalyn Knapp—The first three chapters were good but it is now getting a bit draggy. Have finished five chapters and will I be glad when number twelve finishes up? I'll say I won't. Running time, 18 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of December 30

CRITERION
- The Cure ..... RKO Radio
- King Neptune ..... United Artists

MAYFAIR
- Hollywood Babies ..... Columbia
- Mickey's Tent Show ..... Columbia
- Zeus ..... Astor

PARAMOUNT
- A Roman Romeo ..... Paramount
- Wild Elephinks ..... Paramount

RKO MUSIC HALL
- The Night Before Christmas . United Artists
- Strange As It Seems—No. 35 . Universal
- Grin and Bear It ..... RKO Radio
- Who Said the Weaker Sex? . Columbia

RIVOLI
- London Medley ..... Fox
- Three Little Pigs (Spanish) . United Artists

STRAND
- Jack Denny and Band ..... Vitaphone
- Not Tonight, Josephine .... Vitaphone
- Sitting on a Backyard Fence . Vitaphone



DE-CODING THE FILM CODE

by JAMES P. CUNNINGHAM

1. PREAMBLE—LABOR AND EMPLOYEES IN DISTRIBUTION AND EXHIBITION

In this second of MOTION PICTURE HERALD'S series translating the entire motion picture code from its complex legal phraseology into a clear and comprehensive working language for the industry, the subjects treated are: (1) The application of the compulsory labor provisions to distribution and exhibition in the field and at home offices, and (2) The relation of the provisions for fair competition and trade practices to distribution and exhibition executives and managers, who are employees.

Distribution and exhibition are being treated together in this series; code provisions affecting production will be discussed later.

The effective date of the code was December 7th, and any company or person, firm or corporation in distribution or exhibition which has not placed into effect all of the compulsory labor clauses which are applicable to the particular branch in which it is engaged, stands in violation of the code, and, if the violation is proven to be wilful, the violator is liable to a fine of $500 per day for each day of such violation.

While the labor provisions of the motion picture code in their application both to distribution and exhibition contain many specific requirements with which the employer must abide, the basic provisions are as follows:

(a) The compliance by all employers in distribution and exhibition with the maximum hours of labor, minimum rates of pay and other conditions of employment which are enumerated in the code for the various classes of labor and employees.

Requirements for maximum working hours are not applicable to the so-called executive classes of employees, which includes managerial, executive, advisory or persons with duties of sole responsibility, or to "white collar" groups receiving $35 per week or more. "White collar" workers or executives receiving less than $35 per week are bound under the provisions of the maximum working hours stipulated in the code.

(b) The right of any and all employees to organize and bargain collectively through representatives of their own choosing, without any interference whatsoever from any company, employer or company union.

(c) That no employee, or person seeking employment, be compelled by any employer to join any company union, or to refrain from joining, organizing or assisting any labor organization of his own choosing, as a requirement for employment in such company.

(d) That labor classes shall have a vote on the governing Code Authority when any question affecting such class is to be considered by the Code Authority. Such vote shall be by a single representative selected by such class of employees involved in the question.

(e) The creation of arbitration procedure for adjusting disputes between exhibitor employers and employees.

The term "labor" as used in and for the labor provisions of the motion picture code refers to those classes of employees who are NOT of the managerial, executive, advisory or other so-called "white collar" groups receiving $35 per week or more.

With regards the minimum wage scales and the maximum working hours provided for in the motion picture code, employers in the industry must bear in mind the purpose of the National Industrial Recovery Act, which is intended to encourage recovery by reducing and relieving unemployment, and therefore, employers shall not interpret the code's clauses for minimum wages and maximum hours to mean that they shall reduce wages allowed, nor to increase working hours to conform with maximum working hours allowed.

In distribution, no person under sixteen years of age shall be employed; minimum wages shall be $14 to $15 per week depending on the city; and maximum hours shall be forty weekly. However, branch managers of exchanges, or home office executives, or any others engaged in managerial, or executive capacity, or who are in a position of sole responsibility, or other "white collar" classes receiving $35 or more weekly, are NOT affected by maximum hour requirements. Nor are employees on emergency or maintenance work affected.

In exhibition, various wage scales are stipulated, according to the class of labor, and the maximum working week is set at forty hours, but the maximum working hours do *NOT* affect theatre managers or home office executives or any others engaged in managerial, executive or advisory capacities or other "white collar" classes receiving $35 or more weekly.

Among those whose wages and maximum working hours are specifically established in the code's compulsory exhibition labor provisions are:

ATTENDANTS IN THEATRES
BILLPOSTERS
CARPENTERS
CLEANERS
DOORMEN
ELECTRICAL WORKERS
ELECTRICIANS
ENGINEERS
FIREMEN
MATRONS
OFFICE HELP (LOW-PAID CLASSES)
OILERS
PAINTERS
PORTERS
PROJECTIONISTS
THEATRICAL STAGE EMPLOYEES
THEATRICAL WARDROBE ATTENDANTS
TICKET SELLERS
TICKET TAKERS
USHERS
WATCHMEN

Also, other skilled theatre attendants or theatre mechanics or theatre artisans, except musicians, who shall have their minimum wages and maximum working hours established as heretofore by "prevailing labor agreements, understandings or practices."

The parts of the code's labor provisions which are applicable to exhibition also contain some rather stringent rules and regulations governing the hours, wages and conditions of employment for stage players, both principals and choruses of traveling or permanent show units, and who perform at motion picture theatres in any kind of act, stage show, vaudeville, presentation show, or the like.

The motion picture code, like all others written under the NRA, is an employers' document, in which the employers and the industry are pledged to create fair competition and establish maximum hours of labor and minimum wages, and to which provisions the employers and the industry are legally bound, and all of the so-called "burdens" of the labor and trade practice provisions are placed on the shoulders of the employers, and labor as a class has no responsibilities.

However, the type of executive employee belonging to the managerial, executive, advisory classifications, have a very definite responsibility under the code. They probably are not affected themselves by the wage or hour requirements, but such executives' responsibilities in connection with fair competition clauses appear to be legally clear.

The employee manager of a motion picture theatre must abide by the fair competition and trade practice provisions in all of his relations with an exchange and with another theatre. And the exchange manager must do likewise in his relations with the theatre.

The skilled and unskilled workers in the so-called labor classes have no such responsibilities.

There can be no doubt as to the responsibilities of the exchange manager or distribution executive, or theatre manager or theatre executive, because the code itself defines a distributor as including, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the distribution of motion pictures. The code then defines an exhibitor as including, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the ownership or operation of theatres for the exhibition of motion pictures.

If the exchange manager or distribution executive, or if the theatre manager or exhibition executive, does not abide by the fair

TWO GROUPS OF EMPLOYEES IN CODE

competition and trade practice provisions, and such person is found to have wilfully violated such provisions, he would be liable to a fine of $500 per day for each day's violation. He would probably be made a co-defendant with the employing distribution or exhibition company, but he could be made a defendant individually.

The code, then, draws a fine line between two groups of employees:

(1) The so-called executive class of manager, executive, advisory or other white collar worker receiving $35 per week or more, and whose hours and wages are not regulated by the code, but who must conform with the fair competition and trade practice provisions of the code; and

(2) The skilled or unskilled labor classes, engaged principally in exhibition, whose wages and hours are stipulated in the code, and who have no responsibilities under the code.

Although the employees of the managerial-executive-advisory groups are bound to the fair competition and trade practice provisions, they do not actually sign the acceptance blank. Nor do employees of the unskilled or skilled, union or non-union labor class. In some cases, large unions in the theatre field have signed the code as associations, but the NRA does not ask any employee or any employee group to sign the code, it being, basically, an employers' document.

Pledged To "Attempt" To Arbitrate Disputes

Those distribution labor provisions, which apply primarily to employees receiving less than $35 weekly, must be adhered to by each exchange in the field, not only by branches of the major national distributors, but to all independent or state right exchanges as well, and, also, to all distributors' home offices and to all other firms, company, persons, or corporations engaged in the distribution of motion pictures.

The labor provisions for exhibition, too, are applicable not only to actual theatre operations in the field, but also to home offices of circuit and independent theatre companies and to any person, firm, company or corporation directly engaged in the ownership or operation of motion picture theatres.

Because the labor provisions of the code are virtually all requirements to be met by the employers, obviously there can be no opportunity for violation of the code by labor or employees who, as previously stated, have no responsibility or commitment under the code. However, there is one clause in which a specific requirement is made of labor, and that pledges both employers and employees in exhibition to attempt to arbitrate disputes. The word "attempt," however, makes the clause all too general to be certain in its effectiveness.

The labor provisions of the code specifically outline the procedure for the arbitration of disputes with labor in exhibition, but it does not provide for arbitration of disputes between employees and employers in distribution, and this because there are no indeterminate hours and wage scales in the distribution part of the code, as there are in the exhibition section. In distribution, hours and wages for those below the $35 a week class are definitely established, and either a distributor conforms with the schedule or he is violating the code.

When an exhibitor violates the labor provisions of the exhibition code with lower wages and more hours than are specified, or when he violates any other condition of employment specifically mentioned in the code, the labor class so offended may file a complaint either with the Code Authority, or with the NRA's local labor board, or with the NRA labor board at Washington. In any case, the complaint will probably be referred eventually to the NRA local labor board nearest the scene of the dispute, and such local labor board will try to adjust the argument by arbitration.

Until arbitration of the question is concluded, both labor and the exhibitor agree not to strike or effect a lockout.

The code specifically limits the arbitration of disputes to hours and wages. In cases of other violations by exhibitors of conditions of employment, the NRA labor board will seek to adjust the cause of the complaint.

Where the exhibitor has abided by the labor provisions of the code, and a dispute with theatre labor arises, the matter is then outside the jurisdiction of the code and would be a personal conflict between the exhibitor and the labor class.

The labor provisions of the code are not applicable to persons or companies, employees or labor engaged in the fields of non-theatrical or 16 mm. motion pictures, or in television, where such non-theatrical, 16 mm. or television companies are not operating in competition to a regular motion picture theatre.

A CONCENTRATED TRANSLATION

The translation of the motion picture code by MOTION PICTURE HERALD *from the legal phraseology into a working language, is being done in such a manner that all related subjects, regardless of their position in the official draft, will be treated together.*

To effect a practicable concentration of all related subjects, all angles in the code pertaining to such subjects (for example: administration, labor, trade practices, contracts, and the like), will be treated together.

2. DEFINITIONS OF LABOR, TERMS, DISTRIBUTION, EXHIBITION

On page 24 of the December 23rd issue of Motion Picture Herald, in the first article on the code translation, appeared definitions of all technical terms which are used in the various distribution and exhibition sections of the code. Following are the definitions of the technical terms which are specifically mentioned in the labor provisions of the code, and with which all those interested should be familiar:

1. "MOTION PICTURE INDUSTRY" shall be deemed to include, without limitation, the production, distribution, or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of the code, as in the cases of non-competitive non-theatrical and 16 mm. films, television, and the like.

2. "DISTRIBUTOR" shall be deemed to include, without limitation, all persons, partnerships, exchanges of national distributors and state rights-ers, associations and corporations and companies which shall engage, or contract to engage in the distribution of motion pictures.

3. "EXHIBITOR" shall include, without limitation, all persons, partnerships, theatres and theatre circuits, associations, companies and corporations engaged in the ownership or operation of motion picture theatres.

4. "EMPLOYEE" as used in the code shall be deemed to refer to and include every person employed by any distributor or exchange, exhibitor or theatre. However, in making the working hour provisions applicable to distribution and exhibition, the code specifically says that the maximum hours of labor which are provided shall not apply to the so-called executive class, which includes exchange managers and home office executives, theatre and circuit executives, or any other person engaged in any executive or advisory capacity, or any other capacity of distinction or sole responsibility ("white collar" workers) making $35 or more per week. A $36-a-week clerk then probably is of the so-called "executive" class for purposes of the code's labor provisions.

5. "LABOR" applies virtually to all skilled and unskilled union or non-union workers in theatres, or to distribution employees making less than $35 per week.

6. "ADMINISTRATOR" as used in the code shall be deemed to mean the National Recovery Administrator (General Hugh S. Johnson).

7. "EFFECTIVE DATE," from and after which all must abide by the labor and other provisions of the code, was December 7th.

8. "POPULATION," for the purposes stipulated in the code as the basis for determining certain wage scales and working hours for theatre employees, shall be determined by reference to the 1930 federal census.

3. EMPLOYEES, LABOR AND THE TRADE PRACTICES

Those classes of skilled or unskilled, unionized or unorganized labor—principally engaged in exhibition—to which the code's maximum hours and minimum wage scales are applicable, and which do not belong to any of the managerial-executive-advisory classes of employees, have absolutely no responsibilities under any of the clauses or provisions of fair competition and trade practices in the code.

However, the executive type of employees of the managerial-executive-advisory classes engaged, both in distribution and exhibition, and principally involving exchange managers and distribution executives, and theatre managers and circuit executives, are bound under the clauses of fair competition and trade practices in the code. And, if they are personally held to be in wilful violation of any such clauses of fair competition and trade practices, they are liable to a fine of $500 per day for each day of the violation.

The exchange manager, in his relations with a theatre owner, must abide by all of the fair competition and trade practice clauses to which his employer is bound. Likewise, a theatre manager, in his relations with the exchange, and with competitive theatres, must abide by

LABOR VIOLATIONS TO NRA BOARDS

all of the fair competition and trade practice clauses to which his employer is bound.

All of the trade practice clauses and provisions for fair competition between distributors and exhibitors, and among distributors themselves, and among competing exhibitors, will be discussed in the third article in this series translating the motion picture code from the legal phraseology into a working language of the industry.

Some of the clauses in the trade practice and fair competition sections of the code specifically mention exchange or theatre employees in connection with their conduct with one another.

Obviously, when a distributor employer or an exhibitor employer violates the provisions of trade practices or fair competition, and such employer's manager or executive employee has no control over the violation by the employer, the manager or executive employee is in no wise involved, and, therefore, he is not liable to any penalties which may be levied if the violation is found to be wilful.

To illustrate the exchange manager's responsibilities: No salesmen or exchange manager shall wilfully require an exhibitor to take more short subjects when negotiating a feature contract than are required by the provisions of the code. Too, the exchange manager may be held liable if he is personally and wilfully responsible for violating that provision which compels each distributor to abide by the regulations promulgated by the Code Authority for the prevention of fire in the exchange. These two cases are but typical of a score of other clauses which involve the distributor and his manager in the field.

In exhibition, besides conducting his relations with the exchange according to the trade practice provisions of the code, and conducting his relations with competing exhibitors according to fair competition clauses of the code, the theatre manager may be held liable, for instance, if he personally and wilfully violates any ban which may be placed on rebates locally. This, likewise, is typical of a score of other clauses which involve the theatre manager.

Exchange managers and distribution executives in the field, representing both major and independent or state right distributors, and theatre managers and circuit executives in the field, are urged to study the trade practice provisions and the provisions of fair competition which, as previously mentioned, will be translated in the next and third article of this series.

4. THE CODE AUTHORITY AND LABOR

Because the Code Authority is intended as the general administrative agency of the code to effect compliance of the industry with the code, and to interpret the motion picture code law, relations between distributors and exhibitors with their employees may come under the scrutiny of the Code Authority.

Its judicial duties are like those of a supreme court of appeals for all code matters, and, therefore, labor or exhibitors may appeal to the Code Authority from any decision made by a labor arbitration board in any dispute between the labor classes and exhibitors.

The Code Authority shall turn over to the NRA Labor Board, or to the NRA Compliance Board, any violations by employers of the labor provisions, and the NRA boards may effect adjustment on their own, or call for arbitration, or prosecute the violators when such violators refuse to cease and desist violating the labor provisions.

The Code Authority, not having any "police" powers, must place labor violations in the hands of the NRA boards for adjustment or prosecution.

However, the Code Authority may decide on important questions concerning the relations between labor and employers, and, for this purpose, the code decrees that, as and when any question directly or indirectly affecting any class of employees is to be considered by the Code Authority, one representative of such employee class, selected by the Administrator from nominations made by such class in such manner as may be prescribed by the Administrator, shall sit with and become for such purposes a member of the Code Authority with a right to vote. The membership on the Code Authority of such representative of such class of employees shall terminate automatically upon the settlement of the question by the Code Authority.

The Code Authority may suggest changes in any part of the code, including labor provisions, and, after a hearing, the Administrator may recommend that these changes be made, and, if approved by the President, such changes may be so ordered.

Basically, labor and all other employees involved in the code may come in contact with the Code Authority in view of the broad, general basic purposes of the Code Authority, which are to administer the code and its provisions, effect compliance of all branches, investigate violations and alleged violations of any nature, and, after notice and hearing, prescribe additional rules governing the conduct of distributors and exhibitors with their employees.

The full significance of the Code Authority, its relation to the code and to the industry, and its purposes, personnel, procedure, jurisdiction, duties and other information pertaining to it, were discussed in MOTION PICTURE HERALD, on December 23, pages 24 to 26.

5. LABOR AND EMPLOYEES, GENERAL PROVISIONS

While the many and various requirements for labor are outlined in the code in great detail, the basic relations between employers and employees are told in three short paragraphs in section one, "Article III—General Provisions," as follows:

(1) Employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President in the code.

(2) All employees shall have the right to organize and bargain collectively through representatives of their own choosing, and they shall be free

Contents of Second Article

DISTRIBUTION AND EXHIBITION—LABOR AND EMPLOYEES

(1) PREAMBLE—Being a Translation of the General Application of the Labor and Employee Provisions to Distribution and Exhibition.
(2) DEFINITIONS of the Technical Terms Used in the Labor and Employee Provisions of the Distribution and Exhibition Sections of the Code.
(3) RELATION OF LABOR AND EMPLOYEES IN DISTRIBUTION AND EXHIBITION TO THE PROVISIONS OF FAIR COMPETITION.
(4) THE CODE AUTHORITY and Its Relation to Labor and Employees in Distribution and Exhibition.
(5) GENERAL PROVISIONS Pertaining to Labor and Employees in Distribution and Exhibition.
(6) WAGE SCALES AND WORKING HOURS FOR DISTRIBUTION AND EXHIBITION.

A—DISTRIBUTION
(1) General. (2) Hours of Employment. (3) Minimum Wage Scales. (4) Administration.

B—EXHIBITION
Theatre Employees Other Than Actors
(1) General. (2) Hours of Employment. (3) Minimum Wage Scales. (4) Administration.

C—ARBITRATION FOR EXHIBITION LABOR
(1) Purposes. (2) Personnel of Boards. (3) General.

D—LABOR PROVISIONS FOR THEATRE ACTORS
Actor Employees in Vaudeville and Presentation Motion Picture Theatres
(1) General. (2) Hours of Employment. (3) Minimum Wage Scales. (4) Auditions. (5) Rehearsals. (6) Transportation of Chorus. (7) Wardrobe. (8) Administration.

Trade practices, contractual relations, clearance and zoning and general and miscellaneous provisions of the code which are applicable to distribution and exhibition will appear in the third translation article in a subsequent issue.

The application of the code to production will be discussed in later issues.

DISTRIBUTORS AND MINIMUM WAGE

from any interference whatsoever, or any restraint, or coercion of employers of labor, or employers' agents, in the designation of such representatives, and shall be free from any interference, restraint or coercion of employers, or employers' agents in other concerted activities for the purpose of collective bargaining, or for purposes of other mutual aid or protection.

(3) No employee, and no one seeking employment, shall be required as a condition of employment, to join any company union or to refrain from joining, organizing, or assisting any labor organization of their own choosing.

The labor provisions of the code do not apply to persons or firms engaged in non-theatrical or 16mm. motion pictures or to those engaged in television, where these businesses are not in direct competition with motion picture theatres; and, where they are in direct competition with regular motion picture theatres, then, the labor provisions are applicable to such non-theatrical, 16mm. or television companies.

6-A. LABOR PROVISIONS FOR DISTRIBUTION

(1) GENERAL

The maximum hours of employment and minimum wages stipulated in the distribution part of the code does not apply to the so-called executive employees at exchanges or distribution companies who are engaged in a managerial or executive capacity, or in any other capacity of sole responsibility, or in any capacity of distinction who receive $35 per week, or more. A clerk in a home office or in an exchange making $35 per week, or more, is considered to be in this "executive" class for purposes of the code.

Nor do the maximum hours of employment and minimum wages stipulated in the distribution part of the code apply to any outside salesmen, nor to employees on emergency, maintenance, repair, or service work. Nor do they apply to professional persons employed in their profession, such as traveling auditors who inspect the books of exchanges regularly on home office assignment.

All other workers are subject to the maximum hours of employment and minimum wage scales prescribed in the code, as outlined in sections two and three below.

No person under 16 years of age shall be employed in any exchange or distribution company, except where the state law provides a higher minimum age, which higher minimum age shall prevail.

(2) HOURS OF EMPLOYMENT

No employee in any exchange or engaged in any distribution company shall work more than forty (40) hours in any one week, except those classes of employees mentioned in the paragraphs above.

(3) MINIMUM WAGE SCALE

No employee shall be paid:

(a) Less than fifteen dollars ($15) per week in any exchange or distribution company located in any city over 500,000 population or in the immediate trade area of such city. Distribution companies or exchanges located in the following cities must abide by this provision of a $15 minimum wage:

Baltimore	Milwaukee
Boston	New York
Buffalo	Philadelphia
Chicago	Pittsburgh
Cleveland	St. Louis
Detroit	San Francisco
Los Angeles	Washington

(b) Less than fourteen dollars and fifty cents ($14.50) per week in any exchange or distribution company located in any city between 250,000 and 500,000 population or in the immediate trade area of such city. Distribution companies and exchanges located in the following cities must abide by this provision of a $14.50 minimum wage:

Atlanta	Kansas City (Mo.)
Birmingham	Louisville
Cincinnati	Memphis
Columbus	Minneapolis
Dallas	New Orleans
Denver	Portland (Ore.)
Indianapolis	Seattle

(c) Less than fourteen dollars ($14) per week in any exchange or distribution company located in any city or place up to 250,000 population or in the immediate trade area of such city. Distribution companies and exchanges located in the following cities must abide by this provision of a $14 minimum wage:

Albany	New Haven
Butte	Oklahoma City
Charleston	Omaha
Charlotte	Portland (Me.)
Des Moines	Salt Lake
Jacksonville	San Antonio
Little Rock	Sioux Falls
Tampa	

The cities selected for the classifications above are based on actual records of cities and places where distribution companies and exchanges are known to be located, as compiled by Motion Picture Almanac.

As specifically provided for in the code, populations were based on the federal census of 1930. Information on other cities and places may be had in the official 1930 federal census.

Some of the cities and places in the listings above only have film "shipping centers," but the employees of these sub-branches, are to be given the same minimum wages, too.

Although not specifically mentioned in the code, the Administration is vigorously opposed to the lowering of wages to conform to the minimum allowed under the code.

(4) ADMINISTRATION

The code does not provide for the arbitration of disputes between employees and employers in distribution, and this because there are no indeterminate hours and wage scales in the distribution part of the labor provisions. In distribution, hours and wages for those engaged in capacities below the $35 a week class, are definitely established, and either a distributor or exchange conforms with the schedule of hours and wages, or he is in violation of the code.

However, the code does give all classes of employees in all branches of the industry the right to bring a question for settlement before the Code Authority, and such class of employees, including any class in distribution, may have a representative on the Code Authority, such representative to have a right to vote on the question. Upon determining the question, the representative of the employees' class shall withdraw from membership on the Code Authority, his membership lasting only during settlement of the question.

Violations by distributors or exchanges of the wage and working hour stipulations may be investigated by the Code Authority and referred to the NRA compliance board or the NRA labor board.

Distribution employees of the executive or managerial classes will come in contact with the Code Authority, the Local Grievance Board, Local Clearance and Zoning Board and Local Contract Arbitration Board when any disputes arise either among distributors or among exchanges, and/or with theatres and exhibitors, such disputes pertaining to the provisions in the code for fair competition and trade practices.

Distribution executives and exchange managers should familiarize themselves with the workings of the Code Authority and the local Grievance, Clearance and Zoning and Contract Arbitration Boards. Beginning on page 24 of the December 23rd issue of Motion Picture Herald, in the first article of this series of code translation, appeared an analysis of each of these boards, including their purposes, personnel, procedure, jurisdiction and duties.

6-B. LABOR PROVISIONS FOR EXHIBITION

THEATRE EMPLOYEES OTHER THAN ACTORS

(1) GENERAL

The maximum hours of employment stipulated for the various classes of theatre labor do not apply to the so-called executive employees at theatres, or theatre offices, who are engaged in a managerial or advisory capacity, or to any other of the "white collar" classes receiving $35 per week or more, or to employees engaged in the performance of emergency duties. The code's provisions for a 40-hour week do apply to executives or "white collar" employees who receive less than $35 per week.

All other employees are subject to the specific schedules of hours and wages which are stipulated in the code, and which are outlined in subsequent paragraphs below. "Labor" classes whose wages and hours are specifically regulated by the code include:

Attendants in Theatres	Oilers
Billposters	Painters
Carpenters	Porters
Cleaners	Projectionists
Doormen	Theatrical Stage Employees
Electrical Workers	Theatrical Wardrobe Attendants
Electricians	Ticket Sellers
Engineers	Ticket Takers
Firemen	Ushers
Matrons	Watchmen
Office Help (Certain low paid classes)	

Also other skilled theatre mechanics or thea-

LABOR PROVISIONS FOR EXHIBITION

tre artisans, except musicians, who are not provided for in the code in this respect.

By reason of the professional character of their employment, the minimum wage and maximum hours of employment for musicians shall be established as heretofore by prevailing labor agreements, understandings or practices.

No person under 16 years of age shall be employed in any theatre (except as an actor), provided, however, that where a state law provides a higher minimum age, no person below the higher minimum age specified by that state law shall be employed in that state.

The code specifically requires all employees and employers in exhibition to attempt to arbitrate all disputes. But, the word "attempt" makes the clause somewhat uncertain, except in the arbitration of disputes between the skilled labor classes, such as projectionists, stage hands, electricians, and the like, and the arbitration of schedules of hours and wages with these skilled classes is specifically provided for in the code, and is detailed in subsequent paragraphs below.

(2) HOURS OF EMPLOYMENT

No employee in any theatre or theatre company shall work more than forty (40) hours in any one week, except those classes of employees mentioned in the executive or managerial groups making $35 per week, or more.

(3) MINIMUM WAGE SCALE

Although not specifically mentioned in the code, the Administration is vigorously opposed to the lowering of wages to conform to the minimum allowed under the code.

In cities and places having a population of less than 15,000, all employees regularly employed in theatres as attendants, cleaners, doormen, matrons, office help, porters, ticket sellers, ticket takers, ushers and watchmen, shall receive as their minimum weekly wage not less than a twenty per cent (20%) increase over the wage which was being paid to them as of August 1, 1933, provided, however, that this 20 per cent increase over August 1 wages does not require for these employees a wage in excess of twenty-five (25) cents an hour.

This clause means, then, that all attendants, cleaners, doormen, matrons, office help, porters, ticket sellers ticket takers, ushers and watchmen employed in theatres in places and cities of less than 15,000 shall not be paid less than $10 per week for the specified week except where a 20% increase over the weekly wage as paid on August 1, 1933, amounts to less than $10 per week.

In cities and places having a population of more than 15,000 and less than 500,000, all employees regularly employed in theatres as attendants, cleaners, doormen, matrons, office help, porters, ticket sellers, ticket takers and watchmen (ushers are excluded in this group) shall receive not less than 30 cents per hour, which equals a minimum weekly wage of $12 for the maximum of forty hours per week they are permitted to work.

In cities and places having a population of more than 500,000, all employees regularly employed as attendants, cleaners, doormen, matrons, office help, porters, ticket sellers, ticket takers and watchmen (ushers are also excluded in this group) shall receive not less than 35 cents per hour, which equals a minimum weekly wage of $14 for the maximum of forty hours per week they are permitted to work.

With respect to employees regularly employed as ushers, in cities and places having a population of more than 15,000, such ushers shall receive not less than 25 cents an hour, which equals a minimum weekly wage of $10 for the specified 40-hour week.

All billposters, carpenters, electrical workers, electricians, engineers, firemen, oilers, painters, projectionists, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans who are directly and regularly employed in any theatre, shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933 as the minimum wage and maximum working hours of organizations of any similar employees affiliated with unions of the American Federation of Labor. Such scales of wages and hours of the American Federation of Labor unions upon which the code's requirements are to be based are for the same kind of employees even though such employees are not members of such A.F.L. union, or members of a union not affiliated with the American Federation of Labor. And, the scales and wages upon which the code's requirements are to be based must be in accordance with the American Federation's union scales and hours which exist for a particular class of theatre or theatres in a particular location in a particular community.

Even though the code says that the maximum working hours of the American Federation's unions must be used as the compulsory number of maximum hours under the code, it does not mean that the maximum hours may exceed forty per week. The forty-hour maximum holds for all labor in exhibition, regardless. If the "prevailing scale of hours" is, however determined to be less than forty, then in such cases the maximum would be less than forty hours. In other words, where the "prevailing scale of hours" is thirty-six hours per week, then the maximum would be thirty-six hours per week.

With respect to the various classes of theatre labor mentioned in this section, the code specifically states that the wage scales shall apply to those who are "regularly" employed by theatres. It would appear, then, that the specified wage scales are not applicable to casual workers serving as temporary substitutes for a few days, and to those working only occasionally, or not regularly.

In the event that no prevailing scale of wages and maximum number of hours existed on August 23, 1933, in a community or location with respect to any of the skilled labor classes, such as carpenters, electrical workers, projectionists, and the like, then such dispute shall be determined by arbitration. Or, if any dispute should arise as to what was the minimum scale of wages or maximum hours on August 23, 1933 with respect to any of the skilled theatre workers, then such dispute shall also be determined by arbitration. The procedure for arbitrating these disputes between skilled theatre workers and exhibitors is provided for in the code, and is discussed in subsequent paragraphs below.

Meanwhile, pending the determination of such dispute, the scale of wages being paid by the theatre or theatres, and the maximum number of hours then in force—if not more than 40 hours, which is the maximum—shall not be changed so as to decrease wages or increase hours.

And, pending the determination of any such disputes, the skilled theatre employees are pledged by the code not to strike, and the exhibitors are pledged not to lock out such employees.

Nor, in any event shall the *duties* of skilled employees, such as carpenters, electricians, projectionists, and the like, directly and regularly employed by the exhibitors as of August 23, 1933, be increased so as to decrease the number of such employees employed in any theatre or theatres in any community, except by mutual consent.

All employees not specifically mentioned in the code shall be paid not less than forty cents per hour, or $16 weekly as a minimum wage. This applies to any and all employees in theatres receiving less than $35 per week, and who are NOT mentioned in the following classifications:

ATTENDANTS IN THEATRES	PORTERS
BILLPOSTERS	PROJECTIONISTS
CARPENTERS	OILERS
CLEANERS	PAINTERS
DOORMEN	THEATRICAL STAGE EMPLOYEES
ELECTRICAL WORKERS	THEATRICAL WARDROBE ATTENDANTS
ELECTRICIANS	TICKET SELLERS
ENGINEERS	TICKET TAKERS
FIREMEN	USHERS
MATRONS	WATCHMEN
OFFICE HELP (Certain low-paid classes)	

(4) ADMINISTRATION

When an exhibitor violates any of the labor provisions of the code, by paying less wages, or effecting a longer working week than forty hours, or when he violates any other condition of employment specifically mentioned in the code, the labor class so offended may file a complaint either with the Code Authority, or with the NRA's local labor board, or with the NRA labor board at Washington. In any case, the complaint will probably be referred eventually to the NRA local labor board nearest the locality of the dispute, and such local labor board will try to adjust the argument by arbitration.

The code specifically provides that settling of

CODE AUTHORITY AND THE NRA

The motion picture industry's Code Authority is the administrative and interpretative governing board of the code in the industry, and, in addition, is charged with effecting compliance of all those in the industry with the code's provisions.

It has no police powers, but shall report wilful code violations to the NRA Compliance Boards, and these Compliance Boards will then attempt to end the violations, and, in case they are unsuccessful in this connection, the Compliance Boards have the power to bring the matter to the courts for settlement.

PROVISIONS FOR LABOR ARBITRATION

disputes between the skilled labor classes and exhibitors, over wages and hours, shall be attempted immediately by direct arbitration between both parties. And, it also provides for arbitration when both parties fail to arrive at what was the prevailing scale of wages and hours as of August 23, 1933, or for arbitration when no such prevailing scale exists. Details of the construction of these local labor boards follows:

6-C ARBITRATION FOR EXHIBITION LABOR

A. PURPOSES

1. To establish a prevailing scale of wages and maximum number of hours, where no scales or number of hours are specified, for skilled labor directly and regularly employed by exhibitors, including: projectionists, billposters, carpenters, electrical workers, engineers, firemen, oilers, painters, theatrical stage employees, theatrical wardrobe attendants and the like.

2. To settle disputes between exhibitors and any one or all of the classes of skilled labor mentioned in the foregoing paragraph, regarding a minimum scale of wages and maximum number of hours of labor.

B. PERSONNEL OF BOARDS

In questions arising with an organization of any so-called skilled mechanics or artisans as mentioned above and which is affiliated with the American Federation of Labor, then the personnel of such local Labor Arbitration Board is to consist of a representative appointed by the national president of such affiliated union, together with a representative appointed by the exhibitors, and in case of a deadlock, both are mutually to appoint a third person, or if they cannot mutually agree on a third person, then the Administrator shall designate such third person.

In questions arising with unorganized skilled employees, or with an organization of such skilled employees which is not affiliated with the American Federation of Labor, then the board shall consist of a representative of such unorganized employees, or, as the case may be, a representative appointed by the president of such unaffiliated union organization or both, together with a representative appointed by the national president of a similar organization affiliated with the American Federation of Labor, provided, however, that members of such AFL affiliated union are regularly employed in said community by other exhibitors. Also, the exhibitor, or exhibitors shall appoint a representative, and if the various parties cannot agree they shall mutually designate an impartial person to determine the issue, or, if they cannot agree to the designation of an impartial person, such person shall be appointed by the Administrator.

C. GENERAL

With respect to all other disputes arising between employees and employers in exhibition, the parties pledge themselves in the code to attempt to arbitrate all such disputes, for which purpose a general arbitration system is provided elsewhere in the code. Such general arbitration procedure was explained in the first translation article in MOTION PICTURE HERALD on December 23, page 38.

Labor Arbitration Boards will have no headquarters, being appointed locally by employees and exhibitors as the necessity arises, and only to arbitrate such dispute for which they were appointed.

Meanwhile, pending the determination of any such dispute, the rate of wages then paid by the exhibitor and the maximum number of hours in force at that time shall not be changed so as to decrease wages or increase hours.

Pending the determination of the dispute by the arbitrators, the employees shall agree not to strike and the employers shall agree not to lockout such employees.

The Administrator, after notice and hearing, may revise or modify any determination of any dispute over wages and hours between skilled theatre labor and exhibitors.

6-D LABOR PROVISIONS FOR THEATRE ACTORS

ACTOR EMPLOYEES IN VAUDEVILLE AND PRESENTATION THEATRES

(1) GENERAL

Presentation and vaudeville and stage shows at any vaudeville or motion picture theatre shall include both permanent and traveling companies of artists, but are not intended to include: amateur shows, "rep" shows, "tab" shows, "tent" shows, "wagon" shows, "truck" shows, "medicine" shows, "showboats," or burlesque.

A "traveling" company, as used in the code, means a company or unit or group of artists which move from theatre to theatre in one town, or theatre to theatre from one town to another, irrespective of locality.

Persons under sixteen years of age may be employed as actors or principals or chorus persons on the stage of a motion picture theatre, provided, however, a state law does not specify a higher minimum age, and where a state law does require a higher minimum age, such minimum shall be employed in that state, and provided further, however, where a role is to be filled or appearance made by a child, an exhibitor or independent talent contractor complies with the provisions of state laws appertaining to such appearances of children under 16 years of age.

An independent contractor as specified in the code means a vaudeville or presentation booker or artist's manager who is not employed by the theatre.

If in any city or place where by custom Sunday performances by living actors are not given, no performer or chorus person engaged to work in such city or place shall be required to perform or give performances on Sunday.

It shall be an unfair trade practice for any exhibitor or independent contractor to engage any chorus person under any agreement which would reduce the net salary below the minimum wage provided for in the code, through the payment of any fee or commission to any agency (whether such fee is paid by the exhibitor or independent contractor or by the chorus), or by any other form of deduction.

Wherever any unit, traveling company or artist is required to give more than the regular number of performances established in the theatre in which they appear, said unit, traveling company or artist, and all artists and chorus persons shall be paid for said extra performances pro rata.

(2) HOURS OF EMPLOYMENT

A—PRINCIPALS

Owing to the peculiar nature of the stage presentation and vaudeville business and the unique conditions prevailing therein, the necessary policy and variations in the operation of such theatres, the changing nature of the entertainment, and the fact that such entertainment is of a character requiring the services of artists of unique and distinctive ability who cannot be replaced, it is recognized in the code that it is impossible to fix the maximum hours per week of artists appearing in such theatres.

B—CHORUS

No singing or dancing chorus person shall be required to work more than forty (40) hours in any week, and there shall be one day out of every seven during which the chorus shall be released from work with pay. Working time shall include the entire time of a performance or presentation in which the chorus appears in one or more numbers as an integral part of the presentation, and all rehearsal time excluding dressing and undressing time.

No chorus person shall be required to report at a theatre before 9 o'clock in the morning.

On the day a chorus person is released with pay, such chorus person shall not be required to rehearse or report to the theatre or perform any service. This provision for a free day shall not apply to traveling companies.

Wherever on August 23, 1933, any theatre employed chorus persons for a number of hours

HIGHLIGHTS OF FIRST ARTICLE

Some of the highlights of the first article on the translation of the motion picture code from the complex legal phraseology into a working language of the industry, and which appeared in MOTION PICTURE HERALD *on December 23, follow:*

Violation of any code clause is a violation of the law and is liable to a fine of $500 for each day of violation, each day's offense being a separate violation.

"Policing" and prosecution powers are in the hands of the NRA.

The fact that a person or firm signed the President's blanket re-employment code of last year does not remove the necessity for signing the new film code, which supersedes the Presidential reemployment code.

Acceptance blanks were to be signed on or before January 11 to entitle a person or firm to protection against unfair competition under the code's provisions.

The code is binding on all in the industry, whether they sign or not.

The signature of one distributor or one circuit is sufficient for all branch exchanges of such distributor, or all theatres of such circuit.

The code basically is intended to promote fair competition in the industry and to eliminate unfair competition, and to provide minimum wages and maximum working hours.

ACTORS' PAY, AUDITIONS, REHEARSALS

per week of labor less than the maximum hours stipulated in the code, and listed above, said lesser number of hours shall be deemed to be, the maximum hours of labor with respect to such theatres in this section of the code.

(3) MINIMUM WAGE SCALES

A—PRINCIPALS

(1) For performers with more than two years' theatrical experience, there shall be a minimum wage of forty dollars ($40.00) weekly net.

(2) For performers with less than two years' theatrical experience, there shall be a minimum wage of twenty-five dollars ($25.00) weekly net.

(3) The minimum wage of performers employed on a per day basis shall be seven dollars and fifty cents ($7.50) per day net.

B—CHORUS

(1) There shall be a minimum wage of thirty dollars ($30.00) per week in any de luxe theatre.

(2) There shall be a minimum wage of twenty-five dollars ($25.00) per week in other than de luxe theatres.

(3) There shall be a minimum wage of thirty-five dollars ($35.00) per week in traveling companies.

Wherever on August 23, 1933, any theatre paid a rate to chorus persons in excess of the minimum wages, stipulated in the code, and listed above, said higher wage shall be deemed to be the minimum scale of wages with respect to such theatres in this section of the code.

After the first two weeks of consecutive employment, if a lay-off is necessary, the exhibitor or independent contractor shall pay each chorus person not less than three dollars ($3.00) per day for each day of lay-off. In connection with a traveling unit, after the first two weeks of consecutive employment, if a lay-off is caused on account of traveling, the exhibitor or independent contractor shall be allowed two days' traveling without pay for each four weeks of employment, west of the Rockies, and one day's traveling without pay for each four weeks of employment east of the Rockies.

(4) AUDITIONS

A—PRINCIPALS

It shall be an unfair trade practice for any exhibitor or independent contractor under the guise of public audition to break in, try out, or to require a performer to render service for less than the minimum salary established by the code. This shall not prohibit, however, the appearance or participation of any performer in benefit performances which have been approved by the performer or by any bona fide organization of the performer's own choosing.

B—CHORUS

It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public audition, break-in, or try-out, to require the chorus to render services for less than the minimum salary established by the code. This shall not prohibit, however, the appearance of the chorus or participation in benefit performances which have been approved by the chorus or any bona fide organization of the chorus' own choosing.

GOVERNMENT WILL SUPPLY CODE COPIES

Printed copies of the motion picture code may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., and from the following district offices of the Bureau of Foreign and Domestic Commerce:

ATLANTA: 504 Post Office Building.
BIRMINGHAM: 257 Federal Building.
BOSTON: 1801 Custom House.
BUFFALO: Chamber of Commerce Building.
CHARLESTON: Chamber of Commerce Building.
CHICAGO: Suite 1706, 201 North Wells Street.
CLEVELAND: Chamber of Commerce Building.
DALLAS: Chamber of Commerce Building.
DETROIT: 2213 First National Bank Building.
HOUSTON: Chamber of Commerce Building.
INDIANAPOLIS: Chamber of Commerce Building.
JACKSONVILLE: Chamber of Commerce Building.
KANSAS CITY: 1028 Baltimore Ave.
LOS ANGELES: 1163 South Broadway.
LOUISVILLE: 408 Federal Building.
MEMPHIS: 229 Federal Building.
MINNEAPOLIS: 213 Federal Building.
NEW ORLEANS: 225-A Custom House.
NEW YORK: 734 Custom House.
NORFOLK: 406 East Plume Street.
PHILADELPHIA: 933 Commercial Trust Building.
PITTSBURGH: Chamber of Commerce Building.
PORTLAND, ORE.: 215 New Post Office Building.
ST. LOUIS: 506 Olive Street.
SAN FRANCISCO: 310 Custom House.
SEATTLE: 809 Federal Building.

(5) REHEARSALS

A—PRINCIPALS

Rehearsal period for principals shall be limited to four weeks, and they shall be guaranteed two consecutive weeks' compensation for employment for said four weeks of rehearsals, which shall immediately follow the rehearsal period. In the event that any rehearsal over four weeks is required, there shall be compensation for an additional consecutive week's playing time guaranteed for each week's rehearsal. This shall not apply, however, to principals owning their own acts.

B—CHORUS

No exhibitor or independent contractor shall require for an engagement of only one week any chorus person to rehearse in excess of five (5) days, nor for an engagement of two or more weeks to rehearse in excess of two (2) weeks. Any such engagement shall follow immediately such respective rehearsal periods. The chorus shall not be required to rehearse for more than forty (40) hours a week and rehearsal shall be considered to be continuous from the time the chorus is called on the first day of rehearsal until the opening day. For each additional week of rehearsal there shall be compensation for an additional week's consecutive employment.

Wherever a theatre augments the chorus by employing additional chorus persons, such additional chorus persons shall not rehearse more than five (5) days.

(6) TRANSPORTATION OF CHORUS

Transportation of the chorus when required to travel, including transportation from point of organization and back, including sleepers, shall be paid by the employer whether exhibitor or independent contractor.

If individual notice of contract termination is given, the chorus shall only be paid in cash the amount of the cost of transportation and sleeper of the chorus and baggage back to the point of origin whether the chorus returns immediately or not.

(7) WARDROBE

A—PRINCIPALS

The exhibitor or independent contractor shall furnish to every artist in a presentation unit or traveling company (not including what is commonly known as a vaudeville act) and receiving less than fifty dollars ($50.00) per week, without charge, all hats, costumes, wigs, shoes, tights, and stockings, and other necessary stage wardrobe, excepting street clothes.

B—CHORUS

The exhibitor or independent contractor shall furnish the chorus, without charge, with all hats, costumes, wigs, shoes, tights, and stockings and other necessary stage wardrobe.

(8) ADMINISTRATION

Arbitration of all disputes between principal players and chorus players with exhibitors or with independent contractors of talent shall be in accordance with the general arbitration provisions of the code, and which were outlined in the first translation article in MOTION PICTURE HERALD, on December 23rd, page 38.

The Code Authority may receive complaints either from exhibitors or players with respect to violations or alleged violations by an independent contractor of any of the foregoing sections pertaining to talent in theatres, and, after notice and hearing, and with the approval of the Administrator, may prescribe rules and regulations governing the future relations between exhibitors and independent contractors found guilty of any such violations, or between players and contractors.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Not long ago we received a letter from a guy who expressed his regrets to learn of our sickness, and a hope for our speedy recovery. He closed his letter with this: "Why is it that you are allowed so much valuable space in the HERALD with that colyum of yours when it is a waste of raw material which nobody reads?"

Did we not know that he is a good friend of ours, and quite a kidder, we might have taken him seriously, since he was grazing around pretty close to the facts. But listen brother, did you know that—

Full many a flower doth bloom unseen
To shed its fragrance on the desert air,
Yet in that vast expanse 'twould seem
That millions more could bloom out there.

We would not say in idle jest
That those flowers were wasted, not at all,
For this we know, that He knows best
Who notes the sparrows when they fall.

There now, you have positive proof of the Darwin theory, how do you like that?

▽

The Best Gift

Somewhere around seventy years ago we started hanging up our stockings at Christmas time, and they have been reasonably well filled ever since, but the best gift that Santa ever brought us is the friendship of thousands of exhibitors and friends from here, there and everywhere. And if that friendship has been merited, then our joy is complete.

▽

A few evenings ago we saw "What Price Innocence," a picture that teaches a lesson that every girl should heed. It lays the blame for the delinquency of the daughter upon the shoulders of the mother who failed to warn her against the too common error, and who wanted her daughter to "have a good time." She had it, but at what a price. This picture should be shown upon every screen in the land for the lesson it teaches, if for nothing else.

▽

That old story is going around again about the little boy who asked his father if cofferdam was swearing, and his father said, "Why, certainly not, son, but why do you ask?" And the little boy said, "Well, I heard ma tell the hired girl last night that she hoped she'd cofferdam head off."

▽

The Government has gone into the corn business. They are paying the farmers 45 cents for their corn sealed up in the cribs, and if they don't raise the price of pork and beef the stock feeders will be broke before they can catch their breath, for 45 cent corn and 3 cent pork don't match up so good. Anyhow, the Government will have alotta corn.

▽

There is only one way to do away with the bootlegger. Keep the revenue off of legalized liquor and the retail price down so low that he can't operate. This can be done, but it won't be. Politics will see to that. Politics is the bane of this country.

▽

—or Owen Moore?

There, it has finally happened, just what we wanted to happen. They have published a picture of Terry Ramsaye, editor of MOTION PICTURE HERALD, in the issue of Dec. 16th. When we first saw it we thought it was a picture of Owen Moore. We hope it isn't out of order to say that he is a very handsome, intelligent looking gentleman, but his bushy hair stands straight up like all seven of 'em do on our gourd.

He writes the HERALD from Nashville, Tennessee and says that he was made a Colonel by the head waiter in the hotel when he handed him a tip of two bits, but that he might have been made a General had he have given him fifty cents. The next thing we know the whole HERALD staff will be "Colonels" and there won't be any buck privates to do the fighting, and then where will we be?

▽

We heard a story on the radio today of a school teacher who told her pupils that they must write a verse to rhyme with some girl's name, and Johnnie chose the name of "Nellie," so he wrote:

"I once knew a girl named Nellie
Who fell in the water up to her feet."

And the teacher stopped him and said, "Why, Johnnie, that doesn't rhyme with Nellie." And Johnnie said, "Well teacher, I know it don't, but the water wasn't deep enough."

▽

On Tone of Titles

We are glad to note that the producers are insisting upon a higher moral tone and a more artistic style of advertising for their pictures, as reported in this magazine by Mr. James P. Cunningham. The matter of clean and dignified advertising has been advocated by this journal ever since its birth, and the next important step, after cleaning the advertising and pictures themselves, is the titles.

"The Royal Bed," "Merrily We Go to Hell," "Illicit" and "Her Wedding Night" are hardly titles that will appeal to the better element of any community, and in a great many cases are not representative of the picture itself. The titles are selected for their supposed "punch," but the "punch" should be put in the picture and not in the title. That is, if we know anything about it. Some will say we don't. It's open for argument, and you've got the floor.

▽

Glen Miller of the Rialto theatre at Brighton, Colorado, writes and says, "Merry Christmas to you, old dear. If you really need pants let me know and I will send you some." Thanks, old timer, but we have five or six pair and we can cut one pair up into patches and patch the others and that ought to take us through until grass comes.

▽

We have received letters from exhibitors in England and Australia and now comes one from Belfast, Ireland. Miss Elizabeth A. McKibbin of the West End Picture House, 108 Shankill Road, Belfast, writes and says she hopes we will soon be hopping around in April Shower. She says if we will come to Ireland she will introduce us to all her exhibitor friends and will assure us a good time. Could anything be nicer than that? Thanks, Miss McKibbin, your letter is most highly appreciated, and we will tell the exhibitors, as you requested, that their reports on pictures in "What the Picture Did for Me" have been a great help to you in selecting the good ones and banning of the bad ones. We hope, Miss McKibbin, that you will have plenty of shamrock on St. Patrick's Day and that your pigs will take first prize at the Donnybrook Fair. Our guess is that if there is an Irishman in all Ireland who wouldn't be proud to call you his "Colleen" he ought to be shot at sunrise. Hurrah for Old Ireland.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Corona Four



The greatest value ever offered in a practical portable typewriter. Four rows of keys—types both capitals and small letters. Beautiful, complete, formerly $60, now only $45.

L. C. SMITH & CORONA TYPEWRITERS, Inc.
Syracuse, N. Y.
Branches and Dealers in Principal Cities

McNary New Boston Censor

Mayor-elect Frederick W. Mansfield of Boston has indicated he will appoint Herbert L. McNary as city censor when he assumes office. He will become Boston's third censor since the office was created, succeeding Stanton White, nephew of the outgoing mayor, James M. Curley, and was successor to John F. Casey.

Spanish Deal Effected

Arnocinema Export, foreign distributors, this week announced the completion of negotiations whereby the company has acquired the exclusive foreign rights to the United Newsreel Corp. "Broadway Gossip" and "American Explorer" series for distribution in Spanish speaking countries. Both series are to be re-synchronized in the native tongue.

Fox House Is Sold

M. S. Heath, Salem, Mo., has bought the former Fox theatre in Liberty, Mo., and will reopen it after alterations. The deal was effected through Albert Goldman, Chicago.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

RE-FORMING THE HABIT

"Farmers are spending."

This is the cheering message from Kansas exhibitors who report increased patronage due to the millions of dollars the government has already pumped into that section of the wheat country, where Al Finestone, Motion Picture Herald correspondent in Kansas City states, "The farmers are spending the money as fast as they receive it."

Ditto the same glad tidings from the Cotton States, the Tennessee power project, and from many other sections where the impetus of government loans is again speeding the long unused machinery of spending.

How much the distribution of these funds will benefit individual theatres depends upon the efforts of exhibitors and their managers. For there is this much for anxious showmen to keep in mind. Now that these government funds are accelerating the circulation of long absent payrolls, the habit of show-going will have to be re-formed by many former regular theatre patrons heretofore unable to attend the movies through lack of ready cash.

How quickly and permanently this will come about depends not entirely upon the quality of entertainment, but also upon the skilled and patient showmanship that must play a major part in again establishing a profitable path to the box-office.

▽ ▽ ▽

THE INDUSTRY'S BENEFIT

The responses from the field disclose a very significant reaction to the announcement of the Quigley Awards. While appreciation is voiced of our determination to obtain recognition for talented showmanship, most interesting are the opinions of managers indicating that this project must benefit the industry as a whole through the expected improvement of exploitation methods.

We quote briefly from some of their statements:

"The awards should raise the standard of theatre advertising and exploitation....the plan should result in keen competition among showmen to create better exploitation....will help to bring the attention of the entire industry to the work of the splendid theatre minds....should make managers strive for better campaigns....should stimulate new interest in the proper handling of pictures....etc....etc....etc."

That able showmen are quick to realize the necessity, now more than ever, of the highest advertising and exploitation standards in the conduct of theatre operation, is more than comforting. And that their thoughts are first for the betterment of showbusiness is something we refer to the studious observance of other branches of the industry.

FRONT LINE DEFENSES

Before us we have a number of accounts of varied activities from managers in the field. One tells of the successful campaign put on by Steve Boisclair for Sunday showings at his Liberty Theatre, Herkimer, N. Y. Another encloses a front page newspaper story from Salem, Mass., in which Phil Bloomberg is praised for his toy matinees at the Paramount Theatre in conjunction with the Rotary Club. To a third is attached press stories of free matinees at the Fox Strand, Topeka, Kan., in cooperation with a leading newspaper for children of the unemployed; and a fourth details the special Saturday morning children shows arranged by Manager George A. Jones, Loew's Parkway, Wilmington, Del., sponsored by his local Federation of Women's Clubs.

We also have before us a recent copy of Red Kann's Motion Picture Daily, which carries a news story chronicling the efforts of professional reformers made jobless by repeal, to attach themselves to new meal tickets by organizing "endowed" attacks upon the motion picture industry.

Although we have no intentions of disregarding the possible consequences of this not unexpected menace, nevertheless the invaluable good will and prestige being built up in the above described campaigns and by hundreds of other showmen engaged in similar civic activities, makes a strong line of front line defense against the raids of hungry "blue noses."

▽ ▽ ▽

MANAGERS' GET TOGETHER

The complete success of the latest Managers' Round Table Club party is evident proof that managers need little urging to come together in good fellow and enjoy themselves hugely. Indeed, it is a grand and glorious feeling to be able to throw off the harness of theatre worries and routine for an evening of festivities with brothers of the guild; to free oneself, if only for a few hours, from the pressure of the daily grind.

We are pleased to know that managers in and around Washington, D. C., are planning a Round Table "get-together" in January; that Boston and Philadelphia members expect to do likewise in the near future.

Frequent gatherings of this nature should be encouraged by managers in every section of the country. They supply a definite need. Interested members are requested to communicate with Club headquarters. We stand ready to offer every assistance.

A. Mike Vogel

First Week of Drive for Quigley Awards Finds Enthusiasm Growing As Managers Plan Their Campaigns

Theatremen in Every Section of Country Express Approval of Herald Project to Honor Managers for Creation of Highest Merit Theatre Exploitation Campaigns

Every Manager Everywhere is Invited to Compete for Monthly and Yearly Awards; All Product Eligible for Consideration By Judges Selected from Many Branches

by A-MIKE VOGEL

Having studied and absorbed the preliminary announcements, the rules and the splendid comments from all quarters on the Quigley Awards, managers everywhere are now buckling down to the serious business of turning out January exploitation campaigns for consideration by the judges. And it is expected, from early reports, that many entries will reach Committee Headquarters in time for the final selection of the first month's winners.

As has been stated, the judges will be changed monthly, and upon each committee every effort will be made to have representation from the distribution, advertising and exhibition branches of the industry. By so doing, it is felt that every campaign will be judged on its actual theatre merits, and the opinions of the judges from the distribution departments will be of extreme importance in valuing entries insofar as local conditions are concerned.

The Committee for the January award has not yet been chosen, but it is expected their names will be announced in the next issue, at which time we will also publish a photo of the imposing yearly award.

Additional comment from managers and other industry leaders is carried on the following page. In keeping with the statements run in previous issues, they represent a true cross-section of thought as to the worth of the Quigley Awards in stimulating exploitation for 1934.

Some of these statements bring up interesting points of discussion. For instance, Round Tabler Louis W. Orlove believes there should be more than one award each month.

For the information of participants, this angle was discussed but was not acted upon favorably, as it was decided that one single award would more truly represent the purpose of the plan, and that to present a number of plaques each month would defeat this purpose.

The question of honorable mentions has also been brought up by various members—in fact, as far back as last summer when Round Tablers Frank Boucher and Frank LaFalce discussed with your Chairman a plan by which exceptional exploitation would be recognized in some such manner.

However, no further action has been taken on this angle as yet, and perhaps it will again be studied, depending of course on the quality of the campaigns received for the Quigley Awards.

Other questions of interest will be publicized in the course of the competition and it will be the purpose of the judges to settle each point to the entire satisfaction of all concerned.

In the meantime, we again call the attention of all readers to the rules and general information that have been run in the last issues, and these are referred to those managers who are not yet familiar with the Award Drive and its regulations.

Every manager is invited to enter this interesting competition, and to take advantage of the opportunity to gain world-wide recognition through the Quigley Awards.

We are informed that a number of campaigns will reach Quigley Headquarters within the next few days.

Members, will yours be among them?

ADDITIONAL JUDGES . . .

LEO BRECHER, Exhibition
GEORGE BROWN, Advertising
P. D. COCHRANE, Distribution
LOU GOLDBERG, Exploitation
EDWARD GOLDEN, Distribution
ARTHUR L. MAYER, Exhibition
SI SEADLER, Advertising
SPYROS SKOURAS, Exhibition

Upon their acceptance, the names of other judges will be added to the Committee, and published in subsequent issues.

SOME FURTHER ENDORSEMENTS OF AWARDS FROM DIFFERENT BRANCHES

A. W. SMITH, JR.
General Sales Manager
Warner Bros. Pictures

I think the establishing of the Quigley Awards for the best exploitation campaigns of the month is an excellent idea and should give an added stimulus to the men in the field. And now, with so many millions of people steadily joining the ranks of the re-employed, smart showmanship should bring added dollars to the theatres.

I shall be very happy to act on the Committee of Judges for the Quigley Awards.

PAUL GULICK
Director of Publicity
Universal Pictures Corp.

Will be very glad to serve on the committee of judges for the Round Table Club. Showmanship is the basis of this business and clever instances of it can certainly be used by every manager when the occasion arises.

DON NICHOLS
Manager, Broadway
Charlotte, N. C.

I want to congratulate the Motion Picture Herald, Martin Quigley and everyone who had a part in making the Martin Quigley plaques possible. It is the greatest announcement for the boys that I have seen in years, in fact nothing like it has ever to my knowledge been attempted before.

These plaques will be something for the boys to really shoot at and the winners will have something to cherish for the rest of their lives.

IRVING LESSER
Managing Director
Roxy Theatres Corporation, N. Y.

You tender to me an undeserved honor in asking that I act as a judge for your monthly Quigley Awards and I hasten my acceptance.

Motion Picture Herald always has rendered to the motion picture industry an invaluable service, particularly to the managers throughout the country, and it always will continue to, I know.

JOE S. SALMON
Manager, Riverside
New York City

The idea of the Motion Picture Herald to award plaques for outstanding exploitations of individual theatres is a most excellent one and will be applauded by all showmen. Theatre managers are human and when their ability and efforts are appreciated, they are inspired toward greater efforts. There is no doubt but that showmen appreciate this opportunity.

GORDON S. WHITE
Advertising and Publicity Director
Educational Films Corporation

I think the presenting of the Quigley Awards for the best theatre exploitation campaigns is a good step for you to take to encourage good work in the exploitation field, and to concentrate attention on such good work. Anything I can do to cooperate with you in carrying out this plan I will be glad to do.

WILLIAM H. RAYNOR
Managing Director
Brooklyn Paramount Theatre

Will be very glad to sit in on your Board for judging various exploitation campaign stunts for the Quigley Awards. But will not judge any eye-wash campaigns—they must have box-office results.

The idea is splendid and the Motion Picture Herald is to be congratulated for sponsoring it.

LEON J. BAMBERGER
RKO Distributing Corp.
New York City

I am heartily in favor of anything that may encourage theatre managers and publicity men to demonstrate their ability as showmen. Therefore, it is indeed a pleasure to add my endorsement and congratulations to the many already received by the Quigley Publications since the announcement of the Quigley Awards.

These awards will be something worth working for, and I do believe that the judges will have their hands full as a result of the keen competition for them. There is no question but that this activity will result in the far more intelligent selling of various features to the public, with increased box office receipts as a result.

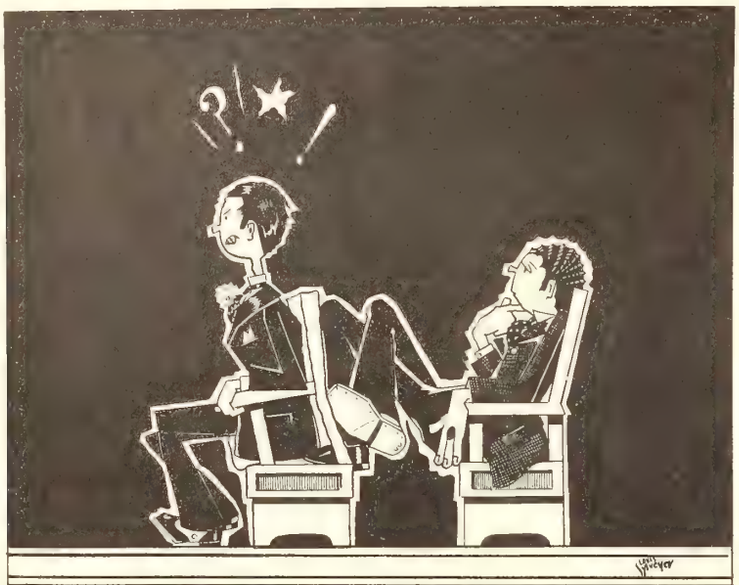
LOUIS W. ORLOVE
Manager, Uptown Theatre
Milwaukee, Wis.

Certainly was very happy to receive your letter. Yes, I think the Quigley Awards announced in the December 16 issue are great. I believe that there will be a number of the boys who will find out now that they have something to work for. I personally believe that there should be more than one award per month, and I am also of the opinion that you will find that the mail in the future will be doubled, I am for it 100%.

LOUIS B. METZGER
Managing Director, Spreckels
San Diego, Cal.

There is no doubt but that the Quigley Awards will bring proper recognition to the talented, but heretofore neglected, showman. The plan is worthy of the heartiest cooperation of every manager, and I am confident that they will realize it to be decidedly to their interest to give the Managers' Round Table Club their utmost support.

SHOWMEN'S LOBBY LAFFS!



ONE WAY TO HAVE YOUR EVENING SPOILED

Louis Sylvester, the artist who turned this one out, must have been in similar position himself to be able to transfer to paper the feelings of the gentleman in the fore, as capably as he has.

Wright Plugs Coming Attractions in Big Ads

From out in Walla Walla, Wash., comes a number of attractive newspaper ads created by Manager J. E. Wright, Liberty Theatre, who states that these displays of various sizes are pointed to revive movie interest for the winter season, and that results so far indicate that his efforts are bearing fruit.

As the Liberty is part of the Mercy Circuit, the under line "Mercy's Movie Season" is being carried in many of the ads with further institutional copy tying in the drive to the coming pictures. Although these displays range from three columns to full page, Wright has wisely refrained from cluttering the ads with too much copy, using his white space effectively.

All in all, they are a well conceived group indicative of the showmanship being used in that section of the country, which incidentally we covered out of Seattle some years ago. Glad to have heard from you again, "J. E.," and trust you will keep us informed more regularly of your theatre activities from out there in apple land.

Salmon Puts Out Sock Programs

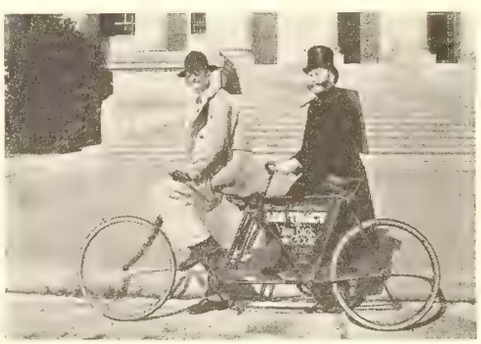
Though situated in a highly congested district, at the corner of 96th St. and Broadway, in New York, Manager Joe Salmon, Riverside Theatre, keeps right on the job turning out a lot of snappy ideas that are helping to turn much of his transient trade into regular patrons.

For this, Joe depends to a certain extent upon his regular weekly program, eight by eleven in size and printed on coated stock, the feature of which is the front page, which is usually given over to some unusual ad slant. For instance, a recent idea was the word "Sale" in five-inch letters with copy on the bottom stating, "See inside cover and back pages for values," and the rest of the pages devoted to plugging the program for the coming week.

Salmon followed this with another smart slant by reproducing on his front page a cut of a letter from a patron praising the show, the sound, the service and the prices. With this, Joe ran copy to the effect that it was one of the many letters he received from satisfied customers, and also stated that criticisms were as welcome as compliments.

In addition to his unusual program, this Round Tabler distributes many inexpensive novelties, among the most recent of which is a cardboard six-inch ruler given out at all schools near by with the tie-in copy, "Make it a rule to attend the Riverside," the reverse side of which carries the theatre name and attractions. The same idea was also carried out on small blotters which were also placed in stores, apartment houses, hotels and post offices, within the theatre drawing area.

This smart showman's continued advertising efforts might be cited as an example of what can be done to put over a neighborhood theatre in a competitive situation.



The above clever street gag on "Turn Back the Clock" is from Manager Harold J. Murphy, Liberty Theatre, Olympia, Wash. It was arranged by Jack Bailey of the house staff, and brought forth many a chuckle as it was ridden around town.

Round Tablers Win Five Drive Prizes

Manager Hank Lowry, Liberty Theatre, Elizabeth, N. J., a long time member of the Club is announced as the winner of the first prize in the 14-week Recovery Drive waged from Sept. 1 to Dec. 9, by the Skouras Theatres in New York, New Jersey, and on Long Island.

Seven manager prizes in all were awarded, and besides Lowry, these theatremen finished in the order named. Second prize, Ken Henry, Park Plaza, New York; third, Hugh Finnegan, Rockland, Nyack, N. Y.; fourth, Harold Janecky, Jamaica, Jamaica, L. I.; fifth, Walter Melvin, Valentine, New York; sixth, Leo Ardavany, Apollo, Jersey City, N. J., and seventh prize to John Heinz, Roosevelt, Flushing, L. I.

A special zone manager's award was made to William White, New York and Bronx head, that division finishing first among the others, which included New Jersey, and the two Long Island zones.

We are pleased to note that five of the seven winning managers are members of the Club, and frequent contributors to the pages. Details of some of their winning campaigns will be published in subsequent issues.

Congratulations to you all, gentlemen.

Zimbalist Stepping In St. Louis Territory

Although Al Zimbalist, zone ad director Warner St. Louis Theatres, has been going great guns since his advent into the new territory, he finds time to sit down and shoot along the details of a big Mickey Mouse promotion put over with a local paper to inaugurate the "Mouse" comic strip in its columns.

Well in advance, the paper started a front page teaser ad campaign winding up with a full page advertising the arrival of Mickey himself, in the person of an actor hired by the paper and dressed in character. The "star" was elaborately greeted on his arrival and taken around to all the division local theatres, the car and all the other expenses also paid for by the paper, and daily stories carried which mentioned each theatre and the time that Mickey would appear.

In addition, the paper furnished thousands of colored autographed photos of Mickey which were distributed at all houses, and also came across with talking trailers which were shown over the circuit.

Al reports that in cooperation with the different managers, he is putting over a flock of money-getting stunts, one of the latest being a promotion in which over $3,000 in jewelry is now being given away, further details of which will be chronicled upon receipt.

He also sends along a bundle of samples of different campaigns from various showmen in his district which indicate those Missouri managers are hitting a fast exploitation pace.

We know that the exploitation activities of your division are many and varied, Al, so let's have some more of your good campaigns which we will be glad to run for the information of the membership.

"Convention City" Gags Lick Blizzard

As the picture opened a few days before Christmas, Charlie Einfeld's Warner exploitation crew tied a holiday angle to "Convention City," at the New York Strand, with what they labelled a Santa Claus convention in the lobby, by bringing together a group of Kris Kringles recruited from the city department stores and the Volunteers of America. And although the gift-bringers had no direct tieup with the attraction, they succeeded in stopping crowds to see what was going on, thus bringing attention to the picture in a novel manner.

An outside stunt that got plenty of notice was a tieup with Postal Telegraph, in which the world's largest telegram, a giant facsimile or a regular postal blank was made up in banner form and posted on the front of the Warner Theatre nearby, with Christmas greetings from the various stars in the picture and further copy mentioning the attraction, theatre and date. In addition, the telegraph company printed regular size blanks with the same copy and these were inserted in every telegram delivered in the New York area during the run.

A further telegraph hookin was in the form of a special display card with an actual



Einfeld's "Convention" Gag

scene from the picture, showing Adolphe Menjou and Ruth Donnelly at a Postal telegraph desk. These cards with the theatre credits were inserted in the backs of telegram blank holders, in branch offices and hotels around town.

A snappy street gag was a parade of bannered Atlantic City boardwalk rolling chairs up and down Broadway. Passersby were invited to ride free of charge and many availed themselves of the invitation. The accompanying photo shows one of the chairs with a couple of the Santa Clauses.

For a week in advance, all Strand Theatre personnel wore silk badges duplicating the form of those usually worn at conventions and imprinted paper carnival hats were distributed to all patrons.

The lobby was designed to represent a hotel during a convention. Underneath the marquee was a lighted set piece, representing a train with the stars looking out of its windows. In the mornings, before the box office opened, the front of it was covered with another set piece in the form of a revolving door with two of the characters illustrating a comedy bit from the picture.

Despite the unexpected blizzard that hit the city during the early part of the run, the many angles that were covered were strong enough to attract plenty of business, the Warnerites rolling up another high exploitation score to vie with their work on previous attractions.

Goldstein Clicks On "Henry VIII"

The campaign on "The Private Life of Henry VIII" put over by Manager Louis Goldstein, Parkway Theatre, Madison, Wis., went over so well that it was reported to have been held over for additional time.

Among the effective slants that Louis arranged was an especially prepared menu cover used by all restaurants, with a lot of clever copy that sold the picture's high comedy, the front page of the cover given over to theatre advertising.

Tire covers were used by all taxis and a herald distribution covered the entire city in a house to house campaign. Tieups were also made with leading baking companies whereby passes were wrapped in cake and bread packages in return for which the theatre received numerous window displays and free newspaper ads.

As Madison is a college town, special efforts were made to interest the students who of course were familiar with the history of Henry VIII and no doubt this emphasis helped to bring in the turn-away business the theatre enjoyed.

Marble Game Sells Theatre Tickets

The deluge of various marble and pin games which have been absorbing a lot of nickels that otherwise might go for theatre tickets was given a lot of thought by Manager Ted Schlosser, Vernon Theatre, Mt. Vernon, Ky., and agreeing with that old political adage, "If you can't beat 'em, join 'em," Ted got aboard the band wagon by placing one of the machines in a prominent store, recently paying winners off in theatre tickets.

Figuring a score that can be rolled up on the average of once in every five efforts, Schlosser gives a free ticket to those making that number of points, and as the regular theatre admission is 25 cents, the five nickels required to win a prize equal the amount that otherwise would be paid admission.

Ted, of course, hopes that the local craze will soon die down so that he may continue to sell tickets in the conventional manner, but while it lasts he is contenting himself with disposing of numbers of extra admissions through this method.

SWEET PRETZELS



Flynn Stubblefield's street float on "Moonlight and Pretzels" at the Strand, Louisville (Ky.) got plenty of attention by reason of the flock of pretty gals who distributed baby pretzels and displayed the cutout of the giant pretzel atop the float. Campaign was detailed recently.

Garbo's "Christina" Sets New Fashions

In keeping with the importance of the event, the opening of the new M-G-M Greta Garbo picture "Queen Christina" at the Astor, New York, was signalized with a number of highly effective exploitation and advertising angles stressing the high points of the picture.

The sign above the theatre said to be the largest illuminated theatrical sign on Broadway, carried the single word "Garbo" in flashing electric bulbs over a massive likeness of the Swedish star. The sign is probably the simplest and one of the most effective used by M-G-M for an Astor presentation. The lobby design, done in modernistic style combined the historical appeal of the story with the modern treatment accorded it and was highly praised by the "first nighters."

Fashion tieups with "Queen Christina" were sought by New York's leading department stores and fashion houses. The result was an exclusive Cinema Fashion tieup with Macy's, publicizing the type of gowns worn by Greta Garbo in the film. The store gave a special window display to the fashions used in the picture and also devoted page



Macy's "Garbo" Window

after page of costly advertising space in the New York daily papers to reproductions of special Garbo silhouette styles. This represented one of the most unusual fashion tieup worked out in New York on a new screen production.

The newspaper advertising campaign was accorded unusual treatment, being inaugurated with a number of distinctive teasers, with the word "Garbo" and the opening date. From this, the rest of the announcements were made in larger ads, climaxed with check art displays and regular theatre copy.

Other exploitation angles of merit were also used, and the press book stunts conceived by Bill Ferguson, were called upon to round out a drive that sold the attraction in strict accordance with its high standard of presentation.

Ace "Canned Goods" Mat.

In cooperation with his American Legion Good Fellow Committee, Manager Frank Goldquist, Web Theatre, Savanna, Ill., put on a Christmas canned goods matinee that brought an attendance of more than 500 children and filled many baskets with food. Frank reports that his hard-to-crack local paper came across with some nice front page stories, giving the theatre a fine break for the job, praising Frank for his efforts.

CRITICS DISPLACE BALLYHOO

Says Round Tabler Vic Gauntlett Who Stresses Newspapers, Radio, Billboards in His Ad Campaigns

And yet another blow at bally—at least certain forms—is released by that well seasoned publicity expert, Vic Gauntlett, ad head for the Evergreen State Amusement Corporation, of Seattle, Wash. Vic has been around plenty, has seen and done a lot in the cause of exploitation. His interesting observations are contained in the following:

DEAR MIKE:

Many years ago I wrote a series of articles for the *Motion Picture News* on "Exploitation." The gist of these articles was that you cannot sell a lemon as a peach. So, naturally, I am in accord with the opinion of Charles Bassin on exploitation and ballyhoo as published in your issue of Nov. 25.

For many, many years I have been handling publicity, exploitation and advertising for motion picture theatres in the northwest. During that period I have used every means of exploitation that was ever conceived in the show business from the sidewalks to the skies, and I must admit, although I have spent during that time hundreds of thousands of dollars of theatre money, that I could count on the fingers of my two hands all the exploitation stunts that clicked and really got money into the box offices.

This is a day and age in the motion picture business where we are not showing to amusement seekers, but we are showing week in and week out in the theatres throughout the nation, to amusement critics.

How many times have theatre managers and their aides viewed a picture and become all "hopped" up over it, and this artificial "hop" caused them to get over-enthusiastic and spend many hundreds of dollars over the budget to try and sell the public, who was already informed by national publications, that the picture was not as hot as the manager thought it was.

Either foolish exploitation must be discontinued or the national periodicals carrying news and reviews on pictures run out of business. The public today knows more about screen attractions than half the managers who run them in the theatres.

There is one thing that theatre managers lose sight of. They consistently refuse to place themselves in the position of the public which has not yet seen the picture. Also, they lose sight of the fact that the only pulling power they have in their favor is star value and title value plus, with one or two exceptions, the value of the reader interest when the attraction is taken from a well known and widely read book, such as "Little Women."

I have often used the argument that only 25 per cent of the average theatre going public see the picture as the manager and his staff see it at a preview—by this I mean, at a preview you see the picture from the beginning to the end, while 75 per cent of the audience enters a theatre in the middle of the picture. They see the finish, sit through a lot of shorts, possibly a stage show or vaudeville and then after a half hour, an hour or maybe longer they go back and pick up the threads of the story as the picture is again flashed on the screen. I daresay if the manager would see the picture at the first showing as three-fourths of his audience sees it, he would be less hopped up and would then realize why the comments are sometimes bad from his patrons, when he thought the picture was really a knockout.

I do not mean by this that effort should not be made to impress the public that you have a great picture, that is if you know you have one, but your enthusiasm can be transferred to the public by larger newspaper advertising, by larger billboard posting and by more radio plugs much better than by spending a lot of money in foolish exploitation.

Thanks, Vic, and there will be more on the subject in our next.

ED BEFORE THE BAR



Above graphically explains Ed Hart's lobby tieup on "Moonlight and Pretzels" on the Plainfield (N. J.) date. Lots of the folks, even the ladies, took advantage of the offer to go before the bar and imbibe the brew. Flasher attachment behind the moon helped attract attention.

ABOUT THE FORM ON THE FOLLOWING PAGE

In Nov. 18 issue, we ran Joe Kinsky's advertising budget form, with an article from that Round Tabler about its uses. We quote further from his article, in regard to the attendance form on next page which Joe developed to check his business and expenses. The chart is actual size:

"We have learned to operate by budget control, and feel that every manager should have some like means of weekly, monthly and yearly expense and income comparison. To meet this need I have developed this chart, a complete breakdown of hourly, daily and weekly business, and expenses in all departments. Note that it carries space for comparative figures for the same week the previous year."

Parade of Stars Features Hunt's Dressler Date

Medford, Ore., with a population of 12,000, with three first and two second run houses, presents a situation that requires plenty of showmanship, and against competition of two outstanding attractions, Geo. A. Hunt, of the Hunt Theatres, working with Eino Hemmila, put over a campaign on "Christopher Bean" that clicked.

As November was designated as "Marie Dressler Month," and as Hunt was putting on the Pacific Coast premiere on this picture, a Hollywood opening was a feature of the campaign. Fireworks were shot from the roof of the theatre, lobby lighting was secured gratis from the local power company, the high school bands played in front of the theatre, and local celebrities were introduced over the lobby microphone as whistles of the various industrial plants were turned loose to signify the opening.

The celebration culminated in a "parade of the stars," in which pupils of a local dancing school impersonated in costume the various studio names. Eino states that to his knowledge this is the first time the parade idea has been used in this manner, and that it made a very favorable box-office impression on the crowds that lined the streets for blocks near the theatre.

We remember Medford from the old days, Eino. It sure is grand country, and good show country, too. Regards to George.

1936

buyers marvel

users sigh

competitors

gasp

ENGINEERING SKILL CANONIZED IT

JOE KINSKY'S "BREAKDOWN" ATTENDANCE FORM

WEEKLY REPORT

	ATTENDANCE ADULT AND CHILDREN	AMOUNT OF ADMISSIONS	TOTAL OPERATIVE INCOME	TOTAL SHORTS AND FEATURE RENT	PAYROLL UNION AND NON-UNION	ADVERTISING	OTHER EXPENSES	HEAT POWER LIGHT-WATER	HOME OFFICE EXPENSES	SOUND EXPENSE AND FEES	REPAIRS	FIXED EXP. RENT-TAXES INSURANCE	DEPRECIATION	TOTAL OPERATING EXPENSE	NET OPERATING PROFIT-LOSS	ACCUMULATIVE TO DATE ... WEEKS-33	ACCUMULATIVE TO DATE ... WEEKS-32
CAPITOL																	
PRINCESS																	
TOTALS																	
PERCENT																	

CAPITOL

HOURLY	SUNDAY CHILD ATTEND.	SUNDAY ADULT ATTEND.	SUNDAY GROSS RECEIPTS	MONDAY CHILD ATTEND	MONDAY ADULT ATTEND	MONDAY GROSS RECEIPTS	TUESDAY CHILD ATTEND.	TUESDAY ADULT ATTEND.	TUESDAY GROSS RECEIPTS	WEDNESDAY CHILD ATTEND.	WEDNESDAY ADULT ATTEND	WEDNESDAY GROSS RECEIPTS	THURSDAY CHILD ATTEND.	THURSDAY ADULT ATTEND.	THURSDAY GROSS RECEIPTS	FRIDAY CHILD ATTEND.	FRIDAY ADULT ATTEND	FRIDAY GROSS RECEIPTS	SATURDAY CHILD ATTEND	SATURDAY ADULT ATTEND	SATURDAY GROSS RECEIPTS
1-2																					
2-3																					
3-4																					
4-5																					
5-6																					
TOTAL BAL.																					
TOTAL MAIN																					
TOTAL MAT.																					
6-7																					
7-8																					
8-9																					
9-10																					
TOTAL BAL.																					
TOTAL MAIN																					
TOTAL EVE.																					
TOTAL DAY																					

WEEKLY PASSES	
FREE	
10¢	
TOTAL	

PRINCESS

HOURLY	SUNDAY CHILD ATTEND.	SUNDAY ADULT ATTEND	SUNDAY GROSS RECEIPTS	MONDAY CHILD ATTEND	MONDAY ADULT ATTEND.	MONDAY GROSS RECEIPTS	TUESDAY CHILD ATTEND	TUESDAY ADULT ATTEND.	TUESDAY GROSS RECEIPTS	WEDNESDAY CHILD ATTEND.	WEDNESDAY ADULT ATTEND.	WEDNESDAY GROSS RECEIPTS	THURSDAY CHILD ATTEND.	THURSDAY ADULT ATTEND	THURSDAY GROSS RECEIPTS	FRIDAY ADULT ATTEND.	FRIDAY CHILD ATTEND	FRIDAY GROSS RECEIPTS	SATURDAY CHILD ATTEND.	SATURDAY ADULT ATTEND	SATURDAY GROSS RECEIPTS
1-2																					
2-3																					
3-4																					
4-5																					
5-6																					
TOTAL BAL.																					
TOTAL MAIN																					
TOTAL MAT.																					
6-7																					
7-8																					
8-9																					
9-10																					
TOTAL BAL.																					
TOTAL MAIN																					
TOTAL EVE.																					
TOTAL DAY																					

WEEKLY PASES	
FREE	
10¢	
TOTAL	

QUICK SERVICE IDEAS THAT WORKED

CHARLIE DUTKIN, Parkside, Camden, N. J., in addition to his theatre duties, finds time to act as "Uncle Charlie" on a weekly broadcast in which he sponsors a theatre kiddie radio club with talent selected from the membership. It's a smart idea that helps to keep the theatre in the limelight, at the same time providing a lot of handy material for his amateur shows. . . .

HERMAN STARR, Cove Theatre, Glen Cove, L. I., is putting out a very distinctive eight-page program, published weekly, that does a neat job in selling the theatre. Recently, Herman put over a Hallowe'en ball at the theatre in which a popular girl was crowned queen of the harvest, and many prizes given for unique costumes. . . .

BILL LEVEY, Capitol, Riverhead, L. I., took active part in the recent celebration of a county anniversary by acting on the motion picture arrangements committee and also furnishing a striking bannered theatre float in an elaborate street parade. The souvenir program acknowledged this member's assistance and also of the help given by the president of the Prudential Circuit, of which the Capitol is a unit. . . .

A. C. STOCK, New Iroquois, Petrolia, Ont., Canada, forwards a monthly cardboard program, distributed to his patrons and also to his merchants. The card contains the days and dates of the month under which are included the titles and stars showing on the different days. . . .

MESA THEATRE, Grand Junction, Colo., puts out an interesting regular sized four-page weekly newspaper with a lot of good stories and art work on coming attractions. The front page of one issue was given over to publicity on a School Teachers' convention, held locally, for which event Universal's "S.O.S. Iceberg" was the feature. . . .

HERMAN KAHN, Highland Park, N. J., evidently spends lots of time in supervising the comfort of his patrons, for he has been receiving a number of unsolicited messages of appreciation on his theatre and attractions. . . .

GEORGE A. MILLER, Hamilton, Hamilton, N. Y., also goes for a snappy four-page weekly program with a load of interesting dope on what's what at his theatre. George put out a lot of the flashy tabs on his recent showing of "Deluge" with a flock of newsboys distributing the special edition on the streets and from house to house. . . .

POSTER ART WORK FOR THE THEATRE!

Here's another from the pen of Don Andorfer, Strand Theatre, Whitewater, Wis. The head was reddish-purple with a reflected light of light green; the name was light blue; the title orange and the background in black. Sounds mighty good to us.



DONALD EDWIN ANDOVER, well known poster artist, Strand Theatre, Whitewater, Wisc., who is responsible for the poster on this page, adds further to his fame by being commissioned to do a pencil portrait of his Dietrich poster for a leading London printer. The British merchant saw Don's work in a trade paper, and requested the original, but as it already had been purchased by the American Lead Pencil Co., Don is now making up another. Great work, boy, and here's hoping for more of the same soon. . . .

B. C. TALLY, Carolina Theatre, Lumberton, N. C., put over a nice co-op page on "Take a Chance," in which each merchant used a picture mat to make his ad punchier, and also gave away a number of free tickets with sales above a certain amount which Tally reports brought in a flock of extra admissions. . . .

LEO YOUNG, Isis Theatre, Lynchburg, Va., sends in some nice flashes on his lobby on "Flaming Gold" and "Deluge." Leo specializes in crowd-stopping fronts, and his displays on the above are in keeping with his usual good work . . .

LOUIS LAMM, Capitol, Elyria, Ohio, put over some neat stuff on "Bureau of Missing Persons" by adding a different twist to the newspaper classified tieup gag with an offer of free tickets to the first one discovering a missing name from one of the ads on the want page. Beside a two-column free ad, Lamm also promoted a swell newspaper story by his police chief describing how a local missing person was found. . . .

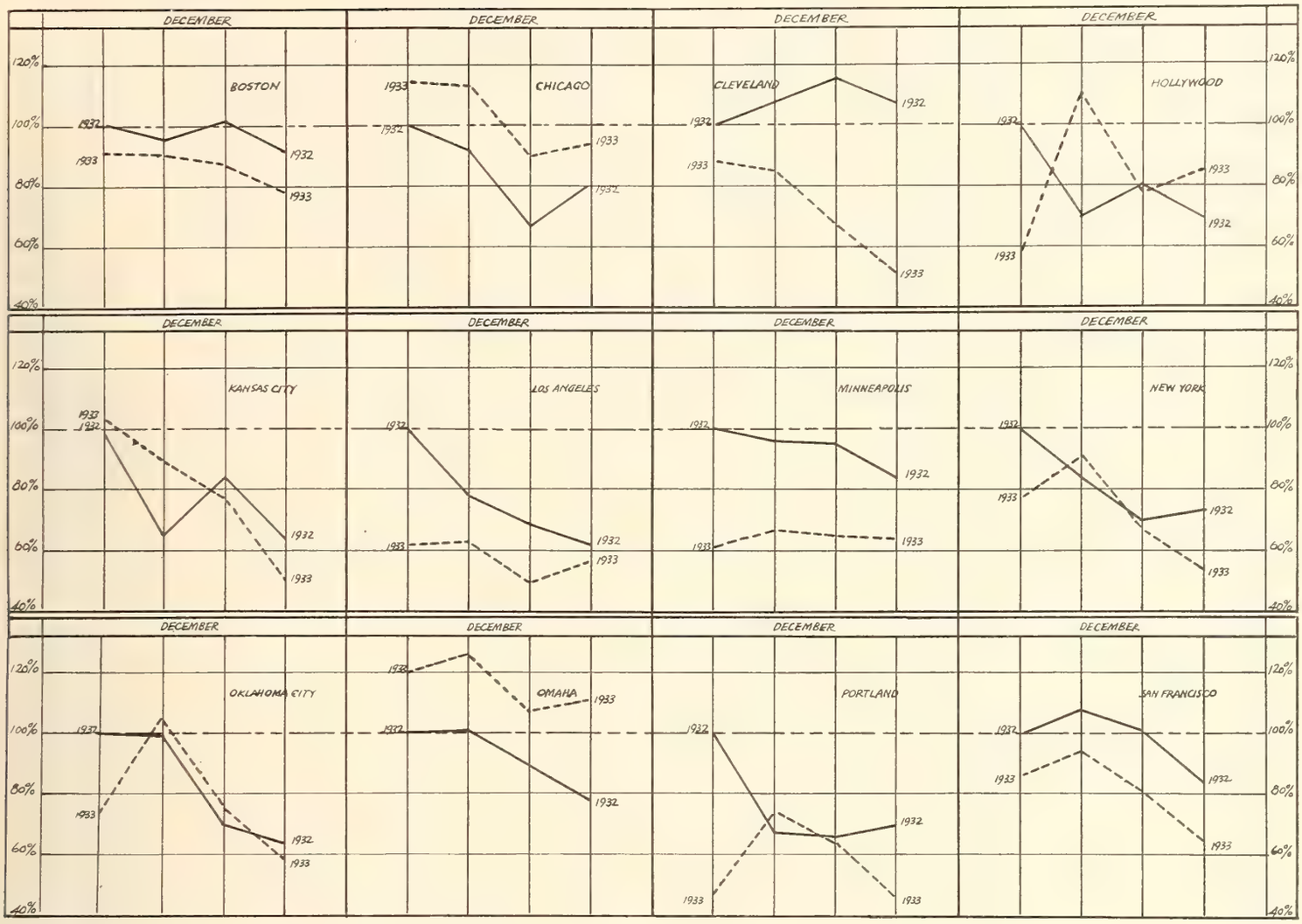
SAUL L. (GOLDIE) GOLDSTEIN, Ideal Theatre, Roxbury, Mass., is getting out some snappy four-page newsette size programs, well set up and nicely edited. Beside the picture stories, Saul writes a column under the title of "Goldie's Gossip," containing a lot of good selling dope. Not being in reaching distance of a local paper, Goldie puts out his own heralds on colored stock distributed through stores and from house to house. . . .

CHARLES CURRAN, M. & P. Circuit exploiteer, promoted a baliopticon slide outfit on "Bureau of Missing Persons" at the Paramount and Fenway Theatres, Boston. The slides containing picture copy were flashed from the theatre on to the walls of a hotel across the street. Neat idea for a crowd stopper and could be used to advantage in other spots. . . .

LOU GOLDBERG, Columbia exploitation chief, has arranged for the director of dramatics at the New Jersey State Boys' Home to use scenario material in condensed form for the dramatic activities of the institution. The boys, 8 to 16, put on a show each week. . . .

DALTON BURGETT, Capitol, Chautauqua, N. Y., put on a gag with his police department and newspaper that returned a lot of unusual publicity on "Bureau of Missing Persons." He had a pocketbook dropped on the street with a couple of phony letters tying into the picture and a kidnap gal angle. The paper went for a long story on it, winding up by mentioning the picture and theatre and giving Burgett credit for arranging the stunt. . . .

CHARLIE BASSIN, Oriental, Mattapan, Mass., gets out a form each year, allowing patrons to reserve certain seats on certain days, his program changing twice a week. As his entire orchestra is reserved for every show, this stunt helps to build up permanent patronage. Charley, as you know, is the lad who wrote that very interesting article on "What's Wrong With Ballyhoo," in the Nov. 25 issue, and by the way, have you read it?



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done during the first four weeks of December, 1933, with the corresponding period of 1932 in each of twelve key cities. In each city, the gross for the week ending December 2, 1932, is taken as 100 per cent. The twelve cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland (Ore.) and San Francisco.

Lesser Forms New Company

Sol Lesser, president and general manager of Principal Pictures Corporation, this week announced formation of a new company to be known as Principal Non-Theatrical Corporation. The business of the new company will be to produce and distribute sound pictures of feature length and short subjects in 16 mm. width.

Alfred Cohen has been appointed general manager of the new company, which is incorporated in New York, with headquarters in the RKO Building in Radio City. Mr. Lesser will be in charge of the western affiliations in Hollywood, in addition to duties as temporary president.

Keaton Signed by Educational For "Star" Comedy Series

E. W. Hammons, president of Educational, announced this week the signing of Buster Keaton for Educational's "Star Comedy" series.

E. H. Allen, production manager at Educational studios in Los Angeles, where Keaton comedies will be made, plans to place the first one in production about the first of February.

Fox Studio Expansion To Include Three New Buildings

Fox Film is accepting bids for the erection immediately of three new buildings at the Coast studio, in a program of expansion. Specifications call for a new assembly mill, sound stage, a projection room and re-recording channel building. The total cost of the improvements, including equipment to be installed, will be approximately $200,000.

Skouras Unit Bankrupt

Central New York State Theatres Corp., a subsidiary of Skouras Theatre Corporation, last week filed a schedule in bankruptcy, listing liabilities of $174,270, and assets of $9,293.

Frank Davis Promoted

Frank Davis, junior producer at the Metro-Goldwyn-Mayer studio, has been promoted to the post of general assistant to Walter Wanger.

Schlesinger To Make 12

Leon Schlesinger announced last week that he will make 12 "Merry Melodies" in Cinecolor, delivering one each month during the next year for Warner release.

Fox West Coast Gains Permission for Pooling

Referee Samuel W. McNabb at Los Angeles has authorized Fox West Coast to pool certain of its houses with those of United Artists in a single operating unit. The order also permits Fox to effect compromises with creditors, taking approximately $12,000,000 from listed claims of $39,000,000, and to issue loan certificates to the total of $208,500 against the properties.

The first report and accounting of the trustees covering the period to last July 29, have been filed, along with the final receiver report. The receivers have turned over to the trustees the balance of $97,001 standing at the end of their tenure, April 8. The trustees' report shows a favorable balance of $137,140, after disbursements of $1,805,002. Loans are to conserve equities in various theatres.

Referee McNabb decided this week that trustees commissions and attorney fees will be proportional to what the estate may bring at auction or the valuation of properties, when that is ascertained. The decision followed a trustees' request for $100,000. Mr. McNabb offered each trustee $6,000 on account, which was refused. The case was postponed to February 13.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 205.—(A) What determines the focal length ot a simple lens? (B) Were you to cut off a section of three glass balls, one 4, one 8, and one 6 inches in diameter, and polish the flat sides, what would you have? (C) Will a lens focus any object having area to a pin point? (D) Just why does increase in diameter of a projection lens tend to decrease its depth of focus? (I doubt any of you can get through on that last one, but will watch with interest. Possibly some of you can dig up the answer.)

Answer to Question No. 199

Bluebook School Question No. 199 *was: (A) An error. Asked previously. (B) Name possible sources of light loss in each element of the projector optical train. (C) Explain why line FA, Figure* 25, *page* 125 *of Bluebook, will not be refracted at all and why it will lose a minimum of light through reflection.*

We have satisfactory answers from D. Danielson; S. Evans and C. Rau; T. Van Vaulkenburg; G. E. Doe, P. Gaeth, Jr.; L. Vanbuskirk and E. Kroll; H. H. Menefee; J. Wentworth; H. Edwards; R. De Totto; D. Danielson and H. Pilson; P. and F. H. Dalbey; G. R. Kelley; J. Lansing and R. D. Oberleigh; L. N. Traxler; G. Thompson; L. Hutch and D. Goldberg; H. B. and D. Coates; K. Greiner; B. Hoskins; Nic Granby; R. and K. Wells; O. L. Davis and F. Sims; D. Breaston and D. Haber; E. L. Richardson; T. H. Morton and F. G. Klar; W. B. Banning; K. L. Hess; M. F. Fallon; P. Felt; M. Spencer and D. T. Arlen; H. Grant; J. Williams and O. Allbright; D. Kurts and D. Howard; D. L. Monehan and L. B. Bryant; E. Kanley; D. Lally and F. Ferguson; L. Jones and B. L. Banning; D. L. Sinklow; K. L. Knight and M. Henderson; P. Danielson and L. Jacobs; S. N. Tailor; J. H. Rathburn and D. Little; F. and J. L. Hanson; H. R. Baldwin; J. Hendershot; L. G. Gergeson; W. A. Sampson and H. K. Doliver; U. L. Danielson; L. D. Rubin; H. Franks; L. Thomas and D. D. Davis; F. B. Tomlinson; D. U. Granger and H. D. Mitchel; B. J. Lyons and G. R. Squires; F. Harlor and G. Harrison; A. L. Dodson; D. H. and L. B. Palmer; R. Geddings and L. Grant; C. L. Cyrus and B. Olmsby; T. M. Vinson; K. Ormie; L. M. Richards; R. Schuley and M. R. Davidson; F. F. Franks; M. Henderson; D. Singleton and T. Dodge; L. Thomas and D. D. Davis; M. U. Sampson; G. Lathrope and M. L. Tomlinson; J. B. Buckley; T. T. Golley; H. D. Tyler; R. L. Mitchel; A. Wythe and W. T. Granger; F. L. Benton; T. Malleby; T. L. Kenny; B. L. Johnson; E. Conners and R. Dorfel.

Three queries came this week asking if it was necessary to be a member of a union to join the "Bluebook School." One small town manager wanted to know whether or not managers are admitted. I don't care what you belong to (barring gangs) or don't belong to, whether you are a projectionist or a manager, provided you send in legible answers, with your name, address and question number at top of first page thereof. You really should, however, be a subscriber to the HERALD, so that you will get it regularly each week and be able to cut out the answers and file them in a scrap book.

(B) Dale Danielson answers thusly: "Beginning with light source for the sake of completeness: Possible loss from an improperly formed crater or from a crater not in proper relation to the collector in the matter of angle. Damp or poor carbons. Carbon of wrong diameter. Mazda lamp having blackened globe or sagged filament.

"Condenser, dirty lenses. Pitted collector lens surface. (c) Poor or discolored glass. Wrong distance light source to collector lens. Too-thick lenses. Improper spacing of collector and converging lenses. Wrong type of condenser for the work.

"Mirror. Not right diameter. Too far from light source. Surface dirty. Reflection surface in poor condition.

"Rotating shutter. Blades unnecessarily wide. Too many blades.

"Spot. Spot too large.

"Projection lens. Lens surfaces not clean. Outer surfaces scratched or otherwise injured. Too small free diameter to admit entire light beam.

"Port glass. Not clean.

"Any obstruction to light or optical train not in perfect alignment."

To which brother Danielson adds points concerning the screen, but I hardly think that could be included in the optical system, though of that I am not so sure. Possibly if I bar that I should also have left the light source aperture and shutter out as well.

(C) On the whole, after careful examination I am forced to the conclusion that Danielson has answered Section C the best of any one. He says, "I am able to offer several reasons why a light ray represented by line FA will not be refracted. First of all, the law of refraction tells us light is refracted when it passes obliquely from one medium to another having different optical density. 'Oblique' is described as a slanting line, neither horizontal nor perpindicular to the surface in question. The reason for refraction of a light ray is that there is a change in the velocity of light when passing from one transparent medium to another of different density, which takes place at the surface where the change in density occurs. With this in mind, we are able to understand that when a light wave motion strikes the second medium obliquely one side will come into contact before the other, and therefore its action is retarded, while the other side retains its normal speed until it also enters the second medium.

"This action is the cause of refraction. Once inside the second medium the action will be in a straight line, provided the medium be homogeneous throughout.

"In the ray represented by line FA, all portions are incident upon the second medium at both sides of the lens at the same instant of time, under which condition there will of course be no refraction."

Photo League Announces Registration for Class

The Film and Photo League of New York this week announced the opening of registration for a class in elementary photography. This class, like the Harry Alan Potamkin Film School, is said to be a practical workshop planned to train those who have no experience in this direction. Nominal fees are to be charged. Classes begin January 5 at 116 Lexington Avenue, New York.

Honor Photographer

Ernest B. Bachrach, head of the still department of Radio on the Coast, has been awarded a diploma for "achievement of exceptional graphic studies," by the Royal Photographic Society.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Cross Streets — John Mack Brown - Claire Windsor-Anita Louise - Kenneth Thomson

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	
(See "In the Cutting Room," Nov. 18.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	
(See "In the Cutting Room," Oct. 14.)				
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	
(See "In the Cutting Room," Nov. 18.)				
Straightaway	Tim McCoy-Sue Carol	Dec. 22		
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Fighting Ranger, The — Buck Jones-Dorothy Revier
It Happened One Night — Clark Gable-Claudette Colbert
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Let's Fall in Love — Ann Sothern - Edmund Lowe
Line-Up, The — William Gargan-Marian Nixon
Man Trailer, The — Buck Jones-Cecilia Parker
Men of Tomorrow — Frankie Darro - Jackie Searl - George Breakston
Ninth Guest — Donald Cook-Genevieve Tobin
One Is Guilty — Ralph Bellamy-Shirley Grey
Once to Every Woman — Fay Wray - Walter Connolly - Ralph Bellamy
Party's Over, The
Speed Wings — Tim McCoy-Evalyn Knapp
Twentieth Century — John Barrymore
Whirlpool — Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Colette Darfeuil	Dec. 26	58	
Throne of God		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin — Helen Foster-Paul Page — 58

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	69	Dec. 9
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	90	Sept. 16
She Had to Say Yes	Loretta Young - Lyle Talbot	July 15	62	June 17
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	All Star	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside — Warren William — Jan. 27,'34

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hazard	Edward G. Robinson	Feb. 3,'34		Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34		
Fur Coats	Aline MacMahon			
Heat Lightning	Aline MacMahon-Glenda Farrell-Ana Dvorak - Lyle Talbot			
Journal of a Crime	Ruth Chatterton			
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34		
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34		
Modern Hero, A	Richard Barthelmess			
Registered Nurse	Bebe Daniels-Lyle Talbot			
Very Honorable Guy, A	Joe E. Brown			
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34		
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life in the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Preston Foster-Zita Johann	Oct. 27	65	Oct. 28
Man Who Dared, The	Ralph Morgan	July 14	75	July 15
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	76	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

Bottoms Up — Pat Paterson - Spencer Tracy - John Boles
Carolina — Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman — Feb. 2,'34
Coming Out Party — Frances Dee-Gene Raymond
David Harum — Will Rogers-Louise Dresser
Disillusion — Victor Jory - John Boles - Rosemary Ames — Feb. 23,'34
Ever Since Eve — George O'Brien-Mary Brian — Feb. 9,'34
Every Girl for Herself — James Dunn-Claire Trevor — Feb. 16,'34
Fox Follies — (All Star Musical)
Frontier Marshal — George O'Brien-Irene Bentley — Jan. 19,'34 — 66
Only Girl, The — Lilian Harvey-Charles Boyer — 95 — Aug. 12
Orient Express — Heather Angel-Norman Foster — Jan. 12,'34
"Scandals" — Rudy Valee-George White-Alice Faye-Jimmy Durante
Sleepers East — Wynne Gibson-Preston Foster — Jan. 26,'34
(See "In the Cutting Room," Dec. 30.)
Three Against Death — Marion Burns-Kane Richmond

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30	68	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
Love After Thirty — Aileen Pringle - Theodore Von Eltz
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino - Gina Malo		88	
Love in Morocco	Rex Ingram	Dec. 1	67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec.	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec.	79	Mar. 11
Waltz Time	Evelyn Laye	Oct.	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand				
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Dec.	87	Sept. 16
(Reviewed under the title, "Heads We Go")				
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct.	74	
Morning After, The	Ben Lyon-Sally Eilers	Jan.	63	Oct. 28
(Reviewed under the title, "I Spy")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov.	74	Oct. 14

Coming Feature Attractions

Divorce Bed, The	Edward Arnold-John Miljan	Jan.	15,'34	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct.	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec.	62	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	79	Aug. 5
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct.	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept.	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov.	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov.	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct.	70	Nov. 11
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan.	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec.	79	Dec. 16
Her Sweetheart	Marie Dressler-L. Barrymore	Nov.	87	Nov. 18
(Reviewed under the title, "Christopher Bean")				
Hold Your Man	Jean Harlow-Clark Gable	July	89	July 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct.	65	Nov. 4
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov.	102	Oct. 28
Should Ladies Behave?	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	78	Nov. 11
(Reviewed under the title, "The Vinegar Tree")				
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	65	Sept. 16
Sons of the Desert	Laurel and Hardy	Dec.	68	
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept.	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec.	76	

Coming Feature Attractions

Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb.	9,'34	
(See "In the Cutting Room," Oct. 21.)				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan.	12,'34	113 June 10
Eskimo	Native Cast	Jan.	19,'34	117 Nov. 18
Hollywood Party, The	(All Star Musical)			
It Happened One Day	Lionel Barrymore-Fay Bainter	Feb.	2,'34	
Laughing Boy	Ramon Novarro-Lupe Velez	Feb.	9,'34	
Men in White	Clark Gable-Myrna Loy	Feb.	16,'34	
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan	Mar.	2,'34	
Old Hannibal	May Robson-Jean Parker	Jan.	26,'34	
Queen Christina	Greta Garbo - John Gilbert		10?	Dec. 30
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Viva Villa	Wallace Beery-Fay Wray	Feb.	23,'34	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	70	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	68	Aug. 12
Fighting Texans	Rex Bell	June	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	56	
Galloping Romeo	Bob Steele-Doris Hill	Aug.	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec.	63	
Rainbow Ranch	Rex Bell	July	55	
Rangers' Code	Bob Steele	Aug.	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	58	
Sagebrush Trail	John Wayne	Dec.	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug.	70	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan.	57	
(See "In the Cutting Room," Dec. 2.)				
Skyway	K. Crawford-Ray Walker	Aug.	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	76	Oct. 14

Coming Feature Attractions

Ape, The				
Beggars in Ermine	Lionel Atwill			
Blue Steel	John Wayne			
Jane Eyre				
Lucky Texan, The	John Wayne			
Man from Utah, The	John Wayne			
Manhattan Love Song				
Mystery Liner	Noah Beery - Astrid Allwyn - Cornelius Keith			
West of the Divide	John Wayne-Virginia B. Faire			
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Jan.	10,'34	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec.	75	Dec. 16
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	72	Aug. 5
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	65	June 24
Duck Soup	Four Marx Bros.	Nov.	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	78	Dec. 30
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec.	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	70	Sept. 23
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	88	Nov. 25
Hell and High Water	Richard Arlen-Judith Allen	Oct.	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	70	July 8
I'm No Angel	Mae West-Cary Grant	Oct.	87	Oct. 7
Lone Cowboy	Jackie Cooper	Dec.	68	Nov. 25
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	80	Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug.	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept.	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	73	Oct. 28

Coming Feature Attractions

All of Me	Fredric March-Miriam Hopkins-George Raft	Jan.	26,'34	
(See "In the Cutting Room," Dec. 30.)				
Baby in the Ice-Box	Richard Arlen-Sally Eilers			
Bolero	George Raft-Carole Lombard	Feb.	16,'34	
Catherine the Great	Marlene Dietrich-John Lodge	Feb.	23,'34	
Death Takes a Holiday	Fredric March-Evelyn Venable	Mar.	2,'34	
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	19,'34	
(See "In the Cutting Room," Dec. 30.)				
Good Dame	Sylvia Sidney-Fredric March			
His Double Life	Roland Young-Lillian Gish	Jan.	12,'34	68 Dec. 30
Last Round-Up, The	Randolph Scott-Barbara Adams	Jan.	26,'34	65
Man Who Broke His Heart, The	Preston Foster-Carole Lombard			
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12,'34	68 Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb.	16,'34	
Search for Beauty	Buster Crabbe-Ida Lupino	Feb.	2,'34	
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9,'34	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	58	
Russia Today		Nov.	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug.	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov.	70	May 20

Coming Feature Attractions

Desperate Trails	Kazan			
Ferocious Pal, The	Kazan			
King of the North	Kazan			
Lone Avenger, The	Kazan			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct.	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov.	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct.	70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	68	Aug. 19
Double Harness	Ann Harding-William Powell	July	74	July 8
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept.	53	
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	62	Sept. 2
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec.	80	Dec. 16
Goodbye Love	Charles Ruggles	Nov.	66	
Headline Shooter	Wm. Gargan - Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	65	July 29
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec.	66	Dec. 23

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	

Coming Feature Attractions

Girl Meets Boy	Joel McCrea			
Hips, Hips, Hooray!	Wheeler and Woolsey			
Long Lost Father (See "In the Cutting Room," Nov. 18.)	John Barrymore-Helen Chandler	Jan. 19,'34		
Lost Patrol, The (See "In the Cutting Room," Oct. 21.)	McLaglen-Karloff			
Man of Two Worlds (See "In the Cutting Room," Nov. 18.)	Francis Lederer-Elissa Landi			
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34		
Rodney	Walter Huston-Frances Dee			
So You Won't Sing, Eh?	Zasu Pitts - Pert Kelton - Edward Everett Horton			
Success Story	Douglas Fairbanks, Jr.-Colleen Moore - Genevieve Tobin			
Transient Love	Irene Dunne-Ralph Bellamy			
Trigger (See "In the Cutting Room," Nov. 18.)	Katharine Hepburn			
Wild Birds	Jean Parker-Tom Brown	Jan. 26,'34		
World Outside, The	Ann Harding			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
His Private Secretary	Evalyn Knapp - John Wayne	June 10	60	June 10
Moth, The	Sally O'Neil-Paul Page	Jan. 1,'34	63	
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head				
St. Louis Woman				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood			
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts.	Nov. 24	66	Dec. 2
Film Parade		General Plcts.		55	
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell's Holiday	(War Film)	Superb Plcts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Mad Age, The		Resolute Plcts.	July 19	70	July 29
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Volga Volga	H. A. Shlettom	Kinematrade	Dec. 14	76	
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Affairs of Cellini, The	Fredric March			
Born to Be Bad	Loretta Young-Cary Grant	Feb. 23,'34		
Catherine the Great (T.)	Douglas Fairbanks, Jr.- Elizabeth Bergner	Mar. 16,'34		
House of Rothschild, The	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Feb. 9,'34		
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Feb. 16,'34		
Paleoka (See "In the Cutting Room," Dec. 2.)	Jimmy Durante - Stuart Erwin - Lupe Velez	Jan. 26,'34		
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar. 2,'34	99	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34		
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Counselor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart	Jan. 22,'34	Dec.	23
Crosby Murder Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34		
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34		
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34		
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34		
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34		
Song for You, A	Marian Nixon-Jan Kiepura			
Two Clucks	Summerville-Pitts	Mar. 12,'34		
Wheels of Destiny	Ken Maynard	Feb. 19,'34		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	73	Dec. 2
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods			
Dragon Murder Case, The	William Powell			
Easy to Love (See "In the Cutting Room," Dec. 30.)	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34		
Gambling Lady	Barbara Stanwyck			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis			
Heir Chaser, The	James Cagney - Bette Davis			
Hi, Nellie!	Paul Muni	Jan. 20,'34		
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34		
Merry Wives of Reno	Ann Dvorak - Glenda Farrell - Margaret Lindsay - Donald Woods			
Radio Romance	Dick Powell - Pat O'Brien - Ginger Rogers			
Upper World	Warren William - Mary Astor - Ginger Rogers			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Digging Deep	Henry Kendall-Wendy Barrie	British Lion			
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Keep It Quiet	Frank Pettingell - Bertha Belmore	British Lion			
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
On the Air	Davy Burnaby-Reginald Purdell-Betty Astell	British Lion			
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours		9
Hans Lange and Orchestra		
2—Ave Maria		7
Dion Kennedy at the Organ		
3—Waters of Minnetonka		6
Gus Haenschen and Orchestra		
4—Hula Moon		7
Native Hawaiian Troupe		
5—Waltz in A Flat Major		4
Hans Lange and Orchestra		

COLUMBIA

Title	Rel. Date	Min.
KAZY KAT KARTOONS		
Antique Antics		1 rl.
Curio Shop, The		
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Stage Krazy	Nov. 13	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	
3—In South America	Dec. 14	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Oct. 24	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels		
SCRAPPY CARTOONS		
False Alarm		1 rl.
Hollywood Babes	Nov. 10	
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery		
World's Affair, The	June 5	1 rl.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	
No. 4—When the Lights Went Out		1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls.
SMITH AND DALE		
Hold Your Temper		2 rls.
Hot Daze	Oct. 20	2 rls.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Oct. 4	20
Will Mahoney		
Say It Isn't So	June 29	19
Richey Craig, Jr.		
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
Hook and Line	July 28	1 rl.
In the Good Old Winter Time	June 17	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20
Super Snooper, The	Feb. 23,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kid 'N Africa	Oct. 6	
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Wild Life at Home	June 18	1 rl.
BROADWAY GOSSIP		
No. 6	June 18	
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	
Good Bad Man, The	Dec. 8	
Inventors, The	Feb. 2,'34	
North of Zero	Jan. 19,'34	
DO YOU REMEMBER?		
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 26,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	9
Capers in Clay	July 30	
Sawdust Sidelights	June 4	10
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Last Dogie, The	Nov. 17	
Manhattan Lullaby (Helen Morgan)	Nov. 24	
Slow Poke (Stepin Fetchit)	Sept. 22	1 rl.
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 9,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
King Zilch	June 11	6
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Oil Can Mystery, The	July 9	6
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	
Rip Van Winkle	Feb. 9,'34	
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Divorce Sweets	Nov. 30	
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Trying Out Torchy	July 23	18
TREASURE CHEST		
Air Maniacs	Dec. 15	
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
In Java Sea	Feb. 23,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
The Heart of Valeska		
Love's Old Sweet Song	Feb. 16,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10
2. Human Side of the News		10
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Songs of Nations		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	
CHARLEY CHASE		
Arabian Tights	June 3	20
Cracked Iceman	Jan. 27,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		1 rl.
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Papua and Kalabahai	June 10	9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Chinaman's Chance	June 24	8
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
MUSICAL COMEDIES		
Hello, Pop!	July 1	17
Nertsery Rhymes	Aug. 26	20
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody in Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Bear Hunting	Dec. 16	1 rl.
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
SPECIAL		
Inflation		11
TAXI BOYS		
Rummy, The	June 10	18
Thundering Taxis	June 24	16
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	1 rl.
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Bundle of Blues, A (Duke Ellington)	Sept. 1	10
Captain Henry's Radio Show (Lanny Ross-Annette Hanshaw-Don Voorhees	Aug. 11	11
Little Broadcast, The (Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11
Radio Roundup, A (Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24	
Rumba Rhythm (Vincent Lopez	Sept. 29	6
Station T.O.T.	Jan. 19,'34	1 rl.
Where's That Tiger? (Borrah Minnevitch	Dec. 22	
HOLLYWOOD ON PARADE		
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad (Tom Howard	June 9	11
Jazz a La Cuba (Don Aspiazu	July 7	10
PARAMOUNT PICTORIAL		
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3	10
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	10
No. 6—	Dec. 29	10
No. 7—	Jan. 26,'34	10
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Seasin's Greetinks	Dec. 8	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
"Boilesk" (Watson Sisters	June 9	7
Boo, Boo, Theme Song	Oct. 13	7
Down by the Old Mill Stream (Funny Boners	July 21	7
I Like Mountain Music (Eton Boys	Nov. 10	7
Keeps Rainin' All the Time (Gertrude Neisen	Jan. 12,'34	7
Sing, Babies, Sing (Baby Rose Marie	Dec. 15	
Sing, Sisters, Sing (Three X Sisters	June 3	7
Stoopnocracy (Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba (Mills Bros.	Sept. 16	7
SCREEN SOUVENIRS		
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	1 rl.
No. 7—Jumping Giants	Jan. 26,'34	1 rl.
SPORTS EYE VIEW		
Balance	June 23	10
Over the Jumps	July 21	10
Straight Shooters	July 21	11
TALKARTOONS		
Betty Boop's Big Boss	June 2	7
Betty Boop's Hallowe'en Party	Nov. 3	7

(THE RELEASE CHART--CONT'D)

PRINCIPAL

Title	Rel. Date	Min.
I Heard ..... Don Redmond	Sept. 1	7
Morning, Noon and Night .. Rubinoff	Oct. 6	7
Mother Goose Land ..... Cab Calloway	June 23	7
Old Man of the Mountains .. Parade of Wooden Soldiers	Aug. 4 / Dec. 1	7 / 1 rl.
Popeye, the Sailor	July 7	7
She Wronged Him Right .. TWO-REEL COMEDIES	Jan. 5,'34	1 rl.
Barber, The ..... W. C. Fields	July 28	21
Big Fibber, The ..... Sennett Star	July 14	20
Cold Turkey ..... Joseph Cawthorne	Dec. 1	2 rls.
Daddy Knows Best ..... Walter Catlett	June 16	22
Ducky Dear ..... Sidney Toler	Sept. 1	19
Husband's Reunion ..... Sennett Star	July 7	19
Just an Echo ..... Bing Crosby	Jan. 19,'34	2 rls.
Knockout Kisses ..... Sennett Star	June 23	19
Marriage Humor ..... Harry Langdon	Aug. 18	19
Meet the Champ ..... Eugene Pallette-Walter Catlett	Aug. 4	21
Old Bugler, The ..... Chic Sale	Jan. 5,'34	2 rls.
On Ice ..... Harry Langdon	Oct. 6	21
One Awful Night ..... Pallette-Catlett	Oct. 20	21
Please ..... Bing Crosby	Dec. 15	2 rls.
Roaming Romeo, A ..... Harry Langdon	Dec. 29	2 rls.
Sailors, Beware ..... Catlett-Pallette	Sept. 15	18
See You Tonight ..... Sennett Star	June 2	21
Three Little Swigs ..... Leon Errol	Nov. 10	20

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
World Flight		7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Harvest Moon Girl		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		

Title	Rel. Date	Min.
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Marching Along	Oct. 27	27
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28

STATE RIGHTS

Title	Rel. Date	Min.
TOM AND JERRY SERIES		
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7
AMKINO		
A Day In Moscow		26
Killing to Live		17
Kino Displays		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story ..... David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		28
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	8½
Confidence	July 31	7
County Fair	Jan. 29,'34	1 rl.
Five and Dime	Sept. 18	8
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers ..... Louis Sobol—No. 3		21
Peeping Tom ..... Louis Sobol—No. 4	Sept. 20	17
Boswell Sisters, The ..... Nick Kenny—No. 4	Dec. 6	2 rls.
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
All at Sea ..... (Mentone No. 2)	Sept. 20	21
Big Benefit, The ..... (Mentone No. 3)	Oct. 18	21
Big Casino, The ..... (Mentone No. 4)	Nov. 29	21
Gleason's New Deal ..... James Gleason	July 12	20
His First Case ..... Vince Barnett	June 14	20
Meeting Mazie ..... Sterling Holloway	Dec. 20	20
Mountain Music ..... Louise Fazenda	Jan. 3,'34	18
Not the Marrying Kind ..... Sterling Holloway	Nov. 22	20
On the Air and Off ..... (Mentone No. 1)	Sept. 6	19
Open Sesame ..... Henry Armetta	Oct. 25	20
Out of Gas ..... Louise Fazenda	Nov. 8	21
Palsie Walsie ..... Henry Armetta	Jan. 31,'34	2 rls.
Pie for Two ..... James Gleason	Dec. 13	21
Stung Again ..... Louise Fazenda	Oct. 18	18
Supper at Six ..... (Mentone No. 5)	Dec. 27	18
Trifle Backward, A ..... Vince Barnett	Jan. 17,'34	19½
Vaudeville on Parade ..... (Mentone No. 6)	Jan. 24,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer? ..... Vince Barnett	Feb. 7,'34	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Bean? ..... Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer ..... Jack Haley		20
No. 13—Nothing But the Tooth ..... Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy ..... Jack Haley	Sept. 16	21
No. 2—Close Relations ..... Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun ..... George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw ..... Gus Shy	Nov. 4	21
No. 5—In the Dough ..... Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie ..... Ben Blue	Dec. 9	18
No. 7—Tomalio ..... Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8 — How D'Ya Like That? ..... George Givot-Charles Judels	Jan. 13,'34	18
No. 9—Nervous Hands ..... Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses	Feb. 17,'34	21
BROADWAY BREVITIES		
No. 8—Sky Symphony ..... Stoopnagle and Budd	June 3	
No. 11—That Goes Double ..... Russ Columbo	July 29	
No. 18—World's Champ ..... Jack Dempsey	July 11	
No. 22—The Double-Crossing of Columbus ..... Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate ..... Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang ..... Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man ..... Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination ..... Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President ..... Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings ..... Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr. ..... Gus Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera ..... Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring ..... Patricia Ellis-Allen Jenkins	Oct. 28	19
No. 7—Yeast Is Yeast ..... Tom Patricola	Nov. 11	20
No. 8—The Mild West ..... Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble ..... Mitchell and Durante	Dec. 2	23
No. 10 — Manhattan Cocktale ..... Norma Terris-Four Eton Boys	Dec. 16	29
No. 11—Plane Crazy ..... Dorothy Lee-Arthur and Morton Havel	Dec. 23	20
No. 12—Kissing Time ..... Jane Froman-Georges Metaxa	Jan. 6,'34	22
No. 13—A Little Girl with Big Ideas ..... Molly Picon	Jan. 20,'34	29
No. 14 — Not Tonight, Josephine ..... Frank McHugh-Kitty Kelly	Jan. 27,'34	21
No. 15—Private Lessons ..... Hal LeRoy-Dawn O'Day	Feb. 10,'34	21
No. 16—Dinners I Hate	Feb. 24,'34	10
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		7
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out ..	Sept. 9	7
No. 2—Buddy's Beer Garden	Oct. 21	7
MELODY MASTERS		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar ..... Leon Belasco and Band		
No. 12—The Audition ..... Hannah Williams-Phil Emerton's Band		20
No. 13—A Castilian Garden ..... Señor Del Pozo's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd ..... Dave Apollon and Orchestra		10
No. 2—Barber Shop Blues ..... Claude Hopkins and Band		9
No. 3—Rubinoff and Band		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Stop Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
PEPPER POT		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2.—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective ..... Sigmund Spaeth		9
No. 11—Mississippi Suits		9
No. 12—The Wrong Wrong Trail ..... Block and Sully		10
No. 13—Song Hits, with Roy Turk		11
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD AVENTURES E. M. NEWMAN		
No. 1—Dancing Around the World		1 rl.
No. 2—Transportations of the World		1 rl.
No. 3—An Oriental Cocktail		10
No. 4—Curious Customs of the World		1 rl.
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		10
No. 8—Beauty Spots of the World		1 rl.
No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		10
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.
No. 2—Samoan Memories		1 rl.
No. 3—Heart of Paris		1 rl.
No. 4—Italy, the Old and the New		1 rl.
No. 5—Cannibal Islands		1 rl.
No. 6—Spanish America		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson ..... Johnny Mack Brown-Noah Beery	July 6 (each)	20
Mystery Squadron, The ..... Bob Steele	Dec. 23	
Three Musketeers, The ..... John Wayne-Ruth Hall	Apr. 7	
Wolf Dog, The ..... Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Tarzan, the Fearless ..... Buster Crabbe	Aug. 11 (each)	20
UNIVERSAL		
Gordon of Ghost City ..... Buck Jones-Madge Bellamy	Aug. 14 (each)	20
Perils of Pauline ..... Evalyn Knapp-Robert Allen	Nov. 6 (each)	20
Phantom of the Air ..... Tom Tyler-Gloria Shea	May 22	
Pirate Treasure ..... Richard Talmadge-Lucille Lund	Jan. 29,'34 (each)	20

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WANT USED THEATRE CHAIRS, ALL KINDS. Also parts, accessories, etc. Send sample prepaid. Advise quantity and price, etc. GENERAL SEATING COMPANY, 2035 Charleston Street, Chicago.

LEDGER SYSTEMS

KNOW EVERY WEEK HOW YOU'RE DOING. Use Bryson Theatre Record Ledger practical, simple. Special now $2.00. Prepaid if cash with order. Guaranteed satisfactory. GEORGE FOSDICK, 4417 Stevens, Minneapolis, Minn.

NEW EQUIPMENT

A.C. CHANGEOVERS, 70 AMPERES AT ONEquarter of the cost. Let us know type lamp and set now in use. Just the thing for theatres needing more light. Also new A.C. lamps. CROWN, 311 W. 44th St., New York City.

STILL GOING—TICKETS 15c ROLL, MOST denominations and colors, misprints. Buy a year's supply. S. O. S. CORP., 1600 Broadway, New York.

SACRIFICING NEW SUPERIOR TYPE X PROjectors with rear shutters, adapted to sound. COXSACKIE MANUFACTURING CORP., Coxsackie, N. Y.

RCA—EMBLEM OF PERFECT SOUND—YOURS for a song—trade your old obsolete soundheads for brand new RCA Photophones at small cost. S. O. S. CORP., 1600 Broadway, New York.

TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECtion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

PROFESSIONAL SERVICES

SCOTT MOORE, ASTORIA 8-0073, RECENTLY Guthrie McClintic's "Criminal at Large."

THEATRE PROGRAMS

THE BETTER CLASS AT THE LOWEST PRICES. all cuts furnished by us. Delivery same day copy received. THEATRE PRINTING CO., 720 So. Dearborn St., Chicago.

THEATRES WANTED

WANTED TO LEASE OR BUY, THEATRE IN city of not less than 10,000, prefer South, but will consider others if doing business, write stating location, opposition, seating capacity, film contracts, etc., which will be confidential. BOX 360, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

DON'T LAG BEHIND THIS YEAR—INSTALL Wide Fidelity sound, $179.70 up complete; soundheads, $49.50 up; unified control amplifiers, $50.00 up. S. O. S. CORP., 1600 Broadway, New York.

MAIN DRIVING GEAR FOR SIMPLEX, RCA or Western Electric $4.00, a necessity in every booth; pad rollers 75c; exciter lamps, all sizes, 6 for $3.50; daily report pads, 500 sheets, $1.50; saddle mops, $3.60 per dozen; fan covers, rubberized, $8.00 per dozen. Bargain prices on all accessories. CROWN, 311 W. 44th St., New York City.

"BEST TONE AND EVERYTHING I KNOW" wires Paul Covey, Beaver, Oklahoma. Wide Fidelity is yours for a song. S. O. S. CORP., 1600 Broadway, New York.

500 NEW LENSES AT SACRIFICE—ALL SIZES, $6.75 up—old lens traded. BOX 358, MOTION PICTURE HERALD.

SCREEN RESURFACING

WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK'S RE-NU SCREEN SURFACE CO., 823 S. Wabash Ave., Chicago.

REPRESENTATIVES WANTED

WANTED REPRESENTATIVES IN EVERY KEY film center to roadshow a religious sound motion picture appealing to Catholics. Prefer men who understand non-theatrical field and can handle entire bookings and exploitation. Must be able to finance themselves and post bond for territory. INTEGRITY FILM CORPORATION, 220 West 42nd St., New York.

STATE RIGHT EXCHANGES

NEW FOREIGN PRODUCTION WITH WONDERful exploitation tie-ups now available for territorial distributors, great picture for non-theatrical bookings such as churches, etc. Will sell both theatrical and non-theatrical rights for cash and percentage. Everything ready for release. Reserve territory at once. BOX 347, MOTION PICTURE HERALD.

A Question
ANSWERED

WHAT big picture today does *not* include backgrounds that call for composite photography? The answer is obvious. . . . The really vital point is: what medium to use in photographing these important backgrounds? . . . Eastman has answered that question. Eastman Background Negative, with its remarkably fine grain, its surprising speed, and its excellent processing characteristics, completely solves the film problem of the composite shot. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN
Background Negative

PARAMOUNT *in Players*



BRIAN AHERNE
JUDITH ALLEN
ADRIENNE AMES
LONA ANDRE
RICHARD ARLEN
GEORGE BARBIER
MARY BOLAND
GRACE BRADLEY
CARL BRISSON
KATHLEEN BURKE
GEORGE BURNS
& GRACIE ALLEN
KITTY CARLISLE
MARGUERITE CHURCHILL
CLAUDETTE COLBERT
GARY COOPER

LARRY "Buster" CRABBE
EDDIE CRAVEN
BING CROSBY
DOROTHY DELL
MARLENE DIETRICH
MAXINE DOYLE
FRANCES DRAKE
W. C. FIELDS
WILLIAM FRAWLEY
BARBARA FRITCHIE
FRANCES FULLER
CARY GRANT
JACK HALEY
CHARLOTTE HENRY
MIRIAM HOPKINS
ROSCOE KARNS

JACK LA RUE
CHARLES LAUGHTON
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CAROLE LOMBARD
FREDRIC MARCH
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ETHEL MERMAN
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JOE MORRISON
JACK OAKIE
GAIL PATRICK
GEORGE RAFT
SALLY RAND
LYDA ROBERTI
LANNY ROSS
JEAN ROUVEROL

CHARLIE RUGGLES
RANDOLPH SCOTT
SYLVIA SIDNEY
ALISON SKIPWORTH
SIR GUY STANDING
KENT TAYLOR
EVELYN VENABLE
MAE WEST
DOROTHEA WIECK
DOROTHY WILSON
TOBY WING
WALTER WOOLF
ELIZABETH YOUNG

IDA LUPINO HERBERT MARSHALL

Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

311 NOMINATED FOR CODE FIELD BOARDS

Names of Exhibitors and Exchangemen Submitted to Code Authority for Membership on Local Grievance and Clearance and Zoning Boards; Reopening of Code Hearings Asked by NRA Official to Settle Projectionists' Protests

FEWER FILMS IDEA OF HOLLYWOOD IS ANSWERED

Industry Won't Outgrow Distributors and Exhibitors Who Helped Build It, Herman Wobber Tells Terry Ramsaye on Coast; Declares There Must Be "Consistent Flow of Competent Product Competently Sold and Presented"

n Two Sections—Section One

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Take a letter please—

Dear Mister exhibitor—
There is so much good news to tell you as the year 1934 gets under way—
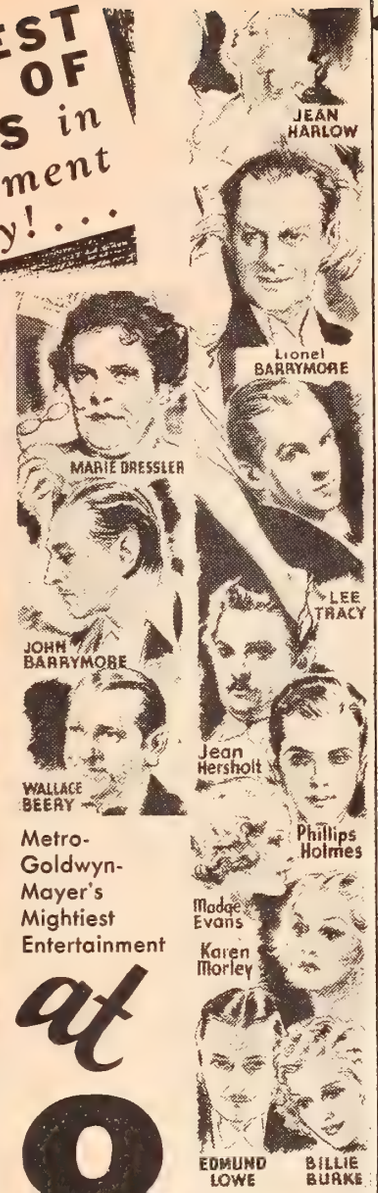






when the public stands in line to see a #2. show in these days it must be the greatest attraction of our times GARBO packs 'em in at every performance of "Queen Christina" the big show of 1934!



BIGGEST CAST OF STARS in amusement history!...

DINNER at 8

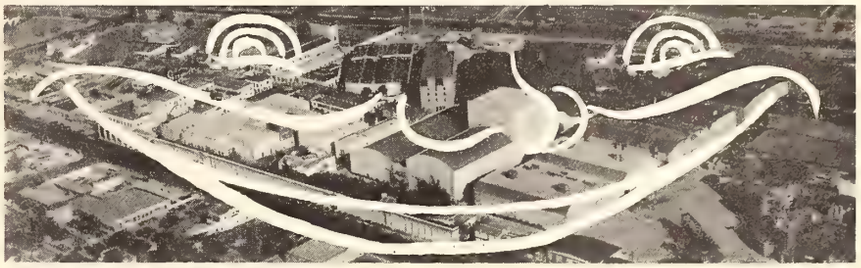


Metro-Goldwyn-Mayer's Mightiest Entertainment

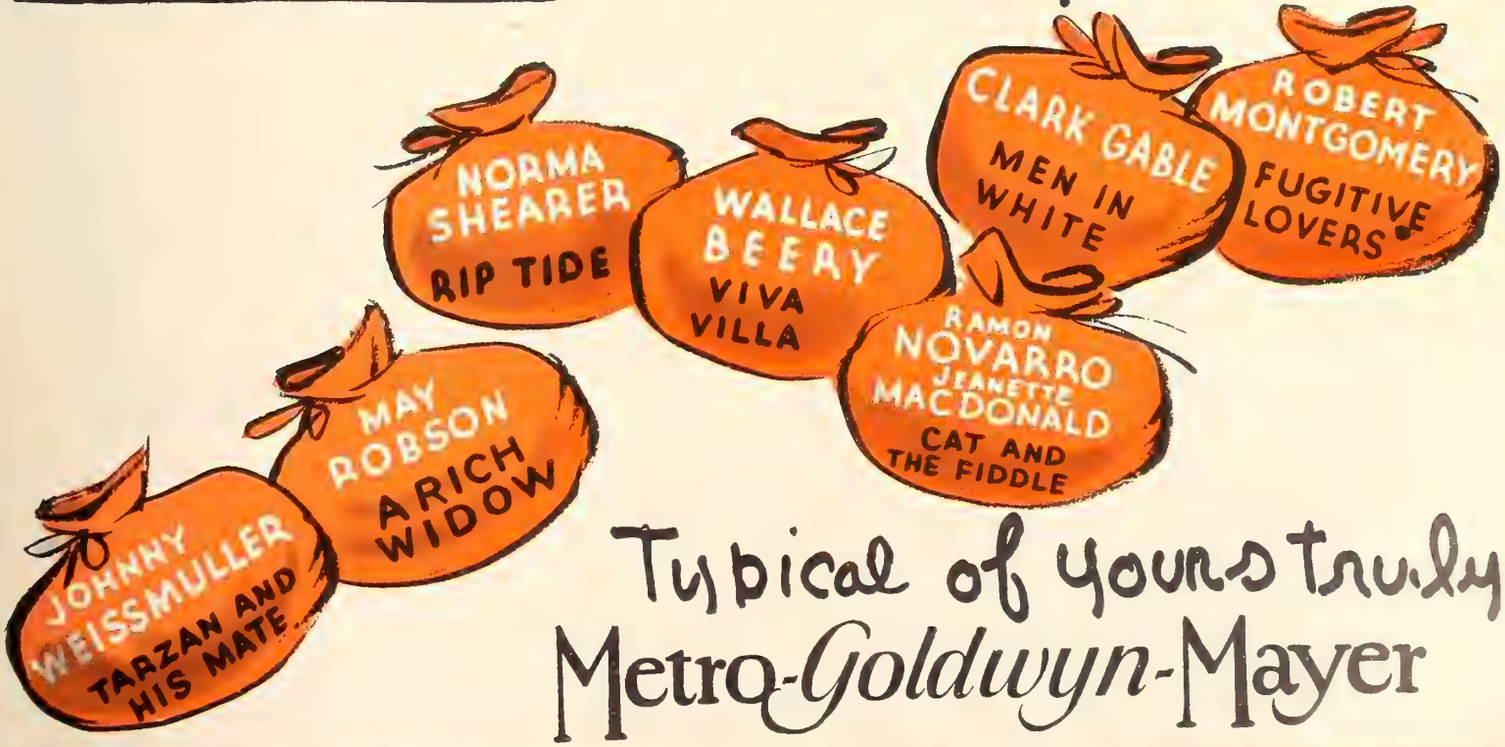
The biggest film sensation in 10 years! Never such a drama packed with thrills! The miracle picture of the screen!

From the Sam H. Harris stage play by GEORGE S. KAUFMAN and EDNA FERBER.

The trade paper headlines tell the story of "Dinner at 8" at popular prices, From Maine to California it is crashing through to new records.



M-G-M is the studio with a smile because week-after-week they are turning out HITS!



Typical of Yours truly

Metro-Goldwyn-Mayer

SEE PAGE 51 FOR "FUGITIVE LOVERS" $200 EXHIBITOR PRIZES!

Blazing Action

. . . GEARED TO BLAST THE ICICLES OFF EVERY POCKET-BOOK IN AMERICA . . . .



MAKE YOUR SCREEN AN ARENA OF WHIRLWIND THRILLS WITH DICK AS A FIGHTING RED MAN HURLING DEFIANCE AT HIS WHITE FOES

Warner Bros. exploitation crew is coming thru with a grand rush for "Massacre". Dozens of practical show ideas, flash street stunts, two-fisted ads and stories will be found in the big merchandizing campaign, soon available at all Warner Bros.—First National Exchanges—all emphasizing the showy Indian atmosphere and smashing action of this unusual attraction.

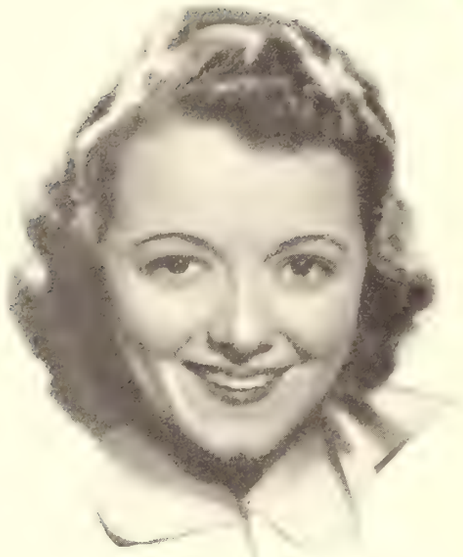
Vitagraph, Inc., Distributors


MASSACRE
SAVAGE BLOOD RUNS WILD AGAIN!
. . . THANKS TO WARNER BROS.

MOTION PICTURE HERALD
January 6, 1934

EXHIBITORS PICK 10 BIGGEST MONEY MAKING PLAYERS

and FOX has 2 out of the 3 FIRST





WATCH THIS PAGE

for news of other FOX personalities

. . . actors and actresses whose beauty or individuality . . coupled with the divine spark of talent . . . marks them for important positions in the firmament of stars.

They will rank prominently in your money-making lists of 1934!

★ ★ ★ ★ **FOX ★ PERSONALITIES ★ PARADE**

JAN 12 1934 ©CIB 213443

MOTION PICTURE HERALD

Vol. 114, No. 3 January 13, 1934

THE PEERLESS JURY

CONSIDERATION of the preview methods applied in Hollywood and discussed in a recent issue brings up some proper questioning of the entire competency of the public of Southern California to sit in judgment on the art in behalf of the United States.

It need not be taken as an animadversion by the production community, which went to Hollywood for the sunshine anyway, when observation is made that various forces have concentrated abnormal and exaggerated types in the population of the region extending at least fifty miles up and down the coast from Los Angeles. It is the land of the cult and the *ism,* the temples of this and that, the domain of Aimee and Dave, Yogis, imported and Yankee, merchandisers of balloon juice and balogney, purveyors all to worshipful wishers rusting in the sunshine and hoping that belief and ritual in this and that will give them in this refuge-zone all that they could not win by merit and work in the eastern elsewhere from which they fled with their infantile yearnings.

The dumb literalism of this concentration of American illiterates and voodooists obtrudes in many manifestations as obviously primitive as the totems of the Andaman islands. First and foremost is the absence of even the rudiments of a power of abstract thought. A motor court, the west coast appellation for the roadside caravanserai that is hotel-and-garage to these semi-nomadic tribesmen of the sage clad canyons, is likely to be proclaimed, not by a tavern sign simply announcing the institution, but by a full relief sculptured group, including traveler and motor car—or in one fantastic example by a life-size model of a covered wagon and a group about a campfire. Typical of the literalism of the region is a tremendously costly array of gasoline signs, made up of white plaster full-relief and life-size models of racing cars mounted on monumental pedestals. The first sight of one is likely to give the eastern adult an impression that he is passing the grave of some local hero of the racetrack. The typography of the newspapers, even the best of them, lends to the notion that there are no readers but merely subscribers who sit and listen to the headlines scream while they get the thrill-news by osmosis.

It is to audiences of such a commonality that the producers of the motion picture distribute the prepaid postcards for the recording of emotional reactions. It is from this audience that they count the belly laughs, inventory the tears and clock the applause. One thing is certain, at least: aiming for bull's-eyes here they will never overshoot America.

As patent medicine merchandisers long ago learned, there is a *genus homo* sap, not *sapiens,* which loves to write testimonials. The radio, the fan mail of the stars and fan magazines, the Vox Pop columns of the daily press, all these, are full of kindred responses, more filled with the flavor of the nut than the meat.

The box office vote is cast by America's millions, but ahead of that vote Hollywood lovingly counts the totals cast up by the flattered few hundreds who write down their opinions on the pre-view cards. Research reveals no instance in the history of Los Angeles previewing where the majority vote was heavily against the production.

Yet the sagest of Hollywood producers will take issue with a seasoned box office judgment concerning a picture and reach to a top drawer to exhibit in exultation "the preview cards."

A preview fan is an intensified type of local patriot. Some pictures may be better than others, but they all are good. They are part of "My California, my Golden State, my Sierras, my etc."

Anybody who does not agree is the kind of a guy that would eat a Florida orange, and like it.

△ △ △

"PULLING FOR PARAMOUNT"

JUST as *Motion Picture Herald* was coming from the press in New York the other day with Mr. Martin Quigley's dissertation entitled "Paramount and Progress," the editor sat in a San Francisco office, chatting with Mr. Herman Wobber, now manager of Fox distribution in the great Pacific coast empire, and before that for some twenty-one years in the service of Paramount. Mr. Wobber was talking on the same theme, the significance of the survival and success of Paramount.

"That many years in an organization gives a sort of interest that goes out beyond the realm of ordinary business relation," observed Mr. Wobber. "So I have what might be called a sentimental concern for Paramount, as well as a deep realization of the meaning of its many, many years of consistent service to the industry. The well-being of Paramount continues to be most important to the motion picture. It is built into the foundations of the industry.

"And now functioning as a competitor, it is still important that Paramount should deliver good product and enjoy success. Working in behalf of the Fox Film Corporation, I do not want to follow inferior product from anybody's studio on anybody's screen. The interests of the industry today demand all of the good product that can be delivered. A good picture confers benefits that are shared by everybody in the business.

"In spite of the problems of the period and the storms of adversity, it will be found that Paramount's long career of service has built a depth and quality of goodwill that stands.

"They are all pulling for Paramount."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

UNIVERSAL APPEAL

Pictures with international appeal, to overcome foreign market handicaps, will be Warner's aim, declared Jack L. Warner, in charge of production, last week. "We can no longer afford to produce pictures for only American audiences." . . .

DENIED WRIT

The IATSE last week in Hollywood was denied an injunction against the IBEW (electrical workers), sought because of an alleged collusive agreement between IBEW and major studios. The superior court denounced IATSE for bringing the matter to court, pointing to unions' perennial fight against injunctions. . . .

BRITISH FILMS IN U. S.

Gaumont-British, large English producer, is preparing films definitely for the American market, says Arthur A. Lee, operating head of U. S. subsidiary, Gaumont British Picture Corporation of America. Heading the list: Leon Feuchtwanger's "Power," Evelyn Laye in "Princess Charming." . . .

TAX CUTS NET

Blamed by Stoll Theatres Corporation, London, is the amusement tax for its profit of $406.45 for the year ended September 30, comparing with net of $87,917 the previous year. No sizable profits can be expected until the law is changed, says the company. . . .

UNION DECISION

Decision of Judge Collins in New York for the defense in the action of projectionists' local 306 against the ITOA and Allied Operators was last week construed by defense counsel as upholding NRA principles. Decision makes it unnecessary for an exhibitor to reinstate a local 306 member or to cancel current agreements with any union. . . .

MPTOA CONVENTION

Likely next week is an MPTOA directors' meeting, called by president Ed Kuykendall, to complete plans for the 1934 convention, probably in February. A midwestern or southern city may be chosen, since opposition has been voiced to Los Angeles. . . .

MAYOR AT HAMILTON

Inadvertently report was made in these columns in the issue of December 30 that H. E. Wilton had been elected mayor of Toronto. Mr. Wilton is the new mayor of Hamilton, Ont., where he manages the Strand theatre. . . .

ON ACCOUNT

With small payments occasionally, Howard S. Cullman, operating the Roxy in New York, plans to settle the theatre's account with New York City. Of $218,000 back taxes owing, the receiver already has paid $65,000. Reorganization plans for the house are moving slowly. . . .

VICTOR VICTORY

Set aside recently by the U. S. circuit court of appeals in Virginia, was the claim of David Graves George, of Richmond, against the Victor Talking Machine Company, whereby he claimed authorship of the famous folk ballad, "The Wreck of the Old 97." . . .

CENSOR DEAD

E. A. Dunlop, Ontario, Canada, provincial treasurer, in charge of theatre licensing, amusement tax collection, film censoring, died in Toronto last week. A possible shift of censoring to the education department is disturbing exchanges, which fear greater restriction. . . .

In This Issue

Must sign Code by January 31; 311 nominated for field boards — Page 9

NRA official proposes reopening of Code hearings to revamp labor clauses; General Johnson hints 32-hour week among practically all industries — Page 11

Industry won't outgrow its builders, Herman Wobber tells Terry Ramsaye, answering Hollywood's "curtailment" theory — Page 13

DeCasseres comments on screen possibilities of latest stage plays — Page 15

Bonuses for theatre managers may follow Warner experiment — Page 16

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JUNIOR GUILD

Close to attainment of the status of auxiliary unit of the Hollywood Screen Actors' Guild is the Junior Actors' Guild, with 800 of its required 1,000 membership signed. As an auxiliary, the juniors will have one member on the parent directorate, create its own arbitration board. . . .

STUDENT ARRESTS

Paroled this week were 10 Columbia University schoolboys, following disorderly conduct arrests, when, as part of the uproarious welcome to a returning victorious football team, they, among several hundred, "crashed" the Nemo theatre near the campus, caused a rush injuring 20 when someone shouted "Fire!" . . .

CLEAR TITLE

To Fox this week was given full right to the title "Lola Montez," announced by MGM as a story for production, when an arbitration board, with representatives of Columbia, Paramount, Radio, Universal, Warner, unanimously decided for Fox. . . .

MANCALL NAMED

Boone Mancall, formerly editor of a technical motion picture publication, has been appointed by E. H. Goldstein, general sales manager, as advertising and publicity director of Majestic Pictures Corporation, succeeding Bert Ennis, who resigned last week. . . .

ST. LOUIS PROBLEMS

When on February 2 Harry Arthur and Harry Singer increase prices at the St. Louis theatre, that city's price war of three months will cease. Another problem, shortage of product, replaces price as a source of exhibitor insomnia. . . .

BRANDT RE-ELECTION

Definitely expected is the re-election of Harry Brandt as president and the complete administration of New York's Independent Theatre Owners Association at the February 7 election, since an opposition slate is lacking. . . .

CHATEAU DEAD

Dead in New Orleans is Arthur Chateau, Sr., 44, president of the local projectionists' union, leaving a son, Arthur Chateau, Jr., and a widow. . . .

IN FRENCH POST

With resignation of Max Laemmle in charge of Universal's French affairs at Paris, Max Friedland, Continental European manager, has taken over the position. . . .

MUST SIGN CODE BY JAN. 31; 311 NOMINATED BOARDS

Code Activities Of This Week

Now that the machinery for administering the motion picture industry's NRA code has started to function, many important developments pertaining to distributors and exhibitors in the field and to producers in Hollywood are occurring daily. This week's developments included:

1. Deadline for mailing signed acceptance blanks was extended from January 11 to midnight of January 31. The Code Authority received 2,500 acceptances Monday and Tuesday, chiefly from exhibitors; 100 signed with reservations were rejected and returned. 13,500 blanks were sent to exhibitors and 6,500 to others.

2. Abram F. Myers, Allied chairman, told Congressman Sirovich that independent exhibitors were being discriminated against under the code and that Congress must act. Sirovich said communications reaching him indicated that independents intend to petition all members of Congress and might "march on Washington."

3. Warning was issued that acceptance signatures made with reservations are worthless, and that all are bound under the code, whether or not they sign the blank.

4. Code Authority placed in work machinery for nationwide compliance.

5. Code Authority named committee to prepare manual for 64 field boards. Next meeting January 23 with R. H. Cochrane chairman.

6. Members of 200 Code Authorities throughout the country will be called to Washington in February to hear plan of General Johnson for handling of specific complaints about code violations.

7. White House talked about the part Federal Trade Commission will play in effecting code compliance.

8. National Recovery Administration announces the beginning of the end of overbuying by exhibitors.

9. Exhibitors and exchangemen in the field suggest 311 candidates for posts on 32 Local Clearance Boards and 32 Local Grievance Boards.

10. January 20 decided as last date for filing names of board candidates, with picking of boards set to start January 21.

11. Trade press selected as official medium for Code Authority announcements and instructions to the industry at large.

Total of 2,500 Acceptances Received in Two Days; But 100 Are Rejected Because Signed With Reservations; Independent Exhibitors Threaten "March on Washington," Says Sirovich

[A list of 311 candidates proposed by exhibitors and exchangemen for membership on local Grievance and Clearance and Zoning Boards appears on page 10. A reproduction of the acceptance blank is found on page 11.]

Decision of the Code Authority in New York to postpone the deadline for filing acceptance blanks from January 11, as required by law, to midnight of January 31, in order to give everybody in the industry sufficient opportunity to sign and return the blanks, 20,000 of which were placed in the mail only last week, was perhaps the most important code development of the week. A total of 13,500 blanks were sent to theatres, and 6,500 were directed to producers, distributors, exchanges and others.

All in the industry are bound under the code, regardless of whether or not they sign the acceptance blank. A signature on the blank guarantees the signer protection against unfair competition. Non-signers are not entitled to the full benefits of the code, which means that exchanges and exhibitors who do not sign can not file any complaints with the Local Grievance Boards, although they may be made the subject of a complaint filed by another party which does sign.

Qualified assents to the code carrying with them reservations of any nature whatsoever are not acceptable to the Code Authority, Ed Kuykendall, Code Authority member and president of the MPTOA, said Tuesday.

ADVISING RESERVATIONS MAY CAUSE SIGNATORIES DIFFICULTIES, IS WARNING

"It is my firm opinion that any association or individual who advises exhibitors, or anyone else in this industry, that they should send in an assent to the code with any reservations whatsoever, is misleading those to whom they make the statement and in all probability is helping to get them into serious difficulties," Mr. Kuykendall declared.

"Any serious minded person who is in any way anxious to be helpful to the exhibitors in this country would not give such advice. I know it to be a positive fact that the only acceptable assent that can be received by the Code Authority must be without any reservations whatsoever, and I sincerely advise exhibitors not to jeopardize their interests by trying to evade the spirit of the code.

"The exhibitor's only procedure should be a whole-hearted assent, and then, if anything appears that is discriminatory or unfair, it should be taken up through the various boards and the Code Authority as the law requires.

"Sign the regular, authorized form for code assent as sent out by the Code Authority. No other is acceptable."

REPORTS NON-SIGNERS MAY FILE PROTESTS DENIED BY ROSENBLATT

Reports that the NRA had issued a ruling to the effect that non-signers of the code would be at liberty to file protests against clearance and zoning schedules were declared without foundation at NRA headquarters in Washington on Tuesday. Mr. Rosenblatt said he was without knowledge of such a ruling and that the provisions of the code itself, requiring acceptance as a condition to obtaining relief, have not been amended or suspended.

The Code Authority's own committee appointed to speed up the work of obtaining signatures to the compliance board, placed in work machinery for accomplishing this purpose. On this committee are: Nathan Yamins (Allied); Ed Kuykendall (MPTOA), and J. Robert Rubin (MGM).

On Wednesday night the Code Authority went into its session in the offices of Harry Warner, at Warner headquarters in New York. This session was a continuation

[*Continued on page* 35]

311 NOMINATED TO BOARDS IN FIELD

The Code Authority in New York this week made known the names of 311 exhibitor and exchange candidates for membership on the 32 Local Grievance Boards and the 32 Local Clearance and Zoning Boards, as suggested by various individuals or companies in the industry. Anyone may suggest a candidate, but such candidate must be a bona fide distributor representative or a bona fide exhibitor. The deadline for filing suggestions for candidates is midnight on January 21. Any one of the candidates may also be selected as secretary of a local board. The Code Authority will begin the final selection January 21, subject to the approval of division administrator Sol. Rosenblatt.

The names of the first group of 311 candidates follow alphabetically and by zone:

ALBANY
William Benton
Chris. Buckley

ATLANTA
Louis Bach
Roy Le Craw
Wm. K. Jenkins
Ike Katz
O. C. Lam
Albert G. Maxwell
R. B. Wilby
Mitchel Wolfson

BOSTON
Edward Ausin
Ed Farrell
E. M. Fay
George A. Giles
Max L. Levenson
Walter B. Littlefield
Martin J. Mullin
George Ramsdell
Phillip Smith
Stanley Sumner

BUFFALO
Jack Berkowitz
Phil Cadoret
W. H. Cadoret
Dr. Peter Cornell
Thomas J. Hanrahan
Charles Hayman
Ned Komblike
Vincent J. McFaul
Jules H. Michael
Dave Miller
John Reed
Sidney Samson
J. Meyer Schine
Leon Shafer
H. T. Sixon

CHICAGO
James Coston
Phil Dunas
Edward Grossman
Walter Immerman
Felix Mendelssohn
Chas. Reagan
Lou Reinheimer
Jack Rose
J. Rubens
Aaron Saperstein
Edwin Silverman
Simon Simansky
Nate Wolf

CINCINNATI
Harold Bernstein
Charles Fine
W. A. Finney
Frank W. Huss
Stanley Jacques
William Keyes
H. O. Krent
Paul Krieger
I. Libson
Allan Moritz
R. E. Myers
J. Real Neth
J. Meyer Schine
Elmer Shard
Willis Vance
Maurice White

CLEVELAND
H. C. Bissel
Charles Burton
F. D. Drew
P. E. Essick
M. S. Fine
E. C. Flanigon
Matt Goodman
Henry Greenberger
Herb Greenblatt
Frank Gross
Paul Gusdanovic
J. Himmelein
Nat Holt
M. B. Horwitz
John D. Kalafat
John Kumler
Nat Lafton
M. A. Mooney
Dan Robbins
J. Meyer Schine
I. J. Schmertz
Martin G. Smith
Nat Wolf

CHICAGO
Henry Herbel

DALLAS
H. H. Cluck
Don C. Douglas
O. A. Englebrecht
L. C. Tidball
Roy L. Walker

DENVER
Joe Ashby
Wayne Ball
Earl Bell
L. J. Finske
Henry Fredel
Louis Hellborn
H. E. Huffman
Jack Langan
Jim Morrison
Rick Ricketson
Ed Schulte

DETROIT
E. C. Beatty
J. E. Flynn
Ed Kirchner
Charles A. Komer
Robert Peltier
James C. Ritter
J. L. Saxe
Carl H. Shalis
Lester Sturn
Geo. W. Trendle

KANSAS CITY
Mrs. A. Baier
A. F. Baker
George Baker
Wm. Benjamin
Arthur Cole
Ed Dubinsky
F. C. Hensler
W. J. Kubitzki
Lawrence Lehman
C. V. McVey
Jay Means
Fred Meyer
Fred Meyn
Elmer Rhoden
Roy Roberts
Clarence Schultz
Ward Scott
Harry Taylor
T. R. Thompson
William Troog
William Warner
E. E. Webber
Robert Withers

LOS ANGELES
Ben Berinstein
Lou Halper
George Hanes
Harry Hicks
Jake Milstein
Al O'Keef
Carroll Peacock
Rullsell Rogers
Howard Stubbins
Jack Sullivan

MEMPHIS
Page Baker
M. A. Lightman
Jimmy Rogers
Bill Ruffin
T. W. Sharp
W. E. Sipe
A. J. Suzore
Cecil Vogel
Howard Waugh
Paul Wilson

MILWAUKEE
W. L. Ainsworth
H. J. Fitzgerald
J. S. Grauman
A. D. Kvool
George L. Lovine
Fred S. Meyer
Thomas E. Saxe
A. N. Schmetz
Sam Shurman
C. W. Trampe
D. E. Weshner

MINNEAPOLIS
Al Anson
Frank C. Brickley
Jos. Friedman
Henry Green
Roy McMinn

NEW ORLEANS
J. Alsino
Joe Barcelona
Maurice F. Barr
C. J. Briant
Luke Conner
Huston Duvall
Bert Kiern
Harry McLeod
Will Shields
Rodney Toufs

NEW YORK
Louis F. Blumenthal
Lawrence S. Bolignino
Harry Brandt
Leo Brecher
Maurice Brown
Jack Haddem
Leo Justin
Hyman Rachmill
Rudolph Sanders
Harry Schiffman
A. H. Schwartz
Fred Small
Joseph Suder

NORTH AND SOUTH CAROLINA
Sam Craver
H. E. Everett
Ira Furman
Murphy Gregg
Montgomery Hill
R. J. Ingram
H. F. Kincey
J. F. Kirby
Charles W. Picquet
Albert Sotille

OKLAHOMA CITY
R. M. Clark
Sol Davis
M. Lowenstein
Pat McGee
A. B. Momand
R. I. Payne
Fred Pickrel
L. F. Stocker
Ralph Talbot
Chas. R. Zears
W. B. Zoellner

OMAHA
Morgan Ames
A. M. Avery
Ralph Branton
Thomas Burke
H. J. Chapman
Walter Creal
Harry Day
Nathan Dax
Sam Epestein
August Herman
H. F. Kennedy
C. V. McLucas
A. Mendenhall
Miss Regina Molseed
Geo. O. Monroe, Sr.
Geo. F. Monroe, Jr.
C. M. Parkhurst
Chas. Prokop
Gordon Ruth
Mort Singer
M. J. Stern
H. A. Taylor
W. W. Troxell
Harry Weinberg
C. E. Williams

PHILADELPHIA
David Barrist
Harry Bodkin
M. B. Comerford
Herbert J. Elliott
Jay Emanuel
M. S. Landow
P. Mortimer Lewis
Robert Lynch
Robert Mochrie
Michael J. O'Toole
Lewen Pizor
Milton Rogasner
Leon Schlesinger
Charles Segal
Philip Sherling
Morris Wax
Joe Willing

PITTSBURGH
A. M. Bowles
Aaron Goldburg
H. V. Harvey
G. C. Parsons
Barney Rose
Morgan A. Walsh

PORTLAND, MAINE
M. J. Garrity

PORTLAND, OREGON
Wm. Cutts
Miss Ruth Doyle
Ted Gamble
Homer Gill
George Jackson
Oscar Phelps
Andrew Sasso

ST. LOUIS
Lon Cox
Albert Critchlow
George Eigel
Collin S. Espey
Harold Evans
Charles Goldman
Lito Hill
H. H. Horman
Clarence Kaiman
Oscar Lehr
S. E. Pirtle
George Thyson
Fred Wehrenberg

SALT LAKE CITY
John Gillette
Wm. F. Gordon
Ray Hendry
Robert Hill
C. E. Huish
Joseph Lawrence
Stan Robbins
Maurice Saffle
Charles Walker

SAN FRANCISCO
Irving C. Ackerman
George Ballentine
Aaron Goldberg
George M. Mann
George Nasser
L. E. Tillman
Cliff Work

WASHINGTON, D. C.
Herman A. Blum
A. J. Brylawski
Walter Coulter
Sam Galanty
Louis Garman
J. J. Payette
Robert Smeltzer
William S. Wilder

THIRD ARTICLE ON CODE NEXT WEEK

The third article in Motion Picture Herald's series translating the motion picture code from the complex legal phraseology into a clear working language, will appear in next week's issue. The third article will contain an analytical translation of the trade practice provisions of the code that are applicable to distribution and exhibition.

In the previous two articles, the subjects discussed — all relating to distribution and exhibition — included: Issue of December 23, general application of the code, definitions of technical terms, administration of the code within the industry; issue of January 6: wage scales, working hours and all other provisions relating to labor and employees in distribution, exhibition.

Production will be discussed separately in subsequent issues.

In order to allow exhibitors and exchangemen in the field, and others, plenty of time for studying each of the code translation articles, so that they may thoroughly digest the contents, the articles are appearing only on alternating weeks.

NRA OFFICER ASKS NEW HEARINGS TO REVAMP CODE LABOR CLAUSES

Projectionists, Complaining of "Raw Deal," File Protests Against Cutting of Pay in Line With 40-Hour Maximum

Reopening of hearings on the motion picture industry's code was proposed Tuesday in New York by James F. Hodgson, regional NRA compliance board chairman, on the ground that certain code clauses, especially those pertaining to labor, did not permit of adequate judicial procedure when complaints were filed.

Other labor developments of the week were:

1. NRA is considering further reduction of working hours in practically all industries, General Hugh S. Johnson said Wednesday. A 32-hour week may be necessary to absorb the unemployed, he declared.

2. A decision handed down Monday by the supreme court of the United States may have the effect of invalidating contractual relations during the period of national emergency.

3. Complaints were filed by operators' unions against wage cuts in proportion to reduced working hours and the subsequent increase in locals' financial burdens through having to pay for overage above the 40-hour maximum.

4. Sol A. Rosenblatt, amusement administrator, gave warning that unions must not strike without submitting disputes to arbitration.

Mr. Hodgson said that his only interest was to "tighten loosely-drawn clauses which are being contested heatedly by factions in the industry." After having heard representatives of two unions and independent theatre operators, the chairman said he was unable to provide them with a decision on the moot points because the code "was drawn so loosely." The clauses to which he referred are sections II and VI pertaining to hours and wages for operators. These clauses, while providing a 40-hour work week, do not provide for cases where the projectionists' unions and exhibitors have contracts for longer work weeks.

He pleaded with theatre owners to observe the NRA spirit instead of the letter of the code which he declared unsatisfactory.

Charge "Raw Deal"

Complaining of a "raw deal" from the remainder of the industry under the Code, motion picture projectionists' locals in many sections this week were filing grievances with the International Alliance of Theatrical Stage Employees in New York.

Disregarding the fact that through the reduction of weekly working hours many of their members who have been unemployed for a considerable period are now being given jobs, the unions charged that while the code reduces their maximum work week to 40 hours, it has made no provisions against the lowering of maximum wages in accordance with the reduction of hours and is "forcing" them to bear the burden of payment for overage in hours beyond the 40-hour maximum definitely stipulated in the code.

The operators also claimed that in many other industry codes, while there are specific provisions prohibiting work weeks of more than 40 hours, there are also clauses which prohibit the reduction of any wages whatsoever, regardless of hour reductions.

On Monday the supreme court of the United States handed down a decision in a Minnesota farm mortgage case which may have the effect of virtual abrogation of all contractual relations during the period of national emergency.

The code, under Article IV, Part I, Division C, Section 6, definitely stipulates that no employee, regularly employed in a motion picture theatre, shall work more than 40 hours weekly. At the same time it sets up a minimum wage scale as of Aug. 23, 1933. Nowhere, however, is it stipulated that employers must not reduce maximum salaries below what they were on that date.

In many cases, it is understood, exhibitors have told the unions that they could not pay for 49 hours and add the burden of additional operators.

It is generally understood that this will be one of the first important problems the Code Authority will be called upon to decide. It is fur-

(Continued on following page, column 3)

Official Form for Signing Individual Assent to Code

CODE OF FAIR COMPETITION FOR THE MOTION PICTURE INDUSTRY

The undersigned hereby approves, adopts and assents to the Code of Fair Competition for the Motion Picture Industry as approved by the President on November 27, 1933.

Signed this____day of_____, 193 , at_____, _____
(Town or City) (State)

_____ *(Seal)*
(Name of Individual or Corporation)

Check One
Producer . . . . . ☐
Distributor . . . . . ☐
Exhibitor . . . . . ☐

Answer the First and the Appropriate Remaining Question

(1) State business address: _____, _____, _____
(Street) (City) (State)

(2) If exhibitor, state name and location of theatre_____

_____ and seating capacity_____

(3) If distributor state name and address of exchange_____

_____

(4) If producer state name of brand of pictures_____

This Assent Is Invalid if Qualified.

After signature return to "Code Authority Motion Picture Industry" in the enclosed envelope.

Each individual company, corporation, firm, exhibitor, producer and distributor in the motion picture industry must sign the official blank of acceptance under the code, otherwise they will not be protected by the government and the NRA against unfair competition.

The deadline for returning the accepted blanks has been postponed from January 11 to midnight of January 31.

All acceptances are to be returned to John Flinn, Secretary, Code Authority, RKO Building, New York. Blanks are not to be sent to Deputy Rosenblatt, at Washington, nor to other NRA offices.

If an acceptance blank is not returned by January 31, the exhibitor, distributor or producer to whom it was sent will not be entitled to protection against unfair competition.

Only 100 per cent approval of the code will entitle signatories to the full benefits of the code. This means that acceptance with reservations will not be recognized.

'HOT COMPETITION' THREATENED FILMS

Speaker Before Actors' Betterment Association, Billed as NRA Representative, Warns Theatres To Add Vaudeville

Motion Picture Herald telegraphed General Hugh S. Johnson at Washington asking if the threat of William A. Charlton was made with the authorization of the Administrator of the National Recovery Act or if it expressed the Administration's policy. Up to press time no reply had been received.

The motion picture industry has been threatened with some "hot competition" unless vaudeville is added to the film programs of motion picture theatres as a means of relieving unemployment among vaudeville players.

This threat was leveled at the industry late last week, during a meeting in New York of the Actors' Betterment Association, by William H. Charlton, billed as "editorial and radio representative of the National Recovery Administration."

Mr. Charlton told the gathering that exhibitors must agree to give the public "flesh" entertainment, or face the competition of vaudeville programs at reopened theatres.

Few Absorbed by Films and Radio

"True, the motion picture business has absorbed a very small portion of both vaudeville and legitimate players, as has the radio business, but this does not amount to a drop in the bucket," declared Mr. Charlton.

"The situation that confronts vaudeville actors," he continued, "is one that can only be corrected and relieved by the reopening of theatres now closed, or by the picture houses agreeing to give the public 'flesh' entertainment as well as photographs.

"I can very well understand the position of the managers and owners of picture houses, especially in the smaller towns, who feel that they are under enough expense as things are, but, unless they begin to make plans for the addition of 'flesh-and-blood' entertainment on their programs, if the plans that have been presented to me for consideration mean anything at all, it is almost a certainty that they will soon find themselves in for some hot competition."

"New Deal" for Theatricals

Mr. Charlton told the actors' association that it is not for him "to prescribe what shall or shall not be done, but from all the indications at hand, and the information I have received, it is my sincere belief that the theatrical profession is about to hand itself a new deal, and I know that if I were a picture house manager, I would plan to sit in on that deal. Whether or not I might add any more chips to my winnings would not be my only consideration; but I at least would then be in a position to prevent or control any losses."

Because, in his opinion, vaudeville is a "distinct line of business separate and apart from the picture business," Mr. Charlton declared that "it would be unfair to argue that theatres now closed should not be reopened with 'flesh' presentations because to do so would create dangerous competition for the picture houses."

"And it would be just as unreasonable," he added, "for vaudeville producers to ask that picture houses now open be closed for similar reasons."

Reopening Houses Proposed

The Actors' Betterment Association is understood to have recommended, some weeks ago, that darkened theatres be reopened for stage shows, possibly under subsidies of the Civil Works Administration, to relieve unemployment among vaudevillians. Unofficial theatrical observers attending the actors' association meeting pointed out that the NRA stands ready to back any project to relieve unemployment through the various emergency Government divisions.

The only other suggestion of this nature which is known to have been made at Washington was that of Mrs. Franklin D. Roosevelt and Eva Le Gallienne, who, some three weeks ago, suggested that the Civil Works Administration conduct little theatres, concerts and similar entertainment for the "working man."

Formed to Aid Employment

Speakers at the association's meeting Thursday midnight at the Hotel Edison in New York, included: Sophie Tucker, Bobby Clark, of the team of Clark and McCullough; J. J. Sullivan, an assistant district attorney; William J. Rapp, Victor Moore, Elias Sugarman, Joe Laurie, Jr., and Jack McLallen, besides William Charlton.

The association was formed, some months ago, principally to alleviate unemployment among vaudeville and stage players. New officers elected last Thursday night were: Eddie Cantor, honorary president; Bobby Clark, president; Ted Lewis, first vice-president; Victor Moore, second vice-president; Pat Rooney, third vice-president; Dorothy Stone, fourth vice-president; Charlie Mosconi, treasurer; Ralph Whitehead, executive secretary.

Government Subsidy Granted

Definite indication that the government will subsidize theatrical enterprises in order to relieve unemployment was seen in the granting of such a subsidy to Miss Morelza Morrow, who will direct the new project, the American People's Theatre, under the auspices of the State Department of Adult Education and in cooperation with the Civil Works Administration.

The theatre will take over a large public school building in West 40th street, New York, and will operate a professional producing company and a "Little Theatre" department. The training school department will prepare a limited number of young people for membership in the producing company.

'Raw Deal' Seen By Projectionists

(*Continued from preceding page*)

ther believed that while the 40-hour maximum will stand, projectionists, in order to protect their wage scales now on contracts with exhibitors, will ask them to continue paying the contract scales, with the provision that the locals will continue to supply them with projectionists and pay the difference themselves.

Adjusting Boston Case

No complaints of wage cuts have been received by the Recovery Administration from operators, Mr. Rosenblatt said Monday. Mr. Rosenblatt added that wherever dissension had been brought to his attention the situation was being adjusted on the basis of conditions prevailing in each locality.

One of the few cases of complaint made public to date was the charge of James F. Burke, business agent of the Boston operators' local, who is reported to have said that his union "had no men on the bench awaiting jobs" and could not, therefore, supply the additional operators necessitated by the shorter working hours. Mr. Rosenblatt reported "satisfactory adjustment."

In New York, Local 306 of the IATSE and the Independent Theatre Owners of America were continuing their efforts to establish a basic wage scale for local theatres, but slight hope for success was held.

Injunction Hearing Jan. 29

An argument on the temporary injunction granted 306 last week to restrain the ITOA and the Allied Motion Picture Operators' Union, Inc., from violating the industry code, will be held January 29. The local had charged the exhibitor group formed the independent union in an effort to "get rid of" members of the union, and that it also had increased working hours and reduced wage scales below the specified code scales. A permanent injunction is being sought, together with $1,000,000 damages, of which $250,000 is said to be for actual damages and $750,000 for exemplary damages.

Also in New York another union disagreement was started when officers of the American Federation of Musicians Local 802 became alarmed over the stand of some 2,000 of its members who declared that they should refuse to play with members of the Actors Equity unless Equity abandons its opposition to Sunday shows.

The first labor dispute to be arbitrated in Arkansas City territory under the industry code resulted in a ruling favorable to union employees. The IATSE invoked the code's overriding provision relating to wage scales and maximum hours as of Aug. 23, 1933, and it was upheld.

In Chicago the operators' local was warned by Mr. Rosenblatt not to strike without submitting its wage dispute to arbitration. He will meet them January 20.

In Hollywood and Los Angeles theatre men and unions are experiencing difficulty in negotiating wage and hour agreements, with neither side apparently willing to yield an inch.

Milwaukee exhibitors have reached a wage scale agreement with the operators' union without any changes in wages being paid operators in classes 1, 2, and 3.

In Minneapolis, after a three-day session, the Allied labor committee and Twin City operators failed to get together on code wages and decided to relegate the matter to arbitration.

Demands for recognition of Local 118, Building Service Employees' Union, and for a closed shop with a 40-hour week, with wages commensurate with NRA standards, were voiced by 1,500 ushers, janitors and doormen members of the new local in New York Tuesday night.

Industry Won't Outgrow Builders, Is Answer to Curtailment Theory

Must be competent product competently sold and presented, Wobber tells Ramsaye

by TERRY RAMSAYE

Written in San Francisco

A week ago I sat among the mighty of Hollywood while they laid down the new doctrine of "curtailment," while they, or some of them, made light of exhibitor showmanship and complained of burdens of distribution. They forecast a new era for the screen art, an era of all-hit pictures, shown for long runs, higher percentages to the producer and a general scheme for the industry which would make it very like a new version of the amusement industry as conceived by Klaw & Erlanger and the Shuberts of yesteryear. Hollywood says it is the motion picture industry.

Today in the first week of the New Year, in San Francisco, where the exchange system of motion picture distribution was born, many and many a year ago, I took counsel with Herman Wobber, a famously successful exhibitor and long experienced top rank executive of distribution, who disagrees exceedingly with Hollywood and "curtailment," who disapproves, in no mincing words, of "pirate producers," and who sees the industry of today the creative result of efforts of all its component branches, production, distribution and exhibition.

Mr. Wobber is today in charge of distribution affairs for the Fox Film Corporation in the big Pacific Coast domain, and sits in the studio councils at times down Hollywood way. He began at the beginning of the feature era in motion pictures and was one of the founders of Paramount. For twenty-one years he was in the service of that organization through its rise, through various mutations, from an idea on paper to a third of a billion in assets.

In his desk at the Fox office in film row in Hyde street, is a minute book of the original Paramount concern, and therein is notation of the closing of a contract with Adolph Zukor and his Famous Players company for their output of feature pictures for twenty-five years, with negative costs limited to $25,000 a picture, executed in 1914. And in the same drawer is a letter on the stationery of the long forgotten and never famous Fiction Pictures Corporation, in which Louis Joseph Vance, who died but the other day in New York, wrote somewhat bitterly that while all the literary great of the nation were ready to accept advances for stories in terms of from one to five hundred dollars, Peter B. Kyne was asking the shocking figure of one thousand dollars. That too was in 1914.

The exploration tour of the editor of Motion Picture Herald into the many realms of the endeavor that is the motion picture, brings him this week to San Francisco, birthplace of the exchange system of distribution as well as of sundry other pertinent ideas and activities of the industry.

And here in San Francisco, Terry Ramsaye hears from Herman Wobber, famously successful exhibitor and top rank distribution executive, some words of disagreement with Hollywood's theory of "fewer pictures, fewer theatres and longer runs."

Says All Branches Helped Build Industry

With such background and an unbroken career of service, Mr. Wobber may be presumed to speak with considerable conviction, and authority.

"The distributor and the intelligent exhibitor have had a great constructive share in the building up of this industry, and it is not going to outgrow them," was Mr. Wobber's answer to a summary presentation of the Hollywood born idea conveyed by "curtailment."

"The motion picture gained, and still has a hold upon the public that no other amusement has ever approximated. This must be maintained and it can only be done by a consistent flow of competent product competently sold and presented.

"I know the policy of some 'pirate producers' who sally in with a picture now and then at the most auspicious moment and hurry away with a profit, but the industry was not built on such a policy and it will not be maintained by such a policy." Mr. Wobber ran over, as one would count on the fingers of a hand, the names of a number of producers.

"Did you ever see any of those fellows put out a picture in the summer season to help keep the houses open? Do they try to build the industry, or, to merely exploit it? They insist on the best weeks of the season, the best days of the week, and the long end of the deal.

Good Years, Not Just Good Days, Raised Industry

"But the motion pictures as the dominant amusement institution has grown, not by just good days or good weeks, but good years."

The conversation turned to some recent expressions in the public press and the status that the motion picture has been acquiring on the printed page of late.

Mr. Wobber cited an article in a national weekly bearing the name of a great picture maker and containing a considerable criticism of distribution costs.

"Hollywood may sometimes not realize that 'production' is not all that produces and creates in this industry," Mr. Wobber insisted.

"There are many factors in distribution activity which are really functions of production, but paid for as 'distribution.'

"Do you suppost, to take an analogy, that Mr. Ford would send his dealers blue prints instead of cars? But that is what the picture producer does for the distributor. The distributor gets a negative and supplies the prints, the films which carry the product to the public.

Calls Exhibitor's State Of Mind Also a Factor

"A large part of the value of a motion picture is in the state of mind which the exhibitor and his public enjoy concerning it, and that too is the distributor's concern, and the exhibitor's. They do the advertising.

"And to go back to the motor car example again. Let's suppose that Pennsylvania demands four-inch brake bands on Fords. Would that be the dealers' problem, or the factory's? But the parallel problem, censorship, falls on the distributor in the motion picture industry."

"Another thing that Hollywood ought to understand by this time," continued Mr. Wobber, "is how the hits are fattened by the selling force in the field at the expense, on the books, of the run-of the-mill pictures. Salesmen, branch managers and maybe even sales managers are

'INDUSTRY GROWTH BY GOOD YEARS'

not only human, but also sometimes clever. When a great power in a company asks the boys to rally round his pet picture, the boys are very likely to give him results. They go out to the exhibitor with increased demands and prices for the pet production that the boss wants decorated with a record gross, and to get that gross they make concessions, maybe five dollars a picture, on a long line of program contract product. The result produces a handsomely contrasting figure for the picture with the big gross on the books but it does not record and reflect the real relation in box office values, or the actual relative importance of components of the output to the producer and distributor."

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Double Bills and Dragon Dancers

Just within the fortnight, San Francisco's downtown theatres, of which there are, as elsewhere, too many, have started cutting admissions, in an endeavor to meet the increasingly difficult competition of the neighborhood and suburban houses. Double billing is raging and rampant, and "dragon dancers" have been brought in to augment the draw. The dragon dancer is the San Francisco improvement on the fan dance, in which the charming and vibrating torso of the performer is clothed but not concealed by a gauze on which is embroidered an Asiatic dragon design extending by the ingenuity of its design to the principal points of interest. It gives quite an effect.

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Speaking generally, prices, wages and admissions in San Francisco through depression days have been maintained slightly above the averages for the West and Far West.

San Francisco, aside from being the great Pacific seaport, is the capital of a land of great production activity. Currently what Washington is doing about the monetary policy and its bimetalism helps this region in its production of both gold and silver, and beer and repeal are once again making Pacific Coast hops tremendously important.

Not so long ago San Francisco had 200,000 persons "on the dole" and last week the figure had been cut to something like 12,000, as a result of CWA and kindred agency efforts.

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Rich in Memories Of Early Industry

The region is rich in motion picture memories. Only a few miles away are Palo Alto and the University which stands where Governor Leland Stanford brought John D. Isaacs, engineer, to evolve machinery to record and analyze the gait of the racehorse, thereby, by the whimsies of chance, conferring a spurious fame on that Eadweard J. Muybridge who emerged with self-plucked laurels as the alleged father of the motion picture. And in a boarding house in San Francisco's Turk street, the late Harry Miles, returning from adventures in Alaska, ever so many years ago, hit on the idea of rendering an exchange service of films to the nickelodeons, on a rental basis, relieving them of the expense of purchasing prints for every change of program.

And there is the Golden Gate out across the bay, where Jack London sailed off in the Snark, bound for the South Seas, with a lad named Martin Johnson, from Kansas, aboard signed on as cook, which was the beginning of a long and still continuing career in expeditionary and adventure films. The cruise of the Snark came to grief and failure, but the cook has become a world name in film adventure.

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San Francisco takes its food and its liquors and wines seriously. Its prettiest women are indigenous, not the exotic imported models of the more southerly regions of the coast. Good cooking is general and the cuisine needs no boosting. However, it may be recorded in passing that the much vaunted abalone, a shell fish, is more shell than fish and a perfect dish of abalone has all the charm of yesterday's pancake. Order clams bordelaise, which surprisingly enough means steamed with garlic, and a cracked crab instead. The abalone's home is on the rough side of the reef and he should be left there until his shell is thick enough to make pants buttons. The rest of him is piffle.

Fisherman's Wharf, San Francisco, is one of the great sights of America. Some day a cameraman from New York will discover it. The local talent of the screen does not know it is a picture.

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Next week, more of Hollywood, the studios and their inmates.

WOBBER DISAGREES WITH "CURTAILING"

". . . The distributor and the intelligent exhibitor have had a great constructive share in the building up of this industry, and it is not going to outgrow them.

". . . I know the policy of some 'pirate producers' who sally in with a picture now and then at the most auspicious moment and hurry away with a profit, but the industry was not built on such a policy and it will not be maintained by such a policy.

". . . Hollywood may sometimes not realize that 'production' is not all that produces and creates in this industry. . . . There are many factors in distribution activity which are really functions of production, but paid for as 'distribution'."

Virginia Group Is Organizing

A group of Richmond and other Virginia exhibitors recently met at the William Byrd Hotel, Richmond, to discuss plans for organizing a Virginia Motion Picture Theatre Owners' Association. Morton G. Thalhimer was selected as temporary chairman and Elmer Brient, of Loew's theatre, as secretary. Sam Bendheim, Jr., is acting as treasurer until organization is completed and permanent officers are elected.

It is the intention of the group to establish a permanent institution governed by a constitution and by-laws modeled after similar organizations in other states. The membership will be provided with information regarding the Code and the organization will keep a watchful eye on legislative matters, as well as providing other services customarily offered by such organizations.

The following exhibitors attended the meeting: A. F. O'Brien, Richmond; Sidney Gates, Portsmouth; W. S. Wilder, Norfolk; W. D. Cole, Tappahannock; F. W. Twyman, Charlottesville; Ben Pitts, Fredericksburg; Herman Rubin, Petersburg; Sam Bendheim, Jr., Richmond; E. H. Brient, Richmond; E. J. Loth, Waynesboro; Mr. Haley of the Lichtman Theatres; Morton Thalhimer, Richmond, and Walter Vincent, of New York, who pledged all Wilmer and Vincent theatres in Virginia.

Radio City Lease Appraisers Picked

Appraisals of the leases held by Radio-Keith-Orpheum on the two Radio City theatres, the Music Hall and the RKO Center, will be made by Edward J. Crawford, vice president of Charles F. Noyes, Inc., and Robert Huntley, in charge of appraisals for Joseph P. Day, Inc. United States District Judge Bondy made the appointments on Wednesday.

Rockefeller Center, Inc., is seeking court approval of a claim of $10,000,000 against RKO for alleged breach of lease on the two theatres, in addition to a claim of $5,000,000 for alleged breach of the lease on the RKO Building. Appraisers retained for Rockefeller Center, Inc., are Russell V. Cruikshank, real estate man, and Louis B. Altruter of Morris S. Ely & Company.

'WOULD GO OVER WITH STAR CAST'

Declares Benjamin DeCasseres of Helen Hayes' "Mary of Scotland"; Other Plays of Broadway Stage Are Discussed as to Possibilities as Screen Material

By BENJAMIN DE CASSERES

MARY OF SCOTLAND

The great big fact that sticks out in Maxwell Anderson's "Mary of Scotland" (the third Theatre Guild production of this season) is the superb physical and psychological interpretation of the title role by Helen Hayes. It is the high point in her career: ripe, penetrative, fascinating.

And if this outmoded and mouldy old piece of stock history ever goes into pictures, the one thing that will get it over, in my opinion, will be Helen Hayes as Mary and a supporting all-star cast as Elizabeth (Ethel Barrymore?), Boswell (John Barrymore?), and Darnley (Leslie Howard?).

Of course, "Mary of Scotland" is all great picture stuff *per se*—if the public can still be wheedled to a costume picture on a threadbare historical theme that is so distantly pre-Bull Run.

Maxwell Anderson has whitewashed Mary to a whisper. In the hands of Helen Hayes she is a saint, practically.

Helen Menken played Big Liz and Philip Merivale Bothwell; and they were wooden. Anderson's lines are too good for pictures.

Picture value (with all star cast), 80 per cent.

STRANGE ORCHESTRA

This play from London by Rodney Auckland was a flop, and I have been told that it had already, before it was produced here, been rejected for pictures by several producers.

It's rather crazy stuff laid in a London boarding house where the fag-ends of Bohemia live out their more or less putrid lives.

Lots of stabs at suicide. Girl going blind is one of them. Loves a fellow she thinks is a Rembrandt.

My advice to Hollywood is to go on rejecting "Strange Orchestra," which is not even a broken saxophone.

Picture value, .000.

THE SCORPION

Is the old Sudan stuff played out in pictures? If not, here in "The Scorpion," by Bernard J. McOwen, are all the stuffin', fixin's and some of the old bones of the grand old thrill hokum that looks like good b. o., with some Gary Cooper kind of actor, or, maybe, Gary himself.

A British cavalry post in the Sudan. Natives but no white woman in sight. Something must happen, and, as you suspect, it does.

A plane crashes, and a woman walks on. She is Illyana, the wife of Surgeon Major Linton. She left him long ago when he was up against it. She's the vamp type.

He gives her his bed; but she is no sooner sitting up than she is making eyes at Captain Roger Oken, the boss of the Britishers.

The Captain sends the rest of the company, including Illyana's hubby, off on a fake trek, so he can renew himself for a week or so. Roger is supposed to return to England and marry (and does finally).

On the return from the expedition the ruction begins. Native woman enters and tries to poison Illyana. There is also an Emir that the native woman kills.

And this opus rolls on to its usual end (any end you want for pictures). It is somewhat serviceable for the Baloney Circuit, as you see.

Picture value, 60 per cent.

PLAYS RATED FOR PICTURES

Screen potentialities of stage plays discussed in this issue by Benjamin De Casseres, noted critic and essayist, are portrayed as follows:

"Mary of Scotland"—80 per cent.
"Strange Orchestra"—zero.
"The Scorpion"—60 per cent.
"All Good Americans"—40 per cent.
"Peace on Earth"—8 per cent.
"Tobacco Road"—zero.

ALL GOOD AMERICANS

All good Americans go to Paris. So runneth an old proverb. Maybe it's "die in Paris"; but what's a proverb between critics?

This play, a Left Bank comedy by Laura and S. J. Perelman, depends mainly on character work, with Hope Williams and Fred Keating doing the chief chinning.

There is a thin enough yarn that might be worked up into a credible picture story. It would center on Pat Wells, a writer who lives by his wits in and out of the Left Bank American dug-outs.

Pat is a thorough-going but fascinating louse. One of his ways of getting jack, when he isn't pipe-lining it from women, is cabling the customs authorities in New York that in a certain woman's trunk will be found a pearl necklace. His cut is 10 per cent. Pat is, however, neatly whitewashed in the end—for picture purposes.

The female lead is Julie Gable, a Paris fashion writer for the New York papers who loves this fellow in spite of all his pediculosity.

All the stock American characters in Paris parade past us when they are not stewed to the occiput in cafés and at bars—all that crowd of American writers and artists who go to Paris to become Immortal and wind up as bar-flies and shady Annies.

What really keeps the play alive is a merry dialogue of wisecracks and penetrating observations.

From the picture point of view, there is no action. It might make some headway with the lovers of the Loose Life.

Picture value, 40 per cent.

PEACE ON EARTH

George Sklar and Albert Maltz put on a play that I liked—and which made a good picture—called "Merry-Go-Round." It was an exposé of city politics and police framing. It was solid drama first and exposé afterward, as such plays should be.

Now these two Yale boys have reversed the angle in "Peace on Earth" in a serious attempt to blow up the war racket. They have no more chance of doing this than I have of selling my essay on Schopenhauer to MOTION PICTURE HERALD.

The fault of these plays and pictures is that no one believes them. When war comes, I'll bet Messrs. Sklar and Maltz will make for the first recruiting station. Not that they are not sincere, but because the emotions and traditions always break down the mental will. Peace on earth would be the end of the race—a good job, maybe.

There are scenes and scenes and scenes—strikes against war, revolt in a college, an arrest for reading a piece of forbidden literature called the Declaration of Independence, perjurers, profiteers and all the rest.

It's well done, is all tremendously exciting (on Fourteenth street) and will not get into pictures except in Russia, which is militaristic to the backbone only they don't know it.

Picture value, 8 per cent.

TOBACCO ROAD

William Faulkner and Erskine Caldwell are the high priests of sewage literature. Both can write. Both are serious. Both have unquestioned power. But they have a nostalgia (yen to you) for that which stinks in human nature.

Therefore I do not recommend "Tobacco Road," a dramatization of Erskine Caldwell's novel of the same name, for pictures. Not that I am prudish or lilylike myself; but a mere photographic display of the perversions, piggishness, sex-caterwaulings and crimes of the clay-eaters of the South would affect my digestion—and I believe the digestion of most picture audiences.

Like certain diseases, we know these people exist. But I object to the stage or the screen being an open clinic.

What kept "Tobacco Road" running was the extraordinarily good performance of Henry Hull. It is by general agreement the best thing he has done. That he consented to do this stinking fellow Jeeter proves he is an actor first, last and all the time.

Picture value, O (I may be mistaken).

BONUSES FOR THEATRE MANAGERS MAY FOLLOW WARNER EXPERIMENT

One Plan Calls for Receipt by Manager of Tenth of Profit in Excess of 10 Per Cent Over Last Year's Gross

Warner Brothers' theatre managers are about to be made the subject of an experiment which may result in an appreciable increase in the incomes of all national circuit managers. The possibility of such a development appeared imminent this week when Joseph Bernhard, Warners' theatre executive, announced he expected the company's plans for the experiment would be completed by February 1. The extent to which the system may be adopted by other theatre circuits is expected to depend largely upon its success in the Warner organization.

Profit sharing in theatre receipts on the basis of how much money the manager is able to bring into the box office is generally conceded to be the first really "comprehensive" plan yet considered, both as an aid to increased business and better satisfied managers.

Considerable agitation on this point has been under way for several months in the theatre field. Managers have complained of inadequate salaries and the impossibility of increasing their incomes under existing conditions. A few circuits from time to time have offered bonuses for special selling drives. In most instances, however, this method has defeated its purpose, it was said, because managers were forced to unusual expenditures.

Brought Lavish Giveaways

Through these special drives the practice of awarding large prizes, usually by means of ticket stub drawings on theatre stages, developed to such proportions that theatre heads declared the practice an evil and strenuous efforts were launched to curb it. Unfavorable reaction of theatre owners was directed to the awarding of expensive gifts, such as automobiles, refrigerators and cash, never contemplated in the time-honored custom of distributing small gifts and novelties as door prizes. These practices now are forbidden in the motion picture NRA code, which prohibits giveaways and premiums, except in specific localities where 75 per cent of exhibitors agree that the practice is not unfair competition.

Although he is not yet prepared to make a statement as to just what the proposed bonus system will include, Mr. Bernhard said it has been decided to institute the plan as a permanent feature of Warner theatre management as soon as changes found necessary in the present system have been made. Warner theatre officials in the field have been working on the plan since October 1, when it first was tried out in many theatres.

Other New York theatre executives agreed that the bonus system has definite possibilities, but would not be quoted, citing uncertainty as to future business conditions and the reorganization now going on in many of the larger circuits.

Executives are, however, of the opinion that a percentage bonus system might prove a great stimulus to the nation's box offices. Managers would be spurred on to greater effort, because a part of every added dollar brought in at the box office would go into their pockets. As one theatre head said, "The theatre would again become an institution, where the manager is regarded by the community as something more than the man who just stands at the door and looks grim."

It is thought by many that the most workable plan would be one which provided for bonus participation above a set figure of profit. Thus the manager might receive 10 per cent of all intake in excess of 10 per cent over grosses a year ago, for example. This, they say, would allow for an appreciable stepping up of company profits and also provide the manager with a considerably increased income.

Percentage on All Profit Proposed

On the other hand, a theatre manager this week declared that "if the home offices want to work this thing out in the right way, the theatre manager should immediately become a salesman who ought to receive a definite percentage of every cent of profit without a quota. This could be worked out on the old 'honor' system, with the home office telling its theatre manager: 'Go ahead; the percentage is yours and you'll get it from every penny of profit you show.' If the manager knows this he will go out and work his head off to bring in extra money, even if they give him only one per cent of the profit. Thus the theatre manager can make a great deal more."

Some theatre executives, however, are of the opinion that a percentage of all profits might not always "work out" as expected, and that managers would be better off on their salaries and a larger percentage of a specified excess profit figure.

"Few persons realize," one theatre man said, "just how complicated this thing is. They seem to think that all we have to do is stand up and announce that our managers are going to get a percentage of profits. It's got to be worked our mathematically, with great emphasis on the situation and a theatre's earning capacity."

The general idea has been tried by various theatre interests since 1922. Warner has attempted it before and the Skouras theatres inaugurated it for a short time two years ago. In 1932 Paramount Publix worked out a basis for profit-sharing in line with box office receipts, but an unsettled theatrical horizon necessitated dropping it.

Another factor is the question whether theatre grosses have increased to such a degree that inauguration of the bonus system nationally would be profitable.

NEW QUOTAS DO NOT AFFECT FILMS

The increased film import quotas obtained from France and England by the State Department are not regarded by major company representatives as having any immediate effect on American exports. The first products to benefit by the recently relaxed quota regulations will be agricultural, in line with the Administration's policy, it was pointed out this week.

The new French quota allowances set aside the projected restrictions announced last September insofar as this country is concerned and continue the quota totals existing for the last year and one-half, only 25 per cent of which had been allotted to the United States up to the time the new quota allowances were announced.

Another Suggestion Is That Manager Share in All Profits; Both Aim at Higher Income for Theatre and Manager

Rockefeller Center To House Universal

Universal will remove its home office in New York from the Heckscher Building at Fifth avenue and 57th Street to Rockefeller Center in the near future, it was announced this week.

Three floors have been leased for a ten-year period, with the quarters expected to be ready for occupancy late in March. It will mark the third move of the general offices since the company was organized in 1912, establishing offices in May in what was then Film Row, in Union Square. In December, 1912, the organization moved with the times, to 1600 Broadway. On October 1, 1924, the move to the Heckscher Building, under a ten-year lease, was made.

All departments of the organization, including the business and assignment office of Universal Newsreel, and cameramen's headquarters will be at the new location. The reel editorial offices will remain in the laboratory building on West 146th street.

Virginia Censor Cuts Total 386 During Year

The Virginia board of censors rejected four features during the past year, later passing two of them after reconstruction, according to the annual report, just issued. Of the total of 1,564 films reviewed, 386 eliminations were ordered in 115 films. Last year 1,666 films were examined, eliminations totaling 282 in 74 films.

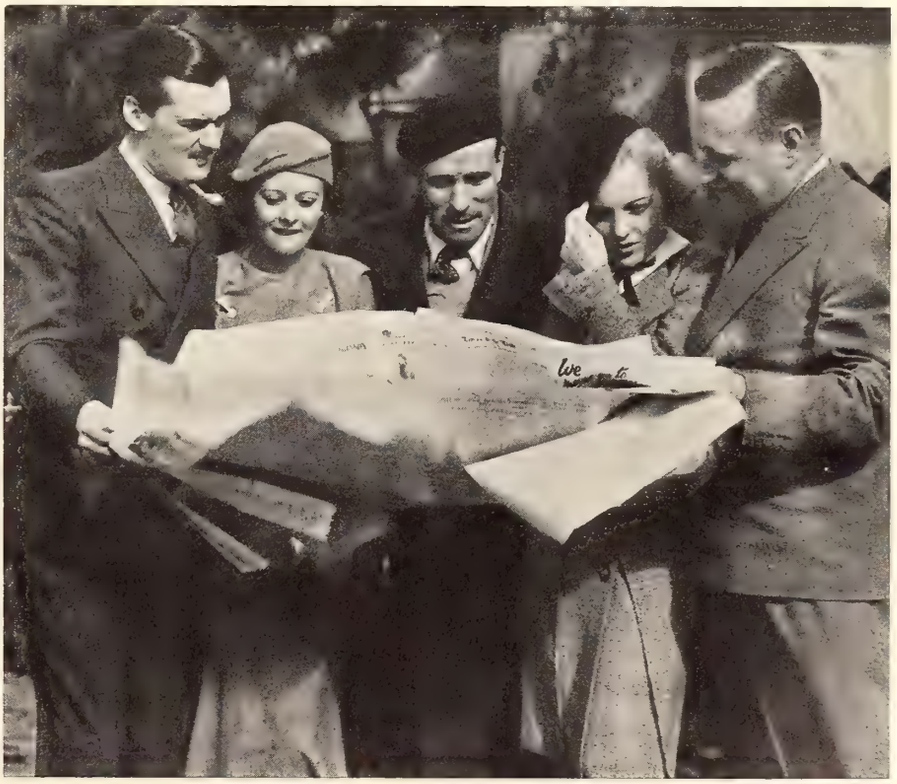
THE CAMERA REPORTS



MAPPING BRITISH SALES DRIVE. The British unit of United Artists Corporation gets together at the Savoy hotel in London and prepares for an intensive selling campaign, under the chairmanship of Murray Silverstone, managing director. Guests of honor include Joseph M. Schenck, president of United Artists; Arthur W. Kelly, vice-president and general manager of foreign distribution; Alexander Korda and L. Toeplitz of London Films; Herbert Wilcox of British and Dominions; and Douglas Fairbanks, Sr. Mr. Silverstone is in the center at the head of the table, Messrs. Schenck, Wilcox, Fairbanks at his right, Kelly and Korda at his left.



SOMETHING NEW. Buster Keaton and his sister, Louise Keaton, are in comedy together at the same studio, now that the solemn-faced fun-maker has been signed by Educational for a series of star shorts.



NEWS FROM HOME. Screen personalities from England now in the Fox family in Hollywood get together over a newspaper from the homeland. Left to right are Hugh Williams, Heather Angel, Reginald Berkeley, Pat Paterson and W. J. Hutchinson, English representative of Fox Films, but now in America for a short visit.



BRIDAL PARTY. On a round-the-world honeymoon cruise are Mr. and Mrs. Mervyn LeRoy, following the wedding of Miss Doris Warner, daughter of Mr. and Hrs. Harry M. Warner of Warner Brothers, to Mr. LeRoy, one of the Warner company's ace directors on the cost. In the bridal party, after the ceremony, were (left to right): Miss Betty Warner, Mr. and Mrs. Harry M. Warner, little Lita Warner, the bride and groom, and Mr. and Mrs. Percy Teeple, his parents. When the cruise-ship returns in June, the young couple will make their home in Hollywood. [Acme Photo]



NEW STAR. Elizabeth Young of Paramount goes to the Coast for "The Trumpet Blows," with George Raft.

PROMOTED. Joe Weil, former exploitation chief of Universal, begins duties as special assistant to Carl Laemmle.





TO MOSCOW. Samuel Goldwyn, after bringing East the first print of "Nana," introducing Anna Sten, his new star from Russia, is to go on to Moscow in April. "Nana" is a United Artists release.



BACK ALIVE. Frank Buck, animal hunter and film producer, meets the press. Left to right, front row: Helen Gwynn, Don Hancock, Marvin Kirsch, Mr. Buck, James P. Cunningham, Sherwin Kane; rear row: Harry Blair; Sam Jacobson, Van Beuren Corporation; George T. Bye, Mr. Buck's personal manager; Phil Reisman, Amedee J. Van Beuren; Amos Hiatt, Rutgers Neilson, Cresson Smith, Leon Bamberger.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

TUGBOAT ANNIE, alias Marie Dressler, flagged the midnight express the other evening as it was thundering over the rails near Gilroy, California, and saved, if not a human life, at least a stalled automobile.

The famed Narcissus never staggered through a Secoma night as bitter as that which swept the countryside on that eventful evening. Switch lights blinked in the blast. Watchmen huddled to their shacks. Through the night thundered the express, its front light peering hazily through the gloom.

Through the storm came Raymond Taylor, grocery clerk, in his little "lizzie," Ermyntrude. His front wheels went into a puddle. The lizzie snapped her tail and the next instant Taylor was on the railroad tracks jammed in a switch frog.

He frantically called for aid, and Carl Wippener, employed at a local movie house, responded. Together they shoved, but it was useless. The old liz would not budge. In desperation they phoned the station for red flares. The station was out of them. Then it was that the theatre man got an idea. Rushing to the theatre lobby, he jerked from the billboard no less a personality than Marie Dressler—a poster advertising the coming of "Tugboat Annie." He rolled this into a ball, dipped it in gasoline, touched a match to it.

As the midnight express sounded down the tracks he waved the fiery ball above his head, desperately. It was the lone chance. The eagle-eye on the Lark saw the flare, whistled and slammed on his brakes. The day was saved, and so was lizzie.

▽

When Director W. S. Van Dyke, filming "Laughing Boy" for Metro, visited the Navajo Indian tribe in northern Arizona for oudtoor sequences, he discovered that the Navajo "bath" consists of a small shelter made of skins, into which are placed many hot stones. An Indian remains in the shelter until he begins to perspire freely and then pours a bucket of cold water over himself.

▽

Our traveling J. C. Jenkins tells about a farmer out in his county in Nebraska who shipped a 580-pound hog to the Chicago market, and after the commission firm had deducted charges for freight, commission, yardage, feed, water and whatnot, they remitted him a check for 38 cents, the balance due him. If that farmer, as a result of that transaction, jumped out of bed in the middle of the night and ran barefooted a mile through the snow and the wintry blasts to join an NRA parade, Mr. Jenkins would be more than a little surprised. So would we.

Based on the rate paid the farmer by the Chicago commission merchant, it would take 7,631,640 pounds of hog to pay some Hollywood producers' salary for one month—and that's too much hog.

▽

A hot news tip relayed from the corporate sanctum of RKO in Radio City, reveals the fact that their star, Miss Ginger Rogers, keeps a zoo right in her boudoir—300 animals, lions, tigers, elephants and other denizens of the jungle and farmyard. "She grooms them fondly and every day with a silken dust cloth," they tell us. Just at this point we were beginning to think things when we discovered that the animals are in ivory and jade.

▽

Earl P. (Buzz) Briggs, of the State theatre at Denver, can now marry and bury his patrons as well as entertain them. Because of favors in the form of passes for old members of the Liberal Church, Mr. Briggs has been made a bishop and a doctor of divinity. That's an advance over a Kentucky colonel.

OLDTIMERS will remember that it was 14 years ago last week that a small boat carrying David Wark Griffith and a party of 35 film folk and other notables set out from Miami, Fla., for the 12-hour run to Nassau in the Bahamas. Four days later they had not been heard from.

There had been a severe storm at sea and various rumors and reports started to circulate over the press wires of the nation, reaching the proportions of page-one streamer lines when the crew of a fishing boat arriving at Miami, told a harrowing tale of a vessel answering the description of the Griffith boat which they had sighted in distress and pounding on one of the Keys off the storm-beaten Florida coast.

William Gibbs McAdoo, former Secretary of the Treasury, and a business associate of Mr. Griffith at the time through the United Artists corporation, pulled some wires at Washington and within an hour the entire course between Miami and the Bahamas was being patrolled by navy ships, submarine chasers, seaplanes and launches of all kinds and description. But not a trace of the Griffith boat was found.

Then, as dark came on the afternoon of the fourth day, when it appeared that all had been lost, there arrived in New York this cablegram from the Bahamas:

> "Our little boat became frightened on the old pirate lane of the Spanish Main and tried to find bottom. We argued with her for four days on empty stomachs and one glass of water daily, although sponge fishers who rode bold pony boats to our rescue gave us conch salad, but that made us all patients of the black witch doctor of the island.
>
> "We are now safe in a beautiful country worth the trouble to reach.
>
> "(Signed) D. W. GRIFFITH."

▽

Juliet Lowell tells about the package received by an automobile accessory house in Virginia, in which a customer inclosed a note saying he was returning the shredded remains of four tire covers which had been advertised as "Extra fine quality, well made for long wear."

"Please send me my money," concluded the exasperated customer, "I put them on my tires and they ran only about four miles."

▽

One of the funnier stories being told about town—and supposedly authentic—concerns the general belief that Roxy had ordered the uniforms of his ushers made without pockets to keep them from taking tips, and as a result the various grades of gold-braided generals and majors and plain privates of the ushers' staff are compelled to wear their handkerchiefs tucked up their sleeves.

A reporter was dispatched to the Music Hall theatre, where he interviewed one of the ushers, and found out that this is not so. The ushers all have pockets, two in the trousers and four in the vests, though none in the coats. The pockets were discovered to be all too small for a handkerchief, but they're plenty large enough for a dime. It seems that Roxy, who spent a lot of money for the uniforms, and put each usher through five sittings, didn't want everything spoiled by a lumpy handkerchief. "You see," remarked the usher, "we're Roxy's pride and joy. Naturally, he doesn't want us to bulge."

Now that Mr. Roxy is no longer connected with the Music Hall, having resigned this week, the management may be a little less stringent with the Roxy ushers, and permit them to bulge a bit on occasion.

▽

Radio's Edna May Oliver has a piano, for which she paid $900, *and for which she has expended* $14,100 *for freight carting it around the country with her.*

SCANNING Feg Murrey's syndicated series of "Seein' Stars," we noted that—

In gambling scenes coins are coated with rubber cement, as otherwise they would make a loud metallic noise that would interfere with the dialogue. . . .

A clause in a contract recently signed by Frank Borzage gave him two of Jack Warner's prize polo ponies. . . .

Ramon Novarro's real name is Jose Ramon Gil Del Segrado Corozan De Jesus Samieniego y Ghrilan y Signeiros y Guerrero. . . .

In "The Road to Mandalay," the late Lon Chaney used the lining of an egg coated over an eyeball to give the appearance of blindness in one eye. . . .

"Chinese" Anna May Wong has never been in China.

Ruth Selwyn has her picture painted on her golf balls, instead of her name. . . .

Peggy Hopkins Joyce owns a string of pearls, now in Paris, which is so valuable that she would have to pay $80,000 in duty alone to clear it through an American port. . . .

Clara Bow is so fond of a pair of white mice she has owned for two years that she had them sent by airplane to New York to meet her when she returned from Europe.

While standing on the shore at Santa Monica, Cal., Jane Barnes had her purse stolen by a sea gull, which disappeared out over the ocean with it. . . .

Walt Disney once was fired because he didn't have any good ideas. . . .

George Arliss got himself a black eye falling out of his Pullman berth. . . .

"Our Gang" is the oldest unit in pictures, having been organized 13 years ago. Since then, there have been four complete turnovers in its ranks because the youngsters grew up.

▽

Mr. Leo Meehan, in quest of a Hollywood pet that would be entirely on the level, at last elected a dachshund. He is the most amazing pup. One can twist him into the shape of a pretzel without a move or a protest. He stays put in any attitude. Terry Ramsaye thinks it's the Hollywood climate.

▽

The success of the current Broadway musical comedy, "She Loves Me Not," caused the editors of the *New Yorker* to dig up some facts about Howard Lindsay, author of the play. They learned that Lindsay has been an actor, director and playwright for years. He was the long-haired movie-scenario writer in "Dulcy," of a dozen years ago, and during the war he played in and directed one of the AEF musical comedies for the boys in France. All the actors were soldiers, of course, and, unfortunately for Lindsay, who was directing, they all outranked him: he was a corporal and the cast was mainly sergeants. When they wouldn't obey him, he took it up with a high-ranking officer, who made Lindsay's stage orders army orders, and if a sergeant didn't smile while singing, Lindsay could have him court-martialed. This was the most fun Lindsay has ever had.

▽

There's somewhat of a merry tingle to many of the statements appearing in advertisements and editorial notices in ***Sound and Shadow***, published in faraway India.

For instance, the line in Warners' "Forty-second Street" ad, which said: "Most lavish production ever conceived by the ***miracle minds*** of Hollywood!"

And the humorously frank notice inserted by Famous Pictures for "Sita Kalyanam," as follows: "'Sita Kalyanam' makes a definite landmark in Indian screen history, because, for the first time, the entire cast is taken from respectable and educated classes."

AS ONE SHOWMAN

Universal's Glorious Dramatic Romance, With Haunting Music and Songs!



Belo



SAYS TO ANOTHER*—

*(Excerpts of letter to Mr. Harry Arthur, F. & M. Stage Shows, Inc., Roxy Theatre, N. Y., etc., from Marco, of Fanchon & Marco):

"I am positive it will be one of the best box-office pictures Universal has made this year. It is worth heavy exploitation and advertising campaigns because of its production values, excellent cast, novelty of story twist, musical angle and title, "Beloved," which is great."

Veal

with JOHN
BOLES
GLORIA
STUART

Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Edmund Breese, Richard Carle, Lucille Gleason, Mae Busch, Jimmy Butler. Story by Paul Gangelin. Presented by Carl Laemmle.

A B. F. Zeidman Production

Directed by
VICTOR SCHERTZINGER

PARAMOUNT TRUSTEES SUSTAINED BY COURT

Justice Manton Denies Zirn's Second Motion to Oust Three Trustees; Also Endorses All Actions of Referee Davis

The United States circuit court, New York, on Monday denied the petition of Samuel Zirn, attorney for a small Paramount Publix bondholders' group, to remove the three trustees in bankruptcy, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson. The decision was rendered by Justice Martin T. Manton, who wrote in an opinion that "there seemed to be no reason for removal of the trustees."

Justice Manton's opinion further endorsed all actions taken by Referee Henry K. Davis in the conduct of the election of the trustees and in subsequent procedure. Mr. Zirn's request had also asked the removal of Mr. Davis.

"Full Performance of Duty"

The Zirn plea had alleged that Mr. Hilles was disqualified for the trusteeship because of his former association with the Bankers' Trust Company, underwriter of a Paramount Publix refinancing plan together with 11 other banks; that Mr. Leake and Mr. Richardson, formerly in executive capacities with Film Securities Corporation and Fox Film Corporation, respectively, were disqualified because of these associations. Justice Manton's opinion declared that, in his estimation, Mr. Leake and Mr. Richardson were the more valuable to Paramount because of their former motion picture connections.

Of Mr. Hilles, Justice Manton said that "he seems to have acted in full performance of his duty toward the creditors with regard to litigation" to set aside the $13,200,000 refinancing plan of 1931 with which Mr. Hilles' former bank was connected. Justice Manton also found Mr. Hilles to be "accustomed to conducting large business affairs, and has imposed upon him now a trusteeship fraught with serious responsibilities, and has exhibited all the marks of integrity of purpose in fulfilling that trust, and under these circumstances should not be removed." The court noted that "Mr. Hilles had severed his directorship in the Bankers' Trust at once."

Zirn's First Action Denied

Mr. Zirn has been conducting a fight for the removal of the trustees since last Spring. His first action was denied by the United States district court in New York. The action denied this week by the higher court was heard a month ago. Mr. Zirn intends taking the case to the United States Supreme Court.

Directors of the newly organized Paramount Publix subsidiary, Famous Theatres Corporation, set up to take over the assets of the bankrupt Publix Enterprises, this week elected officers as follows: Chairman of the board, Adolph Zukor; president, Ralph A. Kohn; vicepresident, Frank Freeman; vicepresident, Sam Dembow, Jr.; treasurer, Walter B. Cokell; assistant treasurer, Paul A. Raiburn; secretary, Austin C. Keough.

No cash dividends will be paid to outside creditors of Publix Enterprises by Famous prior to February 10, at which time a current offer to satisfy approved creditor claims by an exchange of securities of Famous will expire. Approximately $600,000 of such outside claims already have been approved, the largest being that of Commercial Investment Trust, Inc., for $345,000. Famous offers to settle these claims through the issuance of one share of its preferred stock for each $200 of claims. Thus the settlement offered, on the assumed par value of the stock at $100, would be on the basis of 50 cents on the dollar. Cash settlements are to be on the basis of 35 cents on the dollar, it is understood.

Seeks Closer Field Contact

A number of contested creditors' claims still remain against Publix Enterprises, and may involve litigation. Irving Trust Company will not withdraw as trustees until these have been settled.

Paramount Publix is seeking a closer field contact plan designed to bring various of its theatre partners into closer relationship with the home office. Conferences were scheduled to get under way in Atlanta on Tuesday, when Ralph Kohn, president of the newly formed Paramount Theatres Service Corporation; Sam Dembow, Jr., and Frank Freeman met with Robert Wilby, E. V. Richards, Jr., Arthur Lucas, William Jenkins and Mike Kinsey.

Theatre Deals Completed

Paramount Theatres Service Corporation is an outgrowth of Theatre Management Company, a subsidiary which owned or operated no theatres, but acted as a service unit to assist operators in the field. Control of the Fox, Paramount, Georgia and Capitol theatres in Atlanta passed into the hands of Lucas and Jenkins on January 2, through a deal negotiated in New York by which the theatres were acquired from Valatenga Theatres, owned by Famous Theatres. No change in management or policies is to be made.

At New Orleans, Kennington-Saenger Theatres, Inc., of which Saenger owns 50 per cent, was granted permission last week to dispose of 150 shares to R. E. Kennington.

In Wilmington, Publix National Theatres Corporation, a Delaware corporation, has been dissolved. The certificate of dissolution was granted by the secretary of state with consent of all stockholders.

McDonough on Coast

J. R. McDonough, general manager of RKO, is in Hollywood to look over the RKO Radio studio situation and discuss production schedules and budgets with B. B. Kahane, president of RKO's production subsidiary.

With Twentieth Century

Bernard Simon was appointed last week as eastern publicity representative of 20th Century Pictures, according to an announcement from Joseph M. Moskowitz, treasurer. Mr. Simon is a former newspaper man and legitimate theatre press agent.

Rothafel Resigns Post as Director Of Music Hall

J. R. McDonough, general manager of Radio-Keith-Orpheum Corporation, on Monday announced the resignation of Samuel L. (Roxy) Rothafel as managing director of the Music Hall in Radio City. Mr. McDonough declared the resignation will have no effect whatsoever on the policy of the Music Hall or of the RKO Center, which abandoned stage shows some months ago.

Mr. Rothafel said he was going South for a rest.

Leo Leonidoff, who produced the Music Hall stage shows before and during Roxy's term as managing director, will continue.

Despite previous denials from Howard S. Cullman, receiver for the Roxy theatre, to the effect that Mr. Rothafel would return to the scene of his first motion picture "cathedral," Broadway immediately began to conjecture over a possible Rothafel-Herbert Lubin combination to take over again the original Roxy on Seventh avenue. This brought an immediate denial from Mr. Cullman, who said:

"There is no change of any kind whatsoever contemplated in the management or operation of the Roxy theatre. As receiver, I have in no way discussed any plan that would include the return of Mr. Rothafel, nor have I been asked at this time to consider any proposition or plan that would include a change in the present management or policy."

It was generally believed the climax to Roxy's relations with the management at RKO came about over disagreements as to budgets for the Music Hall. Mr. Rothafel defended his position in this matter when he said Monday: "The budget at all times was adhered to. At no time were the stage shows produced in excess of the budget allowance."

Regardless, an "RKO spokesman" was quoted later as saying that Mr. Rothafel's withdrawal was the result of his failure to keep the costs of his stage spectacles within the budget limitations prescribed by the management's theatre supervisory committee. It was also felt, he said, that Mr. Rothafel's "extravaganzas" were too long and that "they lacked humor." Roxy's dislike of supervision was considered to be another factor in his withdrawal, it was said.

Mr. Rothafel opened the Radio City Music Hall in December, 1932. Immediately after the first show he became ill, taking a leave of absence for several months.

Paying a tribute to his associates at the Music Hall, Roxy said: "I am deeply devoted to each and every one of them. I have always been proud of their devotion and loyalty to me. From my maestro, Rapee, to the smallest page boy, I could so thoroughly depend on their reliability and ability to adhere to our standards of good taste and artistic integrity that I felt free to leave the theatre whenever circumstances demanded it."

Three of Mr. Rothafel's aides, Charles Griswold, house manager of the Music Hall, and his two assistants, Charles Dowd and Lloyd Evans, also resigned this week. Herman Wittman, manager of the Palace, will replace Mr. Griswold.

Buck Brings Back Films and Animals Of Malay Jungles

[Picture in Pictorial Section]

Frank Buck, of wild animal fame, returned to the comparative safety of Radio City the other day from the Malayan Peninsula, partly wrapped in bandages from unscheduled encounters with some of the less friendly perissodactyl of the dark jungles.

Mr. Buck was ready to shape some hundred thousand feet of rough negative into a feature motion picture of one-tenth that length, which Amedee J. Van Beuren will merchandise, via RKO, as "Wild Cargo," in mid-March.

The Buck caravan, which sailed down New York harbor on a chilly evening last March, is returning in three sections, the first led by Mr. Buck; the second, arriving this week, comprising Nicholas Cavalerie and Leroy Phelps, cameramen, and James Naulty, business manager. The third is a boat-load of rare animals. There is a gorilla with a "wing" spread of nine feet, and there is a young male Indian rhinoceros which he captured in Nepal, in northern India. There are only three others of its kind, according to Mr. Buck, and they are all females, the last one having brought $30,000 from the St. Louis Zoo, many years ago.

The expedition covered northern India, Ceylon, Sumatra and Malaya, always maintaining operating headquarters at Singapore, from which the negative periodically was shipped back to the States to avoid being ruined by the tropical heat.

They filmed the capture of herds of wild elephants, who are led by trained elephants into a camouflaged corral, where they are chained. They also shot the "Perahera," a procession which takes place annually in Kandy, in which thousands and thousands of natives and hundreds of elephants take part.

Mr. Buck was guest of honor at a luncheon given by his writer-friends at the Tavern in New York last Thursday afternoon. Among those attending were Amedee J. Van Beuren, president of Van Beuren Corporation, producer of Buck's films; Bradley Kelley, of Station WINS; Ned E. Dipinet, vice-president in charge of RKO distribution; Frank Snell, general manager of Van Beuren; Joseph Connolly, of King Features; Ursula Parrott, novelist; Will Durant, author; J. P. McEvoy, humorist; George Bye, Mr. Buck's manager; Clayton Heermance, father of June Collyer; Harry Hansen, book reviewer of the *World-Telegram;* Bugs Baer, New York *American* columnist; Delight Dixon, writer for the Hearst publications; Fred McConnell, vice-president of Van Beuren; Rutgers Neilson, of RKO Radio; Charles Colebough, editor of *Collier's*; Mrs. Buck and R. L. Simon, and M. L. Schuster of the Simon and Schuster publishing firm.

Cohen Leaves Universal

Albert J. Cohen has resigned as scenario head for Universal on the Coast to enter production. Leonard Spiegelgass, former Fox story editor, has succeeded him.

INDEPENDENT SURE OF AID, SAYS YAMINS

Member of Code Authority and President of New England Exhibitors Honored at Banquet; O'Reilly and Myers Speak

Declaring that independent motion picture interests are represented on the Code Authority only by a minority vote, but voicing his confidence in "men like Sidney R. Kent" and his faith in "the record" and President Roosevelt, Nathan Yamins, president of Independent Exhibitors, Inc., of New England, and a member of the Code Authority, declared Tuesday at a banquet in Boston in his honor that independent hopes lay in the combined efforts of W. Ray Johnston, Charles L. O'Reilly and himself to champion their cause. Mr. Johnston and Mr. O'Reilly also are members of the Authority.

Mr. Yamins indicated it would be the intention of these three independent members to seek to move major interests on the Code Authority to a sympathetic and lasting point of view on all matters pertaining to independents. He said he was certain a fair deal is assured the industry.

200 Exhibitors Honor Yamins

More than 200 independent and affiliated exhibitors, together with many leading citizens of the state, including Governor Joseph B. Ely, met at the Copley-Plaza Tuesday night to do honor to Mr. Yamins for his elevation to the Code Authority. There was a general discussion of the code itself, but the highlight was Mr. Yamins' address.

"I regard the code as a marvelous opportunity for the industry at large," he said, "and for the exhibitors in particular. I do not view the code in a literal sense because if I did I would be disappointed. There are many fundamental principles important to independents which are lacking, and they should be there. Rather do I view the code as the NRA's expression of the New Deal. The code itself expires on January 1, 1935, but, regardless of that, I say the day is gone when ruthless operation in business may disregard the rights of the individual."

As a member of the Authority, Mr. Yamins said it was "properly his task" to drive his opinions home to the other members identified with major interests.

"I am not frightened because we can carry only the minority vote," he declared. "I pin my faith on the record and the President, and am certain that if the majority vote does not support those measures that should be adopted, the code will be changed. That, however, I do not think will be necessary."

Code for Small Interests: O'Reilly

Mr. O'Reilly declared there are "two fine things about the code," one of these its title, which states it is a code of fair competition, and the second, the fact that it was promulgated to protect small enterprises. He also expressed the opinion that the Code Authority as a governing body will do everything in its power to further fair trade practices.

Abram F. Myers, general counsel to Allied States Association, with which Mr. Yamins' exhibitor group is affiliated, asserted Mr. Yamins is the only completely independently minded person on the Code Authority.

"You are one in 10 and you will find the independents of the United States looking to you and to you only to represent their interests," he declared.

Sidney Samuelson, president of Allied of New Jersey, also said the destiny of the independents was in Mr. Yamins' hands.

Other speakers included Edward Fay, Providence; George Gile, president of Allied Exhibitors of New England; Maurice Wolf, MGM's Boston manager, and Walter Littlefield. Sol A. Rosenblatt, unable to attend, sent a telegram.

Justice Lewis Goldberg was toastmaster and Max L. Levenson chairman. Guests besides Governor Ely included General Daniel Needham, Massachusetts commissioner of public safety; Mayor Joseph Hurley of Fall River; Herbert McNary, city censor; Abe Montague, Columbia sales executive, and Joseph McConville.

Arrangements for the dinner were in the hands of Edward Ansin, Irving Green, Ralph Snider, George Ramsdell, Philip Smith, W. H. McLaughlin, Carl Myshrall, E. M. Lowe, William A. Viano and Frank Lydon.

Kent Decries Lack of Names

Declaring that many of the past season's finest motion pictures "failed to click" at the nation's box-offices due to a lack of names to draw the public, Sidney R. Kent said this week that this and poor stories constitute the two most important problems facing the industry today.

The Fox Film Corp. president has just returned to New York from a stay of several weeks on the west coast where he discussed company production for 1934.

Analyzing box office records for the past year, Mr. Kent said that "a lot of fine pictures distributed last year by *all* producers failed to click due to a lack of names to pull in the public in a shopping market."

Mr. Kent is engaged in preparing a budget for company operations for the first fiscal quarter of the year. He indicated recently that the budget, in addition to the immediate progress of business, would be determining factors governing possible restoration of all or part of the salary cuts imposed on employees some time ago.

Oliver Leaves RKO

Hal Oliver, engaged in special exploitation work for RKO, has resigned his position.



UNIVERSAL
Again Delivers A Box-Office Picture That's Startlingly DIFFERENT!

MIDN

With SYDNEY FOX, O. P. Heggie, Henry Hull, Margaret Wycherly, Lynn Overman, Katherine Wilson, Richard Whorf, Humphrey Bogart, Moffat Johnson.

I



At midnight one woman was destined to die!...At midnight another woman was destined to kill!...What a strange premise for a movie!...Yet its working out on the screen brings you one of the most absorbing and worth-while dramas in months and months.

IGHT

From the Theatre Guild play by Paul and Claire Sifton. Directed by Chester Erskin. Produced by All Star Productions, Inc. Presented by Carl Laemmle.

FEWER FILM MOVES IN CONGRESS SEEN

Sirovich Preparing to Revive Inquiry Bill and May Include Salaries and Code Negotiations If He Finds Support

Because of the pressure of emergency business pertaining to the Administration's recovery plans, it is expected in Washington that the motion picture industry will be spared the usual attacks by anti-motion picture interests at this session of Congress, or at least that the severity which has marked such attacks in the past will be considerably lightened.

At least one mild skirmish is in the offing, with the "antis" led by Representative Sirovich of New York, who at the special session last spring introduced a resolution for a full investigation of the industry. Mr. Sirovich is preparing to confer with a number of his colleagues on the advisability of attempting to resuscitate his measure, and may expand it to embrace an inquiry on the code negotiations which preceded adoption.

Might Investigate Salaries

As soon as the pure food bill now before Congress is disposed of, Mr. Sirovich will endeavor to line up sufficient support for application for a rule to bring his resolution before the House, denied him last session.

As originally introduced, the resolution provided for a probe of the "financial, operative and business irregularities and illegal actions by interests inside and outside the motion and sonant pictures industry," but it is probable that he will consider inclusion of the question of motion picture salaries and the events leading up to approval of the code.

Addressing Congress personally, President Roosevelt at the opening of the session last week declared the "New Deal" was here to stay and that in the recovery act, "though the machinery, hurriedly devised, may need readjustment from time to time," is to be "a permanent feature of our modernized industrial structure" to continue "under the supervision, but not the arbitrary dictation, of government itself."

More Money for Film Activities

No further cut is to be made in the $85,000 fund for purchase and rental of motion pictures by the Navy, and $165,000 is provided for the purchase of motion picture and other recreational equipment. The specialties division of the Department of Commerce, with which has been incorporated the former motion picture division, is to get $28,065, as against $23,479 this year, while the Department of Agriculture will receive $61,806 for its motion picture production activities, as against a current appropriation of $59,115.

Unable to prepare a revenue measure in time for submission at the opening of Congress, the House ways and means committee, which last month held hearings on the present tax law during which repeal of the admissions tax was urged by legitimate theatre interests, has decided to make a thorough survey of the entire tax situation, and to that end resumes its public hearings Tuesday.

The hearing last month was designed chiefly to discuss a subcommittee report on revision of administrative features; the present series will go into the whole question of excise taxes and miscellaneous revenue matters. It is possible that further testimony will be taken regarding the admissions tax, although members of the committee feel the subject was well covered December 21.

Bail Fixed for Brooklyn Group

Twelve men, indicted by the federal grand jury in Brooklyn, New York, last month following investigation of activities of New York Investors, Inc., and affiliated companies, pleaded not guilty this week before Federal Judge Moskowitz in Brooklyn and were released under bail for further hearing January 22.

The indictments charged conspiracy to defraud bondholders and the New York Stock Exchange, concealment of assets and fraudulent use of the mails. Those indicted allegedly concealed millions of dollars in assets while aware that bankruptcy proceedings were pending against the companies.

Bail of $7,500 each was fixed for Frank Fox, president of Realty Associates Securities Corp.; Frank Bailey, chairman of the board of New York Investors; William M. Greve, president of New York Investors; Francis T. Pender, vice president of New York Investors and president of Allied Owners' Corp., and William H. Wheelock, director of New York Investors and president of the Prudence Company.

Each of these men were indicted on three counts and bail of $2,500 was fixed for each count. Bail of $2,500 each was set for James Graham, a director of Realty Associates Securities Corp.; James B. Fisher, another director of that company; Harry D. Burchill, vice president of Realty Associates Securities Corp.; Eugene Moses, director; Gordon S. Braislin, another vice president; Otto E. Reimer and Henry S. Parker, chairman and secretary, respectively, of the bondholders' committee.

Stuber Notes Gain in Eastman Kodak Business

An increase in the volume of business and a consequent gradual increase in the working force, is reported by W. G. Stuber, president of Eastman Kodak Company, in Rochester.

"We see no reason why the improvement in general business should not continue," said Mr. Stuber, and added that general business "for the first three months of 1934 should be well above the first quarter of 1933."

Federation Plans Ad Code; Adopts Plan for Finances

An advertising code of ethics to govern the independent producers, distributors and state right exchanges belonging to the Federation of the Motion Picture Industry is expected to be made known before the week-end. The Federation recently rejected an invitation to participate with national companies under the regulatory plan for clean advertising which those companies adopted, and decided that it would draft its own rules for eliminating the objectionable from advertising and publicity copy of Federation members.

The Federation established temporary headquarters at P. S. Harrison's offices, 1440 Broadway, New York, pending consummation of rental negotiations for space at 723 Seventh avenue. Alec Moss, formerly publicist for many distributing companies in New York, is executive secretary.

A permanent plan for financing the work of the Federation is said to call for an assessment on producer members of $5 a negative reel release, and $2.50 for each positive reel release on distributors, with a $50 annual minimum in both cases.

'Cavalcade' Wins Film Daily Poll

"Cavalcade," the Fox production which was set against a British historical background, won first honors in the annual poll to ascertain the "Ten Best Pictures of 1933," conducted by *Film Daily*. A total of 384 motion picture critics participated. "Cavalcade" received 304 votes.

The nine others, with the name of the producer in each case and the number of votes polled, are: "42nd Street," Warner, 209; "Private Life of Henry VIII," United Artists, 187; "Lady for a Day," Columbia, 173; "State Fair," Fox, 169; "Farewell to Arms," Paramount, 167; "She Done Him Wrong," Paramount, 158; "I Am a Fugitive from a Chain Gang," Warner, 156; "Maedchen in Uniform," Filmchoice, 137; "Rasputin and the Empress," MGM, 128.

James McWade Dead on Coast

James S. McWade, who entered the motion picture business in its early days as a contributing editor of the *Film Index*, and was long identified with motion picture trade journalism, died recently at the St. Ann Sanitarium in Culver City, Cal., following a long illness.

When the *Film Index* was purchased by the *Moving Picture World*, Mr. McWade went with it, becoming an associate editor and western correspondent for the *World*, a position which he occupied for many years, with headquarters in Chicago.

STOCK COMPANIES DROP FROM 219 IN 1927 TO 22 WITH BUT 12 WEEKS

Shortage of Plays and Leading Players Blamed on Films, Demands of Unions Called Most Important Factor as Cause

by FRED AYER

Stock companies—once a national institution in the world of the theatre and the training ground for the legitimate stage—have reached such a low ebb of activity that recovery even approximating the position they once held is considered virtually impossible.

In 1927 there were 219 dramatic stock companies, operating regularly on an average of six months in the year; today, faced with unprecedented competition, there are but 22—and these, with but few exceptions, adjudge themselves fortunate indeed if they are able to maintain a production schedule which gives them 12 weeks of playing time for an entire season.

A consensus of stock managers educes three major reasons for the decline in *repertoire*:

1. Shortage of plays.

2. The impossibility of developing and keeping leading men and women who will draw large audiences.

3. The unyielding stand of the labor unions on salaries and other matters.

For the shortage of plays and leads, Hollywood is charged with being directly responsible.

Many Companies Broken Up

The shortage of plays available for stock use during the past three seasons meant the closing down of numerous companies which otherwise might have survived the depression. There were so few "smash hits" in New York during this time that the dearth of suitable material was appalling. Whenever a "smash" came along, the motion picture companies immediately snatched it up and transferred it to the screen before stock rights could be released.

"And when stock rights were obtained, in many cases, there was nothing to prevent the picture companies from releasing a film in a specific location at the same time the stock manager planned a showing," said Lester Al Smith, onetime president of the now extinct National Dramatic Stock Managers Association, this week. "This, obviously, killed the chances of even opening to good business."

As to the second contributing factor to the decline of stocks, Mr. Smith pointed out that prior to sound pictures, leading men and women spent years developing themselves to a point where they had a large following among stock audiences. Stock once was considered a life career for many. Now, whenever a leading player reaches the point where he becomes a "name" in his community, Hollywood's lucrative offers lure him toward the Pacific.

As to union labor, Mr. Smith charged that the International Alliance of Theatrical Stage Employees, the scenic artists' organizations and, in some instances, musicians' unions, virtually have "held up" stock managers in their demands. This factor being more responsible for actual forced closings than any other.

"When times were good and everyone was making money, the average stock manager did not worry particularly over these demands," he explained. "They were accepted as a matter of course. But when depression set in and the unions still maintained their scales and their demands for a seemingly more than necessary number of men on a stage during a performance, things began to look bad. The difference between six and nine men on the stage took on a new significance—$270 per week extra! Unfortunately the stage cannot get along without stage hands, so we had to put up with this condition. We eliminated orchestras because we had to. During this past season, however, the unions began to be a bit more lenient with us, and I think the time will come when they will be able to see things from our point of view."

The terrific decline from the 219 operating companies of six years ago to the present 22, has not resulted solely from the competition of the far less expensive entertainment offered by talking pictures, authorities believe. They point out that a temporary decline in this field shortly after the talkers were put on the market, was followed by a marked recovery and even demand for stock presentations. Then the bottom fell out.

In spite of this, practically every oldtime stock manager "stuck with the game." Now they are in bankruptcy. Most of these men, discredited through no fault of their own, now must post bonds with the Actors Equity, the IATSE, the scenic artists' organizations and other groups with whom they must do business, before they are allowed to open a show. A man with $3,000 in hand might organize a stock company, but under present conditions his $3,000 would be used up in bonds before he could open.

It is the contention of most persons who have dealings with the dramatic stock companies that their chief competitor is not the motion picture, but the Little Theatre movement, which has made considerably headway the last three years.

At the same time, this movement in a sense is taken to demonstrate that the public still wants stage drama.

According to Gus Diehl, head of the Century Play Company's stock department, the Little Theatre movement, underway more than ten years, never was expected to attain such proportions as it has recently. There are now 22,000 of these Little Theatres in the country, of which approximately 300 own and operate their own houses.

Little Expense, Big Profits

With comparatively little or no overhead expense these organizations are making large profits. Many old stock actors are now turning to this field as directors, at the same time organizing schools of the drama as a sideline. Because most of them are strictly amateur societies insofar as the players are concerned, the playbrokers release rights at considerably lower rates than to professional stock companies. The result is that where a stock company is in a competitive situation with a Little Theatre group, most of the "hit" plays have been produced by these societies, and when such an organization has played over half the

(Continued on page 30)

THE 22 THEATRES PLAYING STOCK

Tumbling from a peak of 219 stock companies operating in 1927 there are now only 22 theatres* in which these organizations function regularly:

CITY	THEATRE
Boston	Peabody and Copley
Baltimore	Auditorium
Birmingham	Jefferson
Cincinnati	Cox
Cleveland	Playhouse
Columbus	Hartman
Erie, Pa.	Playhouse
Hollywood	Playhouse and El Capitan
Hartford	Club
Indianapolis	English
Kansas City	Orpheum
Lincoln	Temple
Louisville	Drury Lane
Milwaukee	Davidson
Montclair	Montclair
Montreal	His Majesty's
Plainfield	Masonic Temple
Trenton	State
Upper Darby	Playhouse
Utica	Majestic

***This list varies from time to time, particularly around Christmas, when several theatres opened for stock and will, possibly, remain open.**

The "road," which probably has suffered equally with the stock company during the rise of the motion picture, will be discussed in a forthcoming issue.

DOROTHEA WIECK and ALICE BRADY



"MISS FANE'S BABY IS STOLEN!"

with

BABY LE ROY

directed by Alexander Hall

A Paramount Picture

BOX OFFICE

"Previewed 'Miss Fane's Baby' privately with about thirty people in attendance. Everybody enthusiastic and positive it will be excellent box office attraction."—*Charles D. Skouras, Fox West Coast Theatre*

"'Miss Fane's Baby' fine entertainment."
—*Martin J. Mullin, M. & P. Theatres*

"Everyone connected with this picture should take bows for a grand entertainment. The picture is one of those often talked of but rarely produced. A combination of suspense and feminine appeal —with the stress on the former."
— *Hollywood Variety*

"Here is a great picture —probably one of the most timely and impressive stories ever brought to the screen. Packed with emotion-stirring value. Poignantly realistic, it is the type of thrilling, sympathy-arousing entertainment that should be tremendously popular with all classes of patrons."
—*Motion Picture Herald*

"Paramount has a hit in 'Fane's Baby Is Stolen'. A picture that is timely, universal and appealing. Preview audience sobbed unrestrainedly through the whole thing and burst out with whole-hearted applause at the end when kidnappers are caught. Authentic, human and dramatic."
— *Hollywood Reporter*

"Thrilling entertainment that leans heavily on the heart side. This production is an ideal combination of up-to-the-minute sentiment with tense heart interest and a suspense that holds all the way."
—*Motion Picture Daily*

Paramount Pictures

if it's a PARAMOUNT PICTURE it's the best show in town

22,000 LITTLE THEATRES

(Continued from page 27)

available material there is not much chance for the stock company, Mr. Diehl points out.

"In 1929 talkies came into existence and stock began to fall off, but it rallied shortly after this and its real decline commenced only with the general financial slump," he said. "It is my belief that no matter what people may say, the public did not go to pictures to the exclusion of the stock companies. Most of them did not go to either. I am certain that when people get a little extra money again for amusement purposes stock will come back—never, however, to be compared with its condition prior to 1929."

Both Mr. Smith and Mr. Diehl see a distinct benefit to stock in the reversion of many closed theatres owned by motion picture companies to their original owners. The film companies bought many small theatres in towns where stock was well established. In some instances they did not open them, but kept them closed with the threat of dire competition "unless," both men charged.

Another factor which authorities believe may return stock to a fair paying basis is the legitimate theatre's code, a clause of which forbids the release of the motion picture of a specific play until such time as that play has had adequate opportunity to enjoy a run and roadshowing. This, they said, probably will be construed to include stock companies, thereby eliminating one of the three large factors contributing to their decline.

Another development is the experiment now being conducted by A. M. Oberfelder of St. Louis, who has instituted a stock circuit covering four cities: Kansas City, Indianapolis, Cincinnati and St. Louis. Each company plays a week in each city and by the time the circuit has been completed the company has a new play ready for production.

"If this experiment works out it will open a new field for stock and may be the beginning of a 'New Deal' in this branch of amusements," Mr. Diehl declared.

250 PLAYERS NOW; 2,200 USED IN 1927

With but 22 stock companies active today there are only about 250 players working steadily in this field. The average company has a working nucleus of from 10 to 15 players. Approximately 250 stage hands are involved. One scenic artist is employed by each company.

This is a far cry from 1927 when, at the same average number of employed players and stage hands per company, there were approximately 2,200 actors and 2,190 stage hands employed.

Last year at this time there were 21 stock companies operating regularly. The year before, at a corresponding period of 1931, there were 37. In 1930 there were well over 100.

Caravan Tour To Exploit 20th Century's "Moulin Rouge"

In a tieup with the Socony-Vacuum Company, Twentieth Century plans a cross-country, key city caravan tour exploiting "Moulin Rouge," beginning February 1. Special train will carry the unit between cities, while buses will be used in each city.

Raspin To Make Original Story, "Are We Civilized?"

Edwin B. Raschbaum and Sidney T. Pink of Raspin Productions, Inc., are in Hollywood to begin production on an original story, "Are We Civilized?" Harold Sherman, author of the story, accompanied them to the Coast. The film will be directed by Edwin Carewe. Release will be by Raspin, which made "Explorers of the World."

NRA Forces Low Scale Up: Goldwyn

Declaring that in places where admission prices are below normal they will have to be increased in order to meet increased costs under the NRA, Samuel Goldwyn said this week in Chicago that labor and other costs have mounted "so considerably that I don't see how they can be absorbed unless admission scales are raised where they are low at present."

Mr. Goldwyn specifically mentioned Loew's Midland in Kansas City, where a 25-cent top prevails, a scale far too low in his estimation for the quality of the pictures shown. A year ago Mr. Goldwyn refused to allow the Midland to first run his product at that price.

Mr. Goldwyn would not say whether he thought increased production costs might increase film rentals, but he made himself quite clear when he said he had not changed his mind on the subject of star raiding. He reiterated his belief that stars should be allowed to work where they see fit.

Monogram Increases Schedule to 36 Films

W. Ray Johnston, president of Monogram, has completed plans to increase the production schedule for 1934-35 to 36 pictures. No shorts will be included. The total compares with 20 features on the 1933-34 schedule. All production activity has been concentrated under Trem Carr, vice president in charge of production, and his executive staff, headed by Lou Ostrow.

H. B. Shaffer has been named publicity director of the Monogram Seattle exchange, replacing H. B. Sobottka.

General Theatres Receiver Offers Chase Compromise

A proposed compromise agreement with Chase National Bank of New York was filed in Wilmington, Del., chancery court Friday by United States Senator Daniel O. Hastings, receiver for General Theatres Equipment, Inc. The petition was set down for a hearing February 23.

The Chase Bank has filed claims in the receivership of General Theatres in an amount in excess of $20,000,000 and the plan provides that the bank is to reduce its claim to $15,000,000, that the receiver is to consent to allow the reduced claim and to release all claims the corporation may have against bank affiliates.

To secure the $20,000,000 indebtedness there are pledged, with the bank, securities including the preferred stock of Film Securities Corp., which held the 660,900 shares of Loew's Inc., sold at auction two weeks ago, in connection with a loan of $9,700,000. This preferred stock, it is declared has been rendered valueless by the sale at auction of the Loew stock held by Film Securities, pledged to secure notes of Film Securities now in default.

Chase National, in its annual statement Tuesday, reported considerable progress had been made in 1933 in safeguarding its motion picture interests. Earnings for the year amounted to $25,298,094 before reserves and charge-offs.

Agreement Reported

In connection with the proposed agreement, Chase is reported to have made an agreement with the consolidated protective committee for the 10-year six per cent convertible gold debentures, due April 1, 1940, of General Theatres. The more important features of this agreement are that the bank is to participate in the company's reorganization, provided the details are worked out in a manner satisfactory to the bank, and is to turn over to the reorganized company its secured claims, accompanied by collateral securing them, in exchange for shares of common stock of the reorganized company, to be issued on the same pro-rata basis as to debenture holders and other unsecured creditors. Chase also will give to the reorganized company an option to purchase at $15 a share approximately 325,000 shares of Class A stock of Fox Film Corporation, good for one year, and will lend to it a reasonable amount to cover reorganization costs and working capital.

Fox West Coast Plans

Meanwhile, it is understood, plans for the reorganization of Fox West Coast are well underway in New York.

In Los Angeles, trustees' commissions and attorneys' fees for the West Coast group will be proportioned to what the estate might bring at auction, it was announced.

In Wilmington, decentralization of Fox Rocky Mountain theatres was continued with incorporation of the Fox Iowa Theatre Corporation, Fox Billings Theatre Corporation, Fox Rockhill Theatre Corporation, and Fox Southwest Theatre Corporation.

INDEPENDENTS LEADING FRANCE TO NEW RECORDS IN PRODUCTION

Total of 240 French Films Estimated for This Season, 50 Per Cent Increase; 35 to 40 Being Dubbed Outside

by PIERRE AUTRE

Paris Correspondent

Independent producers of France are setting the pace in a 50 per cent increase of output which is expected to bring out of the French studios 200 pictures this season, while 35 to 40 French versions of foreign films to be made in other countries will swell to 240 the total of French talking pictures for 1933-34. In France, 110 pictures had been turned out in the first six months of the year, 70 more between July and the current month. Now in all of 1929 only 52 pictures had been made, 94 in the following year, 139 in 1931 and 157 last year.

Credit to the Independents

It must be said that nobody here was expecting so many pictures this season from the French companies. This success of French production comes from the independent producers, who have made very great effort, both in actual producing and in getting capital. Many independents, with expenditures otherwise cut to the bone, have made one, two or three pictures each, and in this way have achieved a revival of French production.

They are more than 60 independent producing companies now in the French market. All these companies have worked all summer and are now preparing new pictures.

Of what value are these pictures? It might be thought that productions of this kind, made in two or three weeks of studio work, and with little money, would not be satisfactory pictures. Results have shown that most were rather good. It is true, of course, that some of them, made in such hurry in second-class studios, badly wired, did not give much satisfaction. But the average were really good, for the French audiences' taste.

Most of the French pictures are adaptations of stage plays, with much dialogue, little action. This kind of picture is called here "théatre photographié." Nothing is further from the American cinema than these picturese, but French audiences enjoy them very much and cinema receipts confirm that. In French studios now you see stage stars, stage authors, stage directors. All the stage people have taken in their hands the cinema work and every well-known stage play, old or modern, is adapted to the screen.

Of 384 pictures produced in France since 1929, the first days of the talkers, 171 were adaptations of stage plays, 113 were original stories and 100 adaptations of novels. Among these subjects, 119 were stories written before the war and too old-fashioned to give real interest.

It must be noted that Latin people prefer the theatre to the picture. Success of French film production comes from the fact that the French pictures are something between theatre and cinema.

Breaking the Routine

Some producers, some directors, such as Julien Duvivier, Jacques Feyder, Maurice Tourneur, have tried to get out of the routine of picturizing stage plays, and have succeeded. But most of the directors, who once were of the stage, have found it easier to make theatrical films, very cheap and yet seemingly sufficient for most French patrons, especially the popular audiences.

There is still a danger in this method, a danger of eliminating exportation of French pictures except for Egypt, Belgium or Switzerland, all countries of French language.

Some French producers have recognized this peril. Römain Pinès, Marcel Vandal, Charles Delac, Fox Film Europa, have tried to make real pictures, as "La Chatelaine Du Liban," "Dans Les Rues," "L'Ordonnance." These pictures have more success among the educated classes.

Fox Film has gone further and will release two kinds of French productions:

First, Fox Europa productions. These, with Erich Pommer directing, will be made in the St. Maurice-Paramount studios. The first, already completed, is "A Man Has Been Stolen," with Lili Damita and Henry Garat. The director is Max Onhuls, who

(*Continued on page 34*)

French Distributors' Pictures Available For Exhibitors from October to March

Pictures To Be Released from October to March

DISTRIBUTORS	FRENCH TALKERS Made in						DUBBINGS				TOTALS
	France	Germany	Austria	Czecho-slovakia	Italy	U. S. A.	American	British	German	Italian	
Armor	2	..	..	..	..	..	..	..	2	..	4
ACE (UFA)	..	16	..	..	..	..	..	..	..	..	16
Auteurs Associés	3	..	..	..	..	..	..	..	..	..	3
BGK	1	..	..	..	..	..	..	1	1	..	3
CID	6	..	..	..	..	..	..	..	..	..	6
Comptoir Français	4	..	..	..	..	..	..	..	..	..	4
CUC	3	..	..	..	..	..	5	1	1	..	10
Cinedis-Gentel	3	1	2	1	..	..	..	..	..	..	7
Citac-Rasimi	1	..	..	..	..	..	..	..	2	..	3
Elté	..	..	..	..	..	..	..	..	2	..	2
Films de France	2	..	..	..	..	..	..	..	..	..	2
Fox Films	6	..	..	..	..	..	11	..	..	..	17
Eclair Journal	1	..	..	..	..	..	..	..	..	..	1
GFFA (Gaumont)	17	..	..	2	..	..	3	..	1	1	24
Gray Film	2	..	1	..	..	..	..	..	..	..	3
Guerlais (Pierre)	2	..	..	..	..	..	..	..	..	..	2
Haguet (André)	7	..	..	..	..	..	..	..	..	..	7
Haik (Jacques)	3	..	..	..	..	..	8	..	..	..	11
Hakim	2	..	..	..	..	..	3	8	..	..	13
Isis Film	1	..	..	..	..	..	..	..	..	..	1
Intercontinental	..	..	..	..	..	..	..	1	..	1	2
Luna Film	1	..	..	..	..	..	..	..	..	..	1
Lauzin (Albert)	..	..	..	..	..	..	..	..	3	..	3
Films G.L.	2	..	..	..	1	..	..	..	..	..	3
Meric (Films)	4	..	..	..	..	..	..	..	..	..	4
Nalpas (Alex)	7	..	..	..	..	..	..	..	1	..	8
Osso	5	1	..	..	..	..	6	..	..	..	12
Paramount	8	..	..	..	..	1	22	..	..	..	31
PAD	3	..	..	..	..	..	3	2	..	..	8
Pathé-Natan	26	..	..	..	..	..	..	..	..	..	26
Petit	..	..	..	..	..	..	..	1	1	..	2
MGM	..	..	..	..	..	..	18	..	..	..	18
Rouhier	..	..	..	..	..	..	2	1	1	..	4
SELF	5	..	..	..	..	..	..	..	..	..	5
Seyta	1	..	..	..	..	..	..	..	1	..	2
Société Parisienne du Film Parlant	4	..	..	..	..	..	..	..	..	..	4
Tobis	4	..	..	..	..	..	..	..	1	..	5
United Artists	1	..	..	..	..	..	9	5	..	..	15
Universal	4	1	..	..	..	..	22	..	..	..	27
Warner Bros-FN	..	..	..	..	..	..	12	..	..	..	12
	141	19	3	3	1	1	124	20	17	2	331
				168					163		331

The producers who discovered and brought KATHARINE HEPBURN *to triumphant stardom confidently offer the screen debut of a blazing new star*

FRANCIS LEDERER

. . . . DESTINED FOR GREATNESS!



PREVIEW COMMENTS:

"Stands out like an Orangeman in a St. Patrick's Day celebration."
Variety (Hollywood)

"May be well served as a promise of Nectar and Ambrosia to come from Lederer." *M. P. Daily*

★

WORLD PREMIERE
THURSDAY, JAN. 11
RADIO CITY MUSIC HALL

★

FRANCIS LEDERER
ELISSA LANDI

in

"MAN OF TWO

with Henry Stephenson . . . . J. Farrell MacDonald . . . . Directed by J. Walter



R K O
RADIO
PICTURE

MERIAN C. COOPER,
EXECUTIVE PRODUCER

WORLDS!!

Ruben . . . . A Pandro S. Berman Production

INCORPORATED

The following corporations have filed charters recently in the Delaware State Department at Dover, Del.:

Greater Manhattan Corporation, to deal in real estate and theatre business, listing capital of $800,000. The incorporators are June K. Bothman, Betty Black and Florence L. Levy of Bronx, N. Y.

Standard Theatres Corporation, to operate theatres and other places of amusement, listing capital of $50,000. The incorporators are Roger C. Clement, George A. Barry, New York, and Ida Hannis, Brooklyn, N. Y.

Hudson Theatrical Club, Inc., to foster, promote and encourage readings, recitals and exhibitions of music, listing no capital. The incorporators are J. Vernon Pimm, Albert G. Bauer and Albert S. Roebuck of Philadelphia.

P. & S. Company, Inc., to deal in motion picture films and other films, listing capital of 500 shares, no par value. The incorporators are Warren Dubois, G. M. Kendrick and M. A. Jack of New York.

International Opera Company, to conduct operas, concerts, dramatic and musical performances, listing capital of 100 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Middletown Theatres Company, to deal in real estate, listing capital of 1,000 shares, no par value. The incorporators are Ervin Snellenburg, Elva F. Gooding and Melvin Hopkins of Dover, Del.

World Circus Company, Inc., to deal in shop properties, circus properties, listing capital of 1,000 shares, no par value. The incorporators are W. I. N. Lofland, Rebecca Dunn and Marian A. Lane of Dover, Del.

Associated Film Producers Corporation, to deal in motion pictures of all kinds, listing capital of 1,000 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Universal Oddities, Inc., to operate amusement enterprises of all kinds, listing capital of 5,000 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Cinaudagraph Corporation, to deal in motion and talking pictures, listing capital of 200 shares, no par value. The incorporators are Bernard L. Miller, Irwin I. Greenfield and Marian R. Shapiro of Brooklyn, N. Y.

Midas Camera-Projectors Corporation, to deal in cameras of all kinds, listing capital of 2,000 shares, no par value. The incorporators are J. T. Brennan, Frederic E. Bell and F. F. Kane of New York.

Columbia Films, Ltd., to deal in motion picture films, listing capital of $50,000. The incorporators are Jack M. Nitzburg, Leonard Kaufman and Leonard S. Picker of New York.

The Horsathon, Inc., to conduct amusement enterprises, listing capital of $50,000 and 500 shares, no par value. The incorporators are Robert A. VanVoorhis of Belleville, N. J.; R. H. Toothe, Brooklyn, N. Y.; A. M. Docken, Sunnyside, L. I., N. Y.

Tulsa Broadcasting Company, to do a general broadcasting business, listing capital of $50,000. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Second "ComiColor" Completed by Celebrity

"The Little Red Hen," second in the series of "ComiColor Cartoons," was completed in Cinecolor this week by UB Iwerks, at the Animated Picture Corporation studio in Los Angeles. Arrangements are being made by Celebrity Productions for simultaneous first showings of the cartoon in New York and Los Angeles.

French Pictures Showing Increase

(*Continued from page* 31)

made the noted German picture, "Liebelei." Only a French version of the Fox Europa picture has been produced. The next two will be "Liliom," with Charles Boyer and directed by Fritz Lang, and "Music in the Air," from the Hammerstein and Jerome Kern musical comedy, which will feature Lilian Harvey and Henry Garat, with French and English versions.

In the other hand, the French branch of Fox will distribute French films produced also in St. Maurice studios, by Fred Bacos. This company, called SAPEC, already has made two pictures, "Mitricule 33" and "Surprises of the Sleeping Car," which are very good, but theatrical successes. Fox now is building in Paris a studio for sound where American Fox pictures will be re-recorded and dubbed.

Only U. S. Company Producing

At the moment, Fox is the only American company producing in France. The two important French companies, GFFA (Gaumont) and Pathé Natan, have decreased their own production, but distribute pictures of independents, or pictures made "half and half" with independents.

The releasing programs of the distribution companies in France for this winter and the spring season, include 331 pictures, 168 of them French talkers and 163 dubbings. Here again the independents have first place. Among the 26 Pathé Natan releases are 17 from independents, while only three or four of the 17 French GFFA pictures were produced entirely by that company. French pictures released total as follows by company:

Pathe	26	Fox	6
GFFA	17	Universal	4
Paramount	8		
Total			61

GFFA and Pathe, with two large circuits in Paris, have together only 43 pictures of the 168 French. That also shows the importance of the independents.

Following are the totals of dubbings by American companies:

Paramount	22	United Artists	14
Universal	22	Warner-FN	12
MGM	18	Fox	11
Total			99

Columbia and RKO pictures are released by French distributors such as CUC, Osso, GFFA.

Here is a classification for all the releases:

Paramount	31	United Artists	15
Universal	27	Hakim	13
Pathe	26	Osso	12
GFFA	24	Warner	12
MGM	18	Haik	11
Fox	17	CUC	10
ACE	16		
Total			232

Thus 232 pictures are released by 13 distributors. The 99 pictures remaining are divided among 27 distributors.

TRAVELERS . . .

RUTH ETTING returned from United Artists studio in Hollywood to resume broadcasting.

ERIK CHARELL, French producer, and CHARLES BOYER, French actor, arrived in New York, en route to Movietone City to work for Fox.

W. RAY JOHNSTON, president of Monogram, was in Boston to attend Nathan Yamins' testimonial dinner.

BERT SANFORD, JR., eastern sales manager for Erpi, left New York for survey of New England and New York branches.

CARL BRISSON arrived in New York from England, en route to Hollywood to work for Paramount.

AL CHRISTIE returned to New York from Hollywood to resume work on Educational shorts.

SAMUEL GOLDWYN arrived in New York from Coast, and will leave for Russia shortly.

IRVING ASHER, Warners' foreign production head, returned to New York from Burbank studio, on his way back to London.

HARRY M. WARNER, president of Warners, and JACK L. WARNER, vice-president in charge of production, left New York for Burbank studio.

SIDNEY SINGERMAN, Universal's assistant sales executive, was vacationing at Palm Beach, Fla.

WILLIAM GARGAN arrived in New York from Coast.

LOU B. METZGER left New York for San Diego, Cal., but returns to New York shortly en route to Europe.

JAMES R. GRAINGER, Universal's sales manager, returned to New York from nation-wide exchange survey.

CHARLES EINFELD, Warners' advertising-publicity chief, left New York for Dallas, returning early next week.

MAX MILDER, Warner executive in England, returned to London.

FRANCIS L. HARLEY, Fox executive in Brazil, arrived in New York from Rio de Janiero. He was accompanied by VICTOR J. SCHOCHET, South American executive.

SAM JAFFE was due in New York from Hollywood studio of Paramount, to resume stage work.

SAUL ROGERS returned to New York from Pinehurst, N. C.

GEORGE J. SCHAEFFER, Paramount executive, was attending managers' meetings at Dallas and Atlanta.

WILLIAM ROWLAND was due in New York from Coast to confer with Columbia on Rowland-Brice releasing deal.

PAT GARYN arrived in Florida from New York.

JOHN HAMMEL and ROBERT GILLHAM, Paramount home office executives, arrived on Coast.

NAT LEVINE, head of Mascot, arrived in New York from Coast.

JOSEPH I. SCHNITZER, president of Jefferson Pictures, arrived in New York from Hollywood.

Arriving on the *Ile de France* from Paris were: HARPO MARX, MAURICE CHEVALIER, MARCEL VALLEE and ABRAM FRANKEL, French distributor.

BEN BERINSTEIN, head of MPTO of Southern California, arrived in New York from Los Angeles.

FAY BAINTER returned to New York from Metro's Coast studio.

PAUL MUNI sailed for Europe.

GIFFORD COCHRANE, of Krimsky-Cochrane, sailed for West Indies.

GEORGE BROWN, head of Columbia's home office advertising department, returned to New York from Caribbean cruise.

WALTER HUSTON arrived in New York from Coast.

NRA ACTS IN FIRST OVERBUYING CASE

(*Continued from page 9*)

of last Thursday's adjourned meeting, at which preliminary discussion was held pertaining to rules of procedure, financing of the Code Authority and official selection of headquarters, which probably will be located in the RKO Building on Sixth avenue at Radio City.

At Wednesday's session a committee was appointed to prepare a manual for the operation of the 64 field boards. On the committee are Charles L. O'Reilly, Nathan Yamins, H. S. Bareford and J. Robert Rubin. The next meeting, January 23, will be presided over by Robert H. Cochrane.

At last week's meeting, J. Robert Rubin, of MGM, substituted for Nicholas M. Schenck, who was ill. Harold S. Bareford, Warner attorney, was on hand in addition to Harry M. Warner. Neither Eddie Cantor nor Marie Dressler attended, nor did Merlin H. Aylesworth, president of RKO, who was attending a company directors' meeting.

Five permanent alternates were named: For Sidney R. Kent, W. C. Michel, Fox, alternate; for George J. Schaefer, Paramount, the alternate will be Austin Keough, Paramount; for Harry M. Warner, Harry Bareford will be the alternate; Jack Cohn, of Columbia, will alternate for Robert H. Cochrane, of Universal. The remaining Code Authority members were to name their alternates Wednesday night.

The rules committee is said to favor parliamentary procedure, although no definite decision was reported.

Although the machinery for effecting compliance with the code rapidly was taking form, the Code Authority members appeared to be in no hurry to rush through a permanent budget. It appeared that a tentative financing schedule will first be approved by the Authority, and this will prevail until an accurate estimate of actual costs necessary has been arrived at, and until a decision is made on the method of taxing the industry for the support of the Code Authority.

Under the code, each company, firm, producer, distributor and exhibitor is bound to contribute the assessed share, assessments to be made by the Code Authority. Failure to make such payments will invalidate their protection against unfair competition. Each industry must support its own Code Authority in a manner prescribed by the Code Authority.

Present estimates place the annual cost of the Code Authority to this industry at between $400,000 and $650,000. The principal reasons for such a wide divergence in cost factors have to do with the undetermined policy of whether members of the local grievance and clearance boards and of the local grievance boards who will represent the Code Authority directly, will serve without remuneration; also, whether there will be one paid secretary for each board, or one for both, and, finally, whether these boards will have their own headquarters, or will utilize present offices of the various Film Boards of Trade, now located in practically each exchange center.

The Code Authority will have one direct and impartial representative, who cannot be a member of the industry, on each of the 32 clearance and zoning boards and on each of the 32 local grievance boards. The remaining members of each board, divided evenly as representatives of exchanges and of exhibitors, must be bona fide members of the industry.

SMUGGLING OF FILMS NEAR-EAST PROBLEM

As the Near East territory of the representatives of American distributors is increasingly farther from their Egyptian headquarters, the ethics of exhibitors and agents with whom they do business in Syria, Iraq and Persia have taken on a highly eastern tinge.

Representatives are faced with seeing film rented for Iraq smuggled over into Persia or Soviet territory for a few showings, none of the receipts reaching the American firm.

It appears that this problem might present considerable business to the Copyright Protection Bureau.

Cost Factors To Be Settled First

Meanwhile, until these undetermined cost factors have been settled by the Code Authority in New York, the complete cost of code administration cannot be gauged, and until it has been settled, the manner and method of taxing the industry cannot be established, nor can the amount which will be assessed each individual producer, distributor or exhibitor.

At the session Wednesday night, it was decided definitely by the Authority that on the 23rd floor of the RKO Building at Radio City, Sixth Avenue and 50th Street, would be the headquarters for the Code Authority, in charge of John Flinn, secretary. Sol A. Rosenblatt, Division Administrator, will have offices there, besides his NRA office at Washington, and there will also be provided a special room for hearing appeals from decisions of the clearance and zoning, local grievance, or other boards provided for in the code, and appeals from which are also specifically provided for in the document.

White House Considers Compliance

All future sessions of the Code Authority will be held at the new permanent headquarters.

General compliance and complaint questions and a review of code activities to date will be the subjects of discussion in February when General Hugh S. Johnson, NRA Administrator, will preside at Washington over a special meeting of all members of Code Authorities governing some 200 codes.

Mr. Johnson let it be known at Washington that difficulty has been experienced by the NRA in obtaining "specific and definite" complaints about code violations. This trouble, he said, is largely confined to a half-dozen codes or so, but he proposed to get all the Code Authorities together in conference to develop a definite program.

The question of code compliance was under consideration at the White House, where much thought was being given to the part to be played by the Federal Trade Commission.

Conferences by the President with his various advisers are believed to have resulted in a tentative program calling for the submission of complaints on trade practices, prices and similar problems over which the NRA has supervision, when they cannot be handled by the Code Authorities, to the recovery administrator, General Johnson. If by informal proceedings, the Administration cannot settle the difficulty, it will be referred, through the President, to the Federal Trade Commission.

Apparently determined to act over the head of General Johnson, if necessary, the Business Advisory and Planning Council of the Department of Commerce has created a special committee to consider the effect of the industrial recovery act upon small enterprises.

With Sol Rosenblatt, as division administrator of amusement codes, now acting in the official capacity as direct Government representative in charge of organizing the motion picture industry's machinery for code compliance, the Government appears to have in mind postponement of selection of the remaining two official Government representatives on the Code Authority, which are provided for in the code. Neither of these three Government representatives will have a vote on the Code Authority, but they will act as direct contacts between the President and the NRA and the industry. If Dr. A. Lawrence Lowell, president-emeritus of Harvard University, finally refuses to withdraw his resignation as a Government member of the Code Authority, it is likely that his successor will be appointed at the same time the third Government representative, a woman, is selected.

Coordinating Committee in New York

On the eve of his resignation as the NRA chief in New York, Grover Whalen, who joined a distillery corporation last week, placed in motion a coordinating committee composed of representatives of the 40 permanent Code Authorities in New York, of which the motion picture's Code Authority is one. This committee, which will not have any official status, is supposed to meet monthly to discuss common problems involved in code administration and enforcement.

Mr. Whalen explained that the committee would serve as a clearing house for experiences, particularly needed since many codes were "rushed through swiftly." Through this committee, he suggested, "we may more effectively serve the industries whose codes we are administering, as well as the National Recovery Administration under whose aegis we are operating."

One of the most important developments to date, in so far as exhibitors are concerned, was the first definite step taken by the NRA to eliminate the abuse of overbuying by one exhibitor to the detriment of a competing exhibitor. In this instance, the Saenger interests in the South relinquished 206 feature pictures to an independent, Al Yoeman, operating the Temple at Meridian, Miss., who, as a result, now has sufficient product for his policy of four changes weekly.

The National Recovery Administration made much of the successful adjustment of Mr. Yoeman's complaint, issuing an official statement

PICK BOARD MEMBERS JANUARY 21

to the press of the country, in which it said that "elimination of one of the ancient abuses in the motion picture industry is well under way as a result of the operation of its code." The industry "for the first time in its history is able to rid itself of this monopolistic practice," the NRA added. About 85 per cent of all the complaints reaching NRA headquarters from exhibitors in the field, since the code was signed, relate to the practice of overbuying, it was said.

Division Administrator Rosenblatt asked Ed Kuykendall, MPTOA president, and a Code Authority member, to handle the Saenger situation, which was explained in detail by NRA.

311 Candidates Proposed

Exhibitors and exchangemen in the field lost no time in taking advantage of the invitation extended some few weeks ago by the NRA, through Mr. Rosenblatt, to name candidates for local exchange and theatre representatives and secretaries of the 32 Local Clearance and Zoning Boards and the 32 Local Grievance Boards. As a result, the Code Authority in New York had in hand up to Wednesday 311 names of candidates from which will be selected an equal number of representatives of distributors and exhibitors.

For each of the two types of boards the Code Authority will select four members: one representing national distributors and one representing independent exchanges; one exhibitor representing affiliated theatres and one exhibitor representing unaffiliated owners. The 64 boards, therefore, will have a total membership of 256 exchangemen and theatre owners.

The Code Authority stated that the industry has until January 20 to submit the names of further candidates. It is expected the total list will exceed 500. Any one may suggest a candidate. Each candidate will be thoroughly investigated by the Code Authority and each candidate must be a bona fide exchange representative or a bona fide theatre worker and must have signed the code acceptance blank.

Card-Indexing Candidates' Names

Secretary Flinn at the Code Authority is card-indexing the name of each candidate by zones. Suggestions must be sent to Mr. Flinn at the Code Authority headquarters at Radio City, and are not to be sent to Division Administrator Rosenblatt at Washington, nor to any other NRA department.

On January 21, the Code Authority will commence the final selection of board members. These selections must be approved by Mr. Rosenblatt. It is expected both the Clearance and Zoning Boards and the Grievance Boards will actually start functioning around March 1. Meanwhile, the Code Authority will give full publicity to all suggestions filed with it.

Ed Kuykendall was appointed last week to be the sixth member of the Code Authority's committee on the selections of members for the boards. Other members are: Sidney R. Kent, Fox; Charles L. O'Reilly, TOCC of New York; George J. Schaefer, Paramount; W. Ray Johnston, Monogram; Nathan Yamins, Allied.

The governing Code Authority let it be known in New York late last week that the motion picture trade press will be the official medium through which the Code Authority will make its announcements and issue its instructions to the trade at large.

With no slackening of the work of his office at Washington apparent, even though the negotiating of the film code has subsided, Division Administrator Rosenblatt this week increased his executive staff by the addition, as an assistant deputy administrator, of William H. Doherty, wellknown Washington newspaper man formerly with Universal Service. At the same time, William P. Farnsworth, formerly assistant deputy administrator, was promoted to the post of deputy administrator, and immediately was assigned to the non-theatrical code as his first assignment.

Regardless of the complex activities at Mr. Rosenblatt's Washington office, every branch of the industry is giving him "splendid cooperation," he said. "I can't praise the results too highly," he added.

Business men of the nation, including exhibitors, who feel that application of the Recovery Act has affected them adversely, were invited to file full details of their cases with a special committee appointed by the Business Advisory and Planning Council, at Washington, of which Gerard Swope, who issued the invitation, is chairman.

It was said that the new committee, headed by Henry S. Dennison, president of the Dennison Manufacturing Company, Framingham, Mass., already has started to gather a variety of cases where small companies in various trades attribute damages to the effects of the Recovery Act. The committee was set up to review and recommend definite practical measures to care for these situations.

Non-Theatrical Code Pushed

Moving to complete the codification of other branches of the amusement industry, and allied fields not codified, the new deputy administrator, Mr. Farnsworth, started this week to contact members of the non-theatrical motion picture industry with a view to whipping their agreement into shape so that a public hearing can be held, probably at Washington next month. Non-theatrical motion picture interests are not governed by the motion picture code unless and until it is proven they are operating in direct competition with a regular motion picture theatre.

On January 19, at the Mayflower hotel in Washington, Deputy Administrator E. A. Selfridge will hold a public hearing on the NRA code for the seating industry. The code will govern the manufacture of certain theatre equipment, principally seats.

Assistant deputy administrator John Powers threw out the proposed code for poster exchanges when representatives of producers and poster exchanges failed to get together.

A hearing on the burlesque code was held before Mr. Rosenblatt Wednesday.

Exhibitors Take Action

Southern California exhibitors belonging to the Independent Theatre Owners' Association sent the president of their association, Ben Berinstein, to New York to handle code matters.

Allied in Illinois listened to a 14-page analysis by Abram F. Myers, national Allied chairman, in Chicago Wednesday. Illinois members of Allied had been called to the Hotel Congress by Aaron Saperstein, president, and were advised that one of three choices is open in connection with the acceptance of the code. Sign the code as it stands; refuse to sign, or sign with the reservation, prepared by Allied, of leaving the matter open to court action.

Chicago Allied representatives demanded more definite recommendations from their national leaders.

It was understood that Mr. Myers' lengthy code analysis contained a paragraph reading as follows: "You are not required to sign the code in order to register protest against clearance and zoning schedules before clearance boards or Code Authority. Allied has obtained a ruling from the NRA on this point."

Nebraska and Iowa MPTO members held a meeting at Omaha Tuesday and Wednesday. C. E. Williams, president, was in charge.

Independent Theatre Owners of New England held a mass meeting in Boston Tuesday.

Oklahoma exhibitors belonging to the Oklahoma Theatre Owners' Association, indorsed the code at a special session at Oklahoma City, late last week. More than 70 attended.

At the weekly meeting of the Oregon Motion Picture Club, 25 exhibitors discussed the code.

The MPTO of western Pennsylvania and West Virginia met for code discussion at Pittsburgh late last week.

"No Chiseling," Says Schiller

E. A. Schiller, head of Loew's circuit, called together 100 managers and assistant managers in New York and told them that the corporation was 100 per cent behind the code and "no chiseling will be tolerated." The meeting was held at the Astor hotel.

Before returning to New York to attend Wednesday night's meeting of the Code Authority, Mr. Rosenblatt is understood practically to have set up the machinery for investigating the socalled "exorbitant" or "excessive" salary situation in the industry,

Meanwhile, the independent Screen Actors' Guild in Hollywood became excited over the weekend when they read the first official bulletin to producers from the producers' representative, Pat Casey, concerning labor provisions. The bulletin had to do with the conduct of the studios with regard to extras, and the Guild wired Rosenblatt that "it is an insolent attempt by the studios to evade the code." In the cases of bit players and extras, they said, the code is being used to lower compensation previously received.

Members of the Screen Writers' Guild in Hollywood saw a hope of gaining their two major objectives: collective bargaining and a basic standard contract, when the Guild was invested by Rosenblatt with authority to supervise the nomination of screen writers' representatives on code problems, which means virtual recognition of the Guild by producers.

BROOKLINE GETS FIRST FILM HOUSE

The first motion picture theatre in Brookline, Mass., was opened to the general public a week ago. The Coolidge Corner theatre is to be operated by the Strand Theatres Corporation and Clarence Robbins of Worcester is to be manager. The theatre was designed by Frank Hayward and will seat 1400. Its equipment includes audiphones for the hard of hearing. It is three years since Brookline, in special election, let down the bars and voted to permit erection of a theatre in the town, said to have been the largest in the country without a theatre.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
FOX			
"Bottoms Up"	Original screen play by David Butler and Sid Silvers. Director: David Butler.	Spencer Tracy, John Boles, Pat Paterson, Herbert Mundin, Sid Silvers, Harry Green.	Shooting
"George White's 'Scandals'"	Directors: Thornton Freeland and Harry Lachman.	Rudy Vallee, Alice Faye, George White, Cliff Edwards, Jimmy Durante, Adrienne Ames.	Shooting
"David Harum"	Story by Edward Noyse Westcott. Director: James Cruze.	Will Rogers, Louise Dresser, Evelyn Venable.	Shooting
"Fox Follies"	Director: Hamilton MacFadden.	Janet Gaynor, Warner Baxter, Shirley Temple, Madge Evans, James Dunn, Heather Angel, John Boles, Mona Barrie, Herbert Mundin, Florence Desmond, Victor Jory, Nigel Bruce, Ralph Morgan, Stepin Fetchit.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	**Story by Edgar Rice Burroughs. Director: Cedric Gibbons.**	Johnny Weismuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanagh, Doris Lloyd, Frank Reicher.	**Shooting**
"Rip Tide"	Story by Charles MacArthur. Director: Edmund Goulding.	Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell.	Shooting
"Viva Villa"	Novel by Edgcumb Pinchon. Director: Jack Conway.	Wallace Beery, Stuart Erwin, Fay Wray, Leo Carrillo, Katherine DeMille, Irving Pichel, George E. Stone, Noah Beery, Jr., Donald Cook.	**Shooting**
"Old Hannibal"	Story by Dudley Nichols and Lamar Trotti. Director: Charles F. Riesner.	May Robson, Lewis Stone, Mary Forbes, Tad Alexander, Claude Gillingwater, Jean Parker, William Bakewell.	Shooting
"It Happened One Day"	Novel by Marjorie B. Paradis. Director: William K. Howard.	Lionel Barrymore, Mary Carlisle, Mae Clarke, Fay Bainter, Tom Brown, Eddie Nugent, Maynard Holmes, John Arledge, Edwin Maxwell, Hilda Vaughn, Richard Tucker, Dickie Moore.	Shooting
"Men in White"	Play by Sidney Kingsley. Director: Richard Boleslavsky.	Clark Gable, Myrna Loy, Jean Hersholt, Henry B. Walthall, Otto Kruger, Elizabeth Allan, Wallace Ford, C. Henry Gordon, Sarah Padden, Dorothy Peterson.	Shooting
PARAMOUNT			
"The Scarlet Empress"	Story by Manuel Komroff. Director: Josef von Sternberg.	Marlene Dietrich, John Lodge, Olive Tell, Louise Dresser, Gavin Gordon, C. Aubrey Smith.	**Shooting**
"Bolero"	Original story by Ruth Ridenour. Director: Wesley Ruggles.	George Raft, Carole Lombard, William Frawley, Frances Drake, Sally Rand, Gloria Shea.	Shooting
"Good Dame"	Original story by William Lipman. Director: Marion Gering.	Sylvia Sidney, Frederic March, Russell Hopton, Jack LaRue, Noel Francis, Kathleen Burke, Dorothy Dell, Bradley Page.	Shooting
"Baby in the Ice-Box" (T.)	Original story by James M. Cain. Director: Casey Robinson.	Richard Arlen, Sally Eilers, Robert Armstrong, Grace Bradley, Roscoe Ates, Charley Grapewin.	Shooting
"The Man Who Broke His Heart"	Story by Frederick Schlick and Samuel French. Directors: William Cameron Menzies and George Somnes.	Preston Foster, Victor McLaglen, Dorothy Dell, Alison Skipworth, David Landau, John Rogers, Micha Auer.	Shooting
RKO-RADIO			
"Success Story"	From the play by John Howard Lawson. Director: J. Walter Ruben.	Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin, Frank Morgan, Walter Connolly, Nydia Westman, Edward Everett Horton, Sterling Holloway, Allen Vincent, Spencer Charters, June Brewster.	Shooting
"Transient Love"	Play by Ann M. Chapin. Director: John Cromwell.	Irene Dunne, Constance Cummings, Ralph Bellamy, Vivian Tobin, Kay Johnson, Charles Starrett.	Shooting
"So You Won't Sing, Eh?"	Original story by Aben Kandel. Director: William Seiter.	Zasu Pitts, Pert Kelton, Ned Sparks, Edward Everett Horton, Nat Pendleton, Matt McHugh.	Shooting
TWENTIETH CENTURY			
"House of Rothschild"	Screen play by Sam Mintz and Maude T. Howell. Director: Al Werker.	George Arliss, Boris Karloff, Loretta Young.	Shooting
UNIVERSAL			
"Elizabeth and Mary"	Original screen play by Adrian Johnson. Director: Lowell Sherman.	Margaret Sullavan, Lowell Sherman.	Shooting
"Honor of the West"	Original screen play by Nate Gatzert. Director: Alan James.	Ken Maynard.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Harold Teen"	Based on Carl Ed's comic strip. Screen play by Paul Gerrard Smith. Director: Murray Roth.	Hal LeRoy, Rochelle Hudson, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Guy Kibbee, Douglas Dumbrille.	Shooting
"A Very Honorable Guy"	Based on a story by Damon Runyon. Director: Ray Enright.	Joe E. Brown, Robert Barrat, Hobart Cavanaugh, J. Carroll Naish, Noel Madison, Arthur Vinton, Ann Brody.	Shooting
"Upper World"	Story by Ben Hecht. Director: Roy Del Ruth.	Warren William, Mary Astor, Ginger Rogers, Theodore Newton, Henry O'Neill, Andy Devine, Dickie Moore, William Gargan, Robert Barrat, Robert Greig, Edward Arnold.	Shooting
"Merry Wives of Reno"	Story and screen play by Robert Lord. Director: H. Bruce Humberstone.	Donald Woods, Margaret Lindsay, Glenda Farrell, Ruth Donnelly.	Shooting

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Fashions of 1934

(First National)

Comedy Romance

This is an exploitation picture. The title tells the whole showmanship story. For men and women it's speedy comedy romance with an emphatic accent on comedy. But for the women, it's more an elaborate, gorgeous, spectacular exhibition of ultra-new modes, designs and styles in feminine apparel. There's standby entertainment, but for them is the bigger thrill in its advance picturization of what they will wear during the coming seasons. Novelty is the keynote; even the familiar old racketeer angle has been given a new interpretation and the equally familiar list of cast names is presented in a different setting.

It's exploitable in a score of different ways. The always favorable contacts with women's stores, department stores, and so on, are naturals. And the exhibitor can go to his contacts with the knowledge that he is going to give his tieup a better break than ordinarily. In fact, so strongly are the advantages on the side of the exhibitor that he should find himself in the position of being sought after rather than doing the seeking, though he would be foolish to wait for them to come to him. Not only should there be contacts for window displays, fashion shows on the stage, exhibits in the foyer and lobby, designers working in store windows and in the theatre, but there is every reason to go after and revive the old full-page and double-truck cooperative ads. In other words, the presentation of "Fashions of 1934" should also serve as an inspiring incentive for women's wear merchants to embark on a real business building campaign.

Motivated by comedy and taking a topical slant, the picture treats the exploits of suave Nash, an idea-incubating promoter, who sees a fortune in pirating exclusive Parisian styles and peddling his loot to cut price merchants. Stopped when Harry, driver for the exclusive importer is fired, he proposes that they send him to Paris so that they might get Parisian styles for sale at the same time they are introduced in the fashion capital. The style parade is on at once, and the romance between Nash and Lynn, the designer, gets under way immediately. Snap's comedy livens things up. Chiseling Nash first cuts himself in on Ward's ostrich feather business, reveals the Duchess as an old pal from Hoboken and promotes Baroque into financing a musical revue. In this sequence Warners again come up with thrilling spectacle; the modernistically set fan dance number and the silky flowing Venitian boat spectacle compare more than favorably with any of their previous eye-filling extravaganzas. In the finale, Nash, at the point of being shown up as a super-crook, has the angle in the Duchess' identity that quiets Baroque and forces him to buy the Revue Elegance. Still continuing his pirating, he sweeps Lynn out of the arms of her youthful lover.

Take advantage of every personnel and production advantage in the show. Exploitation which permits ingenuity to run riot and hesitates at nothing should be the atmosphere in which the show is sold. There are countless angles from which to work; all vivid and new. How the chiselers cut in on the exclusive designers and importers is revealed. How the designers adapt styles from old models is just as effectively shown. And everything sparkles with novel, light and gay entertainment. Renew all merchandising contacts; get the women patrons into a mood that leads them to expect something that will thrill them to their toes; sell the men on girl glamor and straight comedy romance; emphasize the fact that the show is a brand new idea.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Screen play by F. Hugh Herbert and Carl Erickson. Adaptation by Gene Markey and Kathryn Scola. Story by Harry Collins and Warren Duff. Numbers created and directed by Busby Berkeley. Music and lyrics by Sammy Fain and Irving Kahal. Dialogue director, Stanley Logan. Directed by William Dieterle. Photography by William Rees. Gowns by Orry-Kelly. Art directors, Jack Okey and Willy Pogany. Film editor, Jack Killifer. Music director, Leo Forbstein. Running time, 80 minutes. Release date, February 14, 1934.

CAST

Sherwood Nash	William Powell
Lynn	Bette Davis
Snap	Frank McHugh
The Duchess	Verree Teasdale
Baroque	Reginald Owen
Duryea	Henry O'Neill
Jimmy	Phillip Reed
Joe Ward	Hugh Herbert
Harry	Gordon Westcott
Glenda	Dorothy Burgess
Glass	Etienne Girardot
Feldman	William Burress
Mrs. Van Tyle	Nella Walker
Telephone man	Spencer Charters
Caponelli	George Humbert
Jules	Frank Darien
Book-seller	Harry Beresford
Mme. Margot	Helen Freeman

Nana

(United Artists-Goldwyn)

Comedy-Drama

Regardless of every other consideration, Anna Sten is the outstanding showmanship asset of "Nana." She is new, but she has been well ballyhooed. Her name is known. In her debut she appears in an intelligent picture intelligently produced. Anna Sten and "Nana" certainly answer the general demand for a new screen personality and a different style of entertainment. Both should prove valuable assets.

In portraying the voluptuous character of Nana, heroine of Emile Zola's novel of the same title, which suggested the picture, her striking allure, natural acting ability and talent for combining romantic glamour with physical realism, indicate that she possesses audience attracting qualities. She is adequately supported, particularly by Lionel Atwell, Richard Bennett and Phillips Holmes in the dramatic romantic passages and by Mae Clarke, Muriel Kirkland and Jesse Ralph who provide the active and atmospheric comedy contrasts.

The production has been expertly handled. The sexy savor of Zola's novel has been retained as the motivating element, but the action is more intimated than actual.

The locale is Paris, the time 1868. Nana, an orphan, vows that she will not always be poor; that she will be rich and famous. In the company of a pair of Nymphs des Boulevards, Satin and Mimi, she attracts the attention of impresario Greiner who makes her a star, darling of royalty, and his kept woman. The love-light of love-sick Lt. Muffatt, the "gilded fly," is reduced to the sidewalks again by the jealous old Greiner, who resents her affection for Muffat. He, in turn, is exiled to service in Algiers by his brother, Colonel Muffat. Heartbroken, desperate, she is ready prey. Not hearing from the Lieutenant, she gives herself to the Colonel, whose influence again makes her a star. Prussia declares war on France. The Lieutenant's regiment is ordered home. Finding Nana, Muffat pleads for love, a love that she wants. But the Colonel enters. Follows a dramatic brother-to-brother denouement, which Nana hears. She solves the problem by suicide.

As Anna Sten dominates the picture, she is the value that should be concentrated upon. There will be a ready temptation to compare her with Marlene Dietrich or Greta Garbo. That should be ignored; it would classify her as another imitator. She promises so much in her own right as to merit introduction to the public excusively as herself.

Inasmuch as the picture is one for adult consumption, the more attention given to exploiting her unusual personality and ability, the better the chances for advancing woman interest and piquing male curiosity. "Nana" is an unusual presentation of a feminine star in a strongly appealing woman's picture. Consequently hearty efforts should be exerted to stimulate feminine attention; remembering that where women will go the men ordinarily follow. If possible, see the picture before playing it, for an understanding of its dramatic and romantic charm.—McCarthy, Hollywood.

Distributed by United Artists. Produced by Samuel Goldwyn. Suggested by Emile Zola's novel, adapted for the screen by Willard Mack and Harry Wagstaff Gribble. Directed by Dorothy Arzner. Dialogue direction by Willard Mack. Musical score by Alfred Newman. The song, "That's Love," by Richard Rodgers and Lorenz Hart. Art direction by Richard Day. Photography by Gregg Toland. Costumes by Travis Banton, Adrian and John W. Harkrider. Films edited by Frank Lawrence. Sound recorded by Frank Maher. Running time as reviewed, 85 minutes. Release date, Feb. 16, 1934.

CAST

Nana	Anna Sten
Col. Andre Muffat	Lionel Atwill
Greiner	Richard Bennett
Satin	Mae Clarke
Lt. George Muffat	Phillips Holmes
Mimi	Muriel Kirkland
Bordonave	Reginald Owen
Zoe	Jessie Ralph
Grand Duke Alexis	Lawrence Grant
Sabine	Helen Freeman
Finot	Ferdinand Gottschalk
Gregory	Hardie Albright
Leon	Branch Stevens
Louis	Barry Norton
Estelle	Lauri Beatty

All of Me

(Paramount)

Dramatic Romance

Viewed from any angle, "All of Me" is dramatic romantic entertainment with probably more appeal to sophisticates than any other patronage class. In plot, a definite effort to engender human interest being continually exerted, the story is a vivid analysis of a well bred girl's observation of the love life of a couple of a lower social strata and acceptance of its drama, desperation and tragedy as a guide to her own matrimonial decision.

Adapted from a stage play, dialogue predominates over action, yet there is sufficient action, particularly in the second half of the picture, to maintain interest at a high peak. Premised on an idea usually attractive to womanhood, the picture is convincingly acted. Suspense, tinged by dramatic realism, clothes the story

in an atmosphere of uncertainty that makes anticipating the climax almost impossible.

While the title is hardly relevant to the theme, this handicap is more than offset by cast strength. Fredric March and Miriam Hopkins have been assigned difficult roles which they handle in a way that should please their admirers. However, Helen Mack, as the girl who cared and dared, is the outstanding personage and the one whom audiences likely will talk about. Miss Mack's performance not only justifies plenty of exploitation in building advance interest in this picture, but will serve in good stead in strengthening her draw in future appearances.

Lyda, fearing the uncertainty of happy married life, delays her wedding to Ellis. She and Ellis eavesdrop on the crook Rogers and his moll, Eve. A pair of outcasts, with every obstacle to happiness in the way, their love is beautiful and sincere. With nothing to inspire them other than their faith in each other, their hopes make a mockery of all Lyda's forebodings.

As Rogers is jailed, Eve, soon to have a baby, is placed in a detention home. Befriended by Lyda, Rogers escapes after killing a guard in her car. Eve is freed and the pair spend a glorious night in the open as Lyda looks on, studying their predicament as well as her own. Returning to the city, the trio are trapped by police, who follow Lyda to their tenement room. To save Eve, after an emotional dramatic sequence, Rogers takes his own life as the police pound on the door. Life no longer meaning anything to Eve, she follows her man to eternity. Lyda, learning the lesson of faith and love, after first being cleared of complicity in the jailbreaks, knows how she can make her wedded life with Ellis sublime.

Story idea, cast names and novel story telling technique are the picture's outstanding showmanship assets. It's the type of entertainment that probably will be most effectively sold by powerful straight-from-the-shoulder advertising and publicity copy that strives to arouse the maximum feminine curiosity. Concentrate on accentuating the love story of a pair of youngsters who never had a chance but loved with a faith that made ridiculous the fears of a woman who had everything—money, social prestige and character—in her favor. While in the beginning it was said that the show probably would be more appealing to the sophisticates and serious minded folk, there is an opportunity to attract a more general interest by proper realization and application of the human interest values at hand, plus determination to jump out of the rut and do a little showmanship selling.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by James Flood. Based on the play "Chrysalis" by Rose Albert Porter. Screen play by Sidney Buchman and Thomas Mitchell; dialogue director, Thomas Mitchell; photographed by Victor Milner; sound by Martin Paggi; music by Ralph Rainger; lyrics by Leo Robin; art directors, Hans Dreier and Bernard Herzbrun. Running time, 61 minutes. Release date, Jan. 19, 1934.

CAST

Don Ellis.....Fredric March
Lyda Farrell.....Miriam Hopkins
Honey Rogers.....George Raft
Eve Haron.....Helen Mack
Mrs. Farrell.....Nella Walker
Jerry Halman.....William Collier, Sr.
The Dean.....Gilbert Emery
Miss Haskell.....Blanche Friderici
District Attorney.....Guy Usher
Nat Davis.....John Marston
Guard.....Edgar Kennedy
Lorraine.....Kitty Kelly

Let's Fall in Love

(Columbia)

Comedy-Drama

This picture has the entertainment values that should please the ordinary every-day theatre-goers. It's a picture of the picture making business, particularly the star-making phase. Hollywood pokes fun at itself as many of its eccentricities are bared. Amply tinged with satirical and exciting comedy, in which Gregory Ratoff in his familiar role as a harassed producer dominates the show, it additionally carries a novel romantic angle and a light dramatic twist. While one song is featured it is not a musical.

It's the story of a director whose temperamental Swedish star walks out on him, of his search to find a substitute as the super-executive, with an eye on the mounting cost sheets, bedevils him day in and out. He discovers a girl in a circus carnival and places her in the care of a Swedish family to make a Swede out of her. The girl falls in love with him. The producer is triumphantly gleeful when he convinces the pseudo-Swedish noble woman that she would be a glamorous star. Then comes a tremendous ballyhoo campaign that headlines the nation's papers. The party introducing the new sensation to the press turns tragic as the director's jealous fiancée exposes the brazen fraud. The producer's wrath is stemmed by New York's ultimatum that the missing sensation be found, as the fans all over the country demand that they see her. The director's search discovers the girl again in the traveling carnival, and this time it's love rather than desire for career that brings them together again.

Although the title hardly indicates the theme, or links it to the Hollywood premise, that is not a handicap. As Hollywood ribs itself, there are laughs from beginning to end. Even when the story turns realistic there is a thread of satire that continually eases the dramatic trend. Through that comedy, human interest is centered on the girl, director and producer. Therefore, while using cast names to their full power, advance information that convinces patrons that this is a picture of Hollywood fascination and foolishness, fame and failure, happiness and heartache, glory and gloom, giving each one a comedy twist, should be the avenue to patron interest.—McCarthy, Hollywood.

Produced and distributed by Columbia. Story and screen play by Herb Fields. Director, David Burton. Assistant director, Art Black. Cameraman, Benjamin Kline. Sound, George Cooper. Associate producer, Felix Young. Film editor, Gene Milford. Running time, 73 minutes. Release date, Dec. 26, 1933.

CAST

Jean.....Ann Sothern
Ken.....Edmund Lowe
Max.....Gregory Ratoff
Gerry.....Miriam Jordan
Forsell.....Tala Birell
Nellie.....Ruth Warren
Liza.....Greta Meyer
Linda.....Betty Furness
Ray.....Art Jarrett
Svente.....John Qualen
Barton.....Selmer Jackson
Archie.....Niles Welch
Agatha.....Marjorie Gateson
Allan.....Anderson Lawler
Mildred.....Consuelo Baker
Eric.....Sven Hugo Borg

Sweden, Land of the Vikings

(Boyle)

Travel Feature

John W. Boyle, one of Hollywood's better known photographers, and a member of the American Society of Cinematographers, packed up his camera, boarded the SS *Kungsholm*, and journeyed to Sweden. For several months he wandered the country of lengthy sunshine, and the result, entirely in Cinecolor, is a feature-length travel subject of general appeal, and considerable pictorial beauty.

Continuously in the background is true Scandinavian music, while Wilfred Lucas is interesting and occasionally amusing in his accompanying narrative description, often getting behind his picture, so to speak, to present something of the significance of what is to be seen, indicating the spirit of the people.

With the effectiveness of the picture considerably enhanced by the excellent utilization of color, and characterized throughout by photography of the highest order, the film should have definite possibilities for the exhibitor from the school angle. Enlisting the aid of educational authorities should be a simple matter and civic groups may well be found receptive to a subject of unquestioned quality. Where the exhibitor is able, by reason of location, to draw upon a patronage of Scandinavian ancestry, he has a ready-made "natural." Personal letters from the manager to the patrons and concentrated selling should bring these people unhesitatingly to the box office to see their native land pictured, beautifully, and sympathetically.

Opening on shipboard in New York, with shots of New York's skyline and the Statue of Liberty, the film has entertaining scenes of life aboard during the voyage. Then in Sweden. There is Stockholm, a modern city of the highest order, where street cars move noiselessly, and city planning has obviously reached a high point, yet having a certain old world quaintness which is appealing, a city often called the Venice of the North. Contrasted, yet blended, are scenes of the government-supplied workmen's cottages, the apparently complete absence of slums and metropolitan tawdriness.

Then into the country, via the engineering feat which is the Gota Canal, through the tranquil countryside, to the famed Saterglanten weaving school for girls at Dalecarlia, and the ancient festival of walled Visby, town on the island of Gotland in the Baltic Sea. The native costumes of men and women alike, and the obvious delight of the townsfolk in their annual Maypole dance, lend color and charm to the film. Gothenburg, where originated Gothic architecture, with its medieval castles, and stately ruins, offers an interesting contrast of ancient and modern.

Always interesting, generally appealing, beautifully photographed in natural color, it is definitely a feature worthy of exhibitor attention. For the exhibitor with Scandinavian patronage, it is decidedly much more than that.—Aaronson, New York.

Produced and distributed by John W. Boyle. Photographed by John W. Boyle, assisted by Ray Fernstrom. Narrative by Wilfred Lucas. Film editor, Jean Michelson. Titles, M. G. MacDonald. Recording, J. C. Westmorland. Folk music, Henry Krise. Musical synchronization, Dominic McBride. Photographed in Cinecolor. Running time, 70 minutes.

Fog

(Columbia)

Mystery

Once again the single setting, the restricted locale, becomes the scene of murder, and in this case not one but three murders, as the focal points in a murder mystery picture which is rife with opportunities for selling, especially to those who have a fondness for mysteries, and they are many.

The setting is unique, and it all happens upon an ocean liner, somewhere in the middle of the Atlantic Ocean, bound for England, and completely shrouded in a dense, sticky fog. The young scientific criminologist is aboard, numerous lively suspects, motives aplenty and a setting and atmosphere which makes more effective the mystery motivation of the story.

The origin of the film presents to the exhibitor an almost ready-made pre-selling angle, since the picture is an adaptation of the popular novel of the same title which ran serially not long ago in the *Saturday Evening Post*, and undoubtedly has been read by thousands. The value of a bookstore tieup becomes immediately apparent, and considerable emphasis should be laid on the origin in the selling of the picture.

The interest is sustained well throughout and there is little probability that the audience will be able to deduce the perpetrator of the triple murder before the end of the film. Consequently use of the "challenge" method of selling should be of value in this instance. The atmosphere also lends itself to exploitation to a marked degree. Heading the cast is Donald Cook, with Mary Brian in the feminine lead and Reginald Denny and Robert McWade as the other well known names.

When McWade, wealthy and irritable millionaire, is murdered, his body found hanging over the side of the ship just after a narrowly averted collision in the dense fog, Cook, young criminologist, is placed in charge by the cap-

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—*Buffalo Courier-Express.*

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"Utterly charming entertainment, told and sung with captivating art."
—*Atlanta Constitution.*

"LET'S FALL

with EDMUND LOWE

Ann Sothern • Miriam Jordan

Gregory Ratoff



A Musical Romance of Two Hearts in Love Time!

"IN LOVE"

Story and screen play by Herbert Fields
Music and lyrics by Harold Arlen and Ted Koehler

Directed by David Burton

A COLUMBIA PICTURE

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tain. Denny, McWade's personal physician, is aboard and attracted to Miss Brian, with whom Cook is in difficulty romantically. Suspects include Helen Freeman, spirit medium, whom McWade shortly before discarded as a fake, two servants of McWade, and even Cook himself, who is revealed finally as the lost son of McWade. When the ship's doctor attempts to perform an autopsy, he also is strangled, and McWade's body disappears. When Miss Freeman attempts to reveal the murderer by a seance, she, too, is murdered.

Cook, suspected himself, arranges for all interested parties to meet in the captain's office, and with the aid of an elderly stowaway who had witnessed the McWade murder, points to the almost unsuspected Denny as the murderer. Denny leaps over the rail to commit suicide, and Cook and Miss Brian resume their romance where it left off. Denny had been working with Miss Freeman with a view to splitting McWade's money.

It is mystery material open to lively selling activity, and strong by reason of the picture's origin. The mystery stands up well, interest is well maintained and the picture has a fair measure of suspense.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Albert Rogell. From the popular novel and "Saturday Evening Post" story by Valentine Williams and Dorothy Rice Sims. Screen play by Ethel Hill and Dore Schary. Assistant director, Arthur Black. Cameraman, Benjamin Kline. Sound engineer, Edward Bernds. Film editor, Richard Cahoon. Release date, November 22, 1933. Running time, 69 minutes.

CAST

Brown ..... Donald Cook
Mary ..... Mary Brian
Dr. Winstay ..... Reginald Denny
Holt ..... Robert McWade
Alva ..... Helen Freeman
Dickens ..... Samuel S. Hinds
Mullaney ..... G. Pat Collins
Captain ..... Edwin Maxwell
Mrs. Jackson ..... Maude Eburne
Mrs. Bentley ..... Marjorie Gateson
Ship's doctor ..... Montague Shaw

In the Money

(Chesterfield)

Comedy Drama

Here is a human story of what might happen in a family of ne'er-do-wells when the absent-minded-professor father's dividends cease rolling in and they're all "broke." However, instead of the wholesale "reforming" that might be expected to result, they pin their future on the success of a prizefighter, and he wins.

In Lois Wilson and Skeets Gallagher are the names for board and paper, but Junior Coghland should not be overlooked, and Warren Hymer might be familiar to the community for the many pictures in which he has appeared.

The exhibitor may well promise some sprightly lines. Into the comedy situation of a "pug" gone Shakespeare has been written dialogue that proves a welcome surprise at times, in brightening the limping places in the action. There is a drag on production value at the start, in the introduction of characters with Gallagher as a sort of master-of-ceremonies. The introduction is done all over again as the colored laundress displays a garment of one kind or another of each of the principals and goes through the procedure of descriptive comment. All this might have been abandoned to start the picture where pictures usually start, at the start.

Lois Wilson, the eldest daughter, has her hands full trying to keep a semblance of order in the family of the chemistry-dabbling father, but when the butcher boy brings back a bouncing check her troubles become acute. The father hadn't given any thought to a letter from the factory announcing it had gone into receivership.

Into the home, just in time for the breaking of the cold facts upon the irresponsible heads, comes Warren Hymer, pugilist idol of Babs, the youngest sister, who is about to forfeit a $20,000 guarantee on a fight with the champion because he has decided to play Shakespeare. And then appears Skeets Gallagher, his quondam manager, who, incidentally, stands to lose half of that guarantee as his own money, but not if he can help it. Junior, the only one besides Lois Wilson who can grasp the idea that work has anything to do with money, is severely injured in a motorcycle race which he entered to try to earn $500. Gallagher finally bribes Hymer to enter the ring—all he need do is stay one round to collect. The fight starts, but the promoter warns he'll turn the whole business over to the boxing commission unless Hymer begins to do something besides lumber into clinches. Gallagher gets the champion to call Hymer "You big ham," and it works so well that Hymer knocks him out. Whereupon the family apparently goes on where it left off.

There is little to offer in the story itself, and not much more in the action. Best for the exhibitor's purposes is the fun in the dialogue, and the names.—ROVELSTAD, New York.

Produced by Invincible Pictures. Distributed by Chesterfield. Directed by Frank Strayer. Story and screen play by Robert Ellis. Cameraman, M. A. Andersen. Sound engineer, Pete Clark. Film editor, Roland Reed. Release date, November 7, 1933. Running time, 62 minutes.

CAST

Mary (Lambie) Higginbottom ..... Lois Wilson
Spunk Hobbs ..... Richard "Skeets" Gallagher
"Gunboat" Bimms ..... Warren Hymer
Babs ..... Sally Star
Professor Higginbottom ..... Arthur Hoyt
Dick ..... Junior Coghlan
Genie ..... Erin La Bissonier
Lionel ..... Harold Waldrice
Lily ..... Louise Beaver

Bombay Mail

(Universal)

Mystery

With considerable atmosphere in excellent simulation of the authentic, this murder mystery utilizes the almost time-honored device of the single setting, in this case the fast express running from Calcutta to Bombay, known as the Bombay Mail. It is fairly well executed mystery material, has the important entertainment element of well-sustained suspense, its expected quota of suspects, all likely murderers, each with his reasonably good motive, and all set against a background which is at least somewhat out of the ordinary for the type of story.

The lengthy cast is headed by a good name from the box office standpoint, that of Edmund Loew, as the Inspector of the British Criminal Investigation Department. Several others, though not outstanding as marquee material, are known, and handle their roles competently, including Onslow Stevens, Ralph Forbes, Hedda Hopper, Jameson Thomas. Shirley Grey, one of the two women in the cast, supplies the subordinated romantic interest, and is herself a suspect.

The unusual and single setting, the atmosphere of the piece and the numerous complications which are woven about the central theme of the murder, afford the exhibitor an opportunity for intriguing selling. Use should be made as well of the old, but effective, method of challenging the patronage to solve the mystery, guess the identity of the murderer. Reveal numerous circumstances in the selling and ask the patronage to test its powers of deduction.

When Ferdinand Gottschalk, British governor of the Indian province, is murdered aboard the Bombay Mail, Lowe, the inspector, comes aboard and begins his investigation as the train rushes through the night. As Bombay is reached, the murderer is identified, but not before plenty of action, much plotting and counter plotting, and another murder.

Aboard and possibly guilty are Miss Grey, stranded vocalist; Stevens, seeking a government concession for his ruby claims; Forbes and Thomas, secretaries to the governor; Miss Hopper, the governor's wife; John Davidson, Indian who has designs on Stevens and his rubies; Brandon Hurst, native scholar; George Renavent, expert on snake poisoning; Walter Armitage, a Maharajah, who is accompanying the governor by request.

Calm, unruffled, apparently undisturbed by what goes on, Lowe pursues his investigation. The Maharajah, greeted at a way-station, is murdered, the train thunders on its way, the poison expert's pet cobra nearly kills another man, Stevens lends a thrill as he traverses the top of the train to the compartment of Davidson, whom he suspects of having stolen his rubies, the independent Miss Grey is alternately a lively suspect and a frightened young girl, and a revolver is found resting behind a whirling electric fan. Eventually Lowe reveals the least suspicious of the train occupants, Ralph Forbes, as the murderer, and Miss Grey and Stevens conclude the film on a romantic note.

It is mystery fare with all the elements of entertainment, and adaptable to lively mystery selling.—AARONSON, New York.

Produced and distributed by Universal. Directed by Edwin L. Marin. From the novel by L. G. Blochman. Screen play by Tom Reed. Photographed by Charles Stumar. Release date, January 1, 1934. Running time, 68 minutes.

CAST

Inspector Dyke ..... Edmund Lowe
Beatrice Jones ..... Shirley Grey
John Hawley ..... Onslow Stevens
William Luka Patson ..... Ralph Forbes
Xavier ..... John Davidson
Lady Daniels ..... Hedda Hopper
Civil Surgeon ..... Tom Moore
Martini ..... John Wray
Pundit Chundra ..... Brandon Hurst
Capt. Gerald Worthing ..... Jameson Thomas
Sir Anthony Daniels ..... Fredinand Gottschalk
Dr. Maurice Lenoir ..... George Renavent
Cuthbert Neal ..... Gary Owen
Burgess ..... Huntley Gordon
Edward Breeze ..... Herbert Corthell
Maharajah of Zungore ..... Walter Armitage
Anderson ..... Douglas Gerrard
Collins ..... Harry Allen

The Last Dogie

(Educational)

Good

A highly entertaining subject, featuring the well known voice of James Melton as he sings numerous cowboy songs in excellent style. The setting is supposedly the bunk house on a ranch, with additional cowboy voices and accompaniment with a guitar. Interspersed, with a background of the singing are scenes on the open range, with cowboys plowing through huge snowdrifts on the trail of strays. Among the songs is the currently highly popular "The Last Round-up." It is good number, well executed.—Running time, 10 minutes.

Bosko's Picture Show

(Vitaphone)

Amusing

There is much cleverness, not a little amusement in this number of the Looney Tune animated cartoon series in which the little hero puts on a picture show. Cleverly caricatured are various stars in burlesqued versions of pictures of note today. The adults will enjoy this subject even more than the youngsters. A good number.—Running time, 7 minutes.

Five and Dime

(Universal)

Amusing Cartoon

When Oswald, the animated, is caught in a rain storm, he runs into the five and ten-cent store, and there meets the salesgirl at the music counter. They play and sing while the housewares and toys become active, until she is fired—and the two are married. With the popular song as theme melody, the cartoon is amusing and entertaining.—Running time, 8 minutes.

Wild Elephinks

(Paramount)

Amusing

There is much amusing and enjoyable in this cartoon which features Popeye the Sailor Man, hero of the new series. In this case Popeye and Olive Oyl are stranded on a wild island. She is captured by a huge gorilla, and Popeye, with the aid of his inevitable can of spinach, vanquishes the gorilla and an annoyed elephant with his pile-driver fists. It is silly but entertaining in cartoon style and the youngsters especially should enjoy it.—Running time, 7 minutes.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 206.—(A) In ordering projection lenses what data would you consider it necessary to supply? (B) Approximately what percentage of light is lost through reflection from each polished glass surface the light passes through? (C) What effect has an unclean lens surface on reflection losses? (D) What effect has angle of incidence upon reflection losses?

Answer to Question No. 200

Bluebook School Question No. 200 was: (A) Tell us what happens to a light ray in passing from a medium of one density to a medium of another density at an angle. (B) Tell us what various effects increase of angle at which a ray passes into a second medium of different density has. (C) When a ray enters a second medium as above, at what point or points does the refraction take place? (D) Quote the law under which the action of lenses is based.

We have some rather weird and some very good answers to these. The following "rate" (as the navy men say) mention by name: C. Rau and S. Evans; G. E. Doe; D. Danielson; J. Wentworth; H. H. Menefee; W. Lemke; P. Gaeth, Jr.; T. Van Vaulkenburg; H. Edwards; D. Emmerson; R. De Totto; H. Polies; J. J. Richmond; L. A. Goldman; K. L. Hess; L. Hutch and D. Goldberg; K. L. Knight and M. Henderson; J. Williams and O. Allbright; D. and H. B. Coates; T. M. Vinson P. Felt; J. Lansing and R. D. Oberleigh; T. H. Morton and F. G. Klar; D. Kurts and D. Howard; L. Jones and B. L. Banning; U. L. Danielson; G. Lathrope and N. L. Tomlinson; F. and J. L. Hanson; L. N. and C. B. Traxler; M. F. Fallon; D. Breaston and D. Haber; G. Thompson; H. R. Baldwin; Nic Granby; H. Pilson and D. Danielson; W. Broadbent; D. Lally and F. Ferguson; K. Griener; L. Thomas and D. D. Davis; A. L. Dodson; D. L. Sinklow; R. and K. Wells; J. Hendershot; D. U. Granger; T. T. Golley; F. L. Sanderson; B. J. Lyons and G. R. Squires; L. D. Rubin; F. H. and P. Dalbey; L. G. Gregeson; F. B. Tomlinson; M. Spencer and D. T. Arlen; R. Geddings and L. Grant; F. Harlor and G. Harrison; H. Grant; T. Malleby; D. H. and L. B. Palmer; M. U. Sampson; H. D. Tyler; F. L. Granby; S. N. Tailer; L. M. Richards; O. L. Davis and F. Sims; F. F. Franks; D. Singleton and M. Henderson; J. H. Rathburn and D. Little; C. L. Cyrus and B. Olmsby; F. L. Benton; D. L. Monehan and L. B. Bryant; K. Y. Spencer, D. L. Lode, B. R. Sanders and L. Jansen; W. T. Granger and A. Wythe; K. Ormie; R. Schuler and M. R. Davidson.

Note: Last week the correct answer of William Lemke, Chicago, accidentally was not included in the published lists. Apologies.

The answer of G. Lathrope and M. L. Tomlinson to section A is best this week, I think. It says: "A light ray passing at an angle from a transparent medium of one density to a transparent medium of another optical density will be refracted in proportion to (a) the difference in optical density between the two mediums and (b) the angle at which the second surface is met. It is refracted because of the fact that light travels at different speeds in mediums of different density. The speed is reduced as light leaves air and enters glass, it having greater optical density than air.

"Light, according to the latest theories, is in wave form, which serves well in attempting to offer explanation of refraction. when a light beam is incident upon a substance of different optical density than the one it is then passing through, and the incidence is at an angle, it is apparent that one portion of the light will contact the second substance sooner than the other, hence its speed will be altered before the portion of light striking later. In this we view the light beam as a whole for the reason that by so doing the thing is more understandable. The light then evidently will be refracted by the alteration in speed. The portion striking the second medium first will be retarded as to speed, whereas the portion still in the first medium retains its full speed.

"The action may be roughly compared with a caterpillar tractor with one tread traveling faster than the other. Once having entered the second substance the speed, provided the substance be perfectly homogeneous, will be constant, and the ray path perfectly straight, until air is again encountered, whereupon the action is reversed—assuming the angle also is reversed as in a lens, and the ray or light resumes its former path, or if the angle be changed, then whatever path is dictated by the differing angle."

Note: Doubtless the optical gentlemen will pick holes in this answer, but broadly it is correct, well put and *understandable*. In theory each ray of light is presumed to be of infinitely small diameter, but to have area nevertheless. However, to try to explain the action by saying one side of each ray is incident upon the second substance first, while quite correct, is taxing the imagination of all but optical engineers rather heavily. I therefore regard this answer as far better for the purpose of this work than trying to deal with separate rays. The result is the same and far more understandable.—F. H. R.

(B) William Lemke answers thusly: "The greater the angle of incidence the greater will be the loss of light through reflection, therefore, one would not get as much light into the second medium if the angle of incidence be heavy as if it be light, other conditions being equal."

(C) Our old friends, Messrs. C. Rau and S. Evans, answer: "Refraction takes place wholly at the point of entrance to a second homogeneous medium. There is, in other words, no refraction except at point of entrance of second medium."

(D) J. J. Richmond answers thus: "The law cited reads: "Light rays will travel in straight lines through a medium of even density, but will be bent or "refracted" when passing from a medium of one density to a medium of different density at an angle."

One of our students asks: "While not intending any criticism, may I ask what benefit it is to a projectionist to understand such things as are dealt with in question No. 200, to which my answer is attached. Rather seems to me to be a waste of time to dig out the answer. Happy New Year, Old Timer."

Yes, Edwards, it may seem that way, and doubtless does to many. However, it really is far from waste time. Projectionists handle lenses constantly. The basis of their work is light projection. Look at it this way: While the application may be in one sense remote, don't you really think any man who must work constantly with something should come as closely as possible to a complete understanding of all its various actions? Don't you really believe that the man who understands the thing or things he must work with, can work better and *more efficiently* than the man who does not?

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 6, 1934, from 110 houses in 19 major cities of the country, reached $1,357,374, an increase of $62,335 over the total for the preceding calendar week, ended December 30, 1933, when 114 theatres in 19 cities reported an aggregate gross of $1,295,039.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1933.)	
Boston								
Boston	2,900	25c-50c	"By Candlelight" (U.)	23,000	"Son of Kong" (Radio)	22,000	High 1-6-34 "By Candlelight"	23,000
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Lady Killer" (W.B.) and "Girl Without a Room" (Para.)	12,000	"Alice in Wonderland" (Para.) and "Son of a Sailor" (F. N.)	11,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Flying Down to Rio" (Radio)	23,000	"Counsellor at Law" (U.)	21,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Dinner at Eight" (MGM)	21,500	"Going Hollywood" (MGM)	20,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Havan Widows" (F. N.)	33,500	"House on 56th Street" (W. B.)	33,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Lady Killer" (W. B.) and "Girl Without a Room" (Para.)	12,000	"Alice in Wonderland" (Para.) and "Son of a Sailor" (F. N.)	12,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Design for Living" (Para.)	26,900	"Sitting Pretty" (Para.)	14,700	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Wild Boys of the Road" (F. N.) and "Tillie and Gus" (Para.)	7,000	"Alice in Wonderland" (Para.)	7,500	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Dinner at Eight" (MGM)	17,900	"The Prizefighter and the Lady" (MGM)	6,900	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Take a Chance" (Para.)	9,400	"Son of a Sailor" (F. N.)	9,100	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Hollywood	300	25c-40c	"Farewell to Love" (Madison)	600	"Disraeli" (W. B.)	1,000	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Let's Fall in Love" (Col.) (25c-40c)	9,100	"Counsellor at Law" (U.)	15,200	High 12-20 "Counsellor at Law"	15,200
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Mr. Skitch" (Fox)	43,000	"Duck Soup" (Para.)	30,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Lady Killer" (W. B.) (8 days)	14,000	"Alice in Wonderland" (Para.) (25c-50c)	12,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,941	30c-60c	"Design for Living" (Para.) (2nd week)	16,000	"Design for Living" (Para.) (1st week)	18,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Flying Down to Rio" (Radio)	25,000	"My Lips Betray" (Fox)	20,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Son of a Sailor" (F. N.)	10,000	"Little Women" (Radio) (2nd week)	9,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	2,[illegible]
State-Lake	2,776	20c-35c	"In the Money" (Chesterfield)	15,000	"Walls of Gold" (Fox)	14,000	High 12-23 "Flaming Gold"	15,500
							Low 2-18 "Lucky Devils"	[illegible]
United Artists	1,700	30c-60c	"Roman Scandals" (U. A.) (2nd week)	20,000	"Roman Scandals" (U. A.) (1st week)	25,500	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"By Candlelight" (U.)	4,100	"Broadway Through a Keyhole" (U. A.) (2nd week)	2,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Convention City" (F. N.)	7,500	"Lady Killer" (W. B.)	5,000	High 10-21 "East of Fifth Avenue"	30,000
							High 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Flying Down to Rio" (Radio)	25,600	"Mr. Skitch" (Fox)	16,500	High 12-2 "Little Women"	26,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Dinner at Eight" (MGM)	16,600	"Going Hollywood" (MGM)	7,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"The Prizefighter and the Lady" (MGM) and "Public Stenographer" (Showmens)	4,000	"Alice in Wonderland" (Para.)	4,000	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Son of a Sailor" (F. N.)	2,100	"Jimmy and Sally" (Fox)	1,500	High 10-28 "Footlight Parade"	10,000
							Low 12-30 "Jimmy and Sally"	1,500
Denver								
Aladdin	1,500	25c-40c	"As Husbands Go" (Fox)	3,750	"Son of a Sailor" (F. N.)	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Alice in Wonderland" (Para.)	11,000	"Tillie and Gus" (Para.) (4 days)	2,500	High 10-28 "I'm No Angel"	16,000
					"Alice in Wonderland" (Para.) (3 days)	5,500	Low 6-3 "Mussolini Speaks" "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Dinner at Eight" (MGM)	17,000	"A Man's Castle" (Col.)	7,000	High 1-6-34 "Dinner at Eight"	17,000
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-40c	"Counsellor at Law" (U.)	14,000	"Mr. Skitch" (Fox)	16,000	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Smoky" (Fox) (3 days)	1,000	"Horseplay" (U.) (3 days)	900	High 4-1 "The Kid From Spain"	7,000
			"Should Ladies Behave?" (MGM) (4 days)	1,750	"Smoky" (Fox) (4 days)	1,600	Low 7-8 "The Barbarian"	2,000
Tabor	2,000	20c-25c	"Rex, King of Wild Horses" (Col.)	3,250	.....		High 12-9 "King for a Night"	4,000
							Low 10-28 "Racetrack"	3,200
Detroit								
Downtown	2,750	15c-40c	"The Invisible Man" (U.)	7,200	"Son of Kong" (Radio) and "Horseplay" (U.)	4,300	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-50c	"Son of a Sailor" (F. N.)	5,100	"Alice in Wonderland" (Para.)	6,100	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"As Husbands Go" (Fox)	18,300	"Mr. Skitch" (Fox)	18,400	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"Going Hollywood" (MGM) (15c-50c)	16,400	"House on 56th Street" (W. B.)	15,600	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"Design for Living" (Para.) (2nd week)	7,100	"Design for Living" (Para.) (1st week)	8,300	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 9-30 "To the Last Man"	4,400
United Artists	2,000	25c-50c	"Roman Scandals" (U. A.) (2nd week)	8,500	"Roman Scandals" (U. A.) (1st week)	9,100	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Little Women" (Radio) (2nd week)	35,330	"Little Women" (Radio) (1st week-5 days)	15,466	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-55c	"Madame Spy" (U.)	7,252			High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-40c	"Son of a Sailor" (F. N.)	13,000	"Lady Killer" (W. B.)	11,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Mr. Skitch" (Fox) (2nd week)	3,000	"Mr. Skitch" (Fox) (1st week)	4,500	High 2-18 "State Fair"	7,000
							Low 12-23 "As Husbands Go"	2,000
Circle	2,800	25c-40c	"Flying Down to Rio" (Radio)	3,500	"Design for Living" (Para.)	3,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Sitting Pretty" (Para.)	4,000	"Son of a Sailor" (F. N.)	4,000	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Lyric	2,000	20c-40c	"By Candlelight" (U.)	4,500	"Sweetheart of Sigma Chi" (Monogram)	4,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Dinner at Eight" (MGM)	6,500	"Going Hollywood" (MGM)	4,500	High 8-12 "Tugboat Annie"	11,000
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"If I Were Free" (Radio) (7 days and Sat. and Sun. midnite shows)	12,500	"Havana Widows" (F. N.)	18,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Dinner at Eight" (MGM) (7 days and Sat. and Sun. midnite shows)	21,000	"Going Hollywood" (MGM) (7 days and Sat. midnite show)	14,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Design for Living" (Para.) (7 days and Sat. and Sun. midnite shows)	9,700	"Alice in Wonderland" (Para.) (7 days and Sat. midnite show)	5,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Mr. Skitch" (Fox) (7 days and Sat. midnite show) "Sing, Sinner, Sing" (Majestic).. (New Year's Eve midnite show)	8,500	"Jimmy and Sally" (Fox) and "Son of a Sailor" (F. N.)	2,500	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Elysia" (Foy) (6th week)	6,725	"Elysia" (Foy) (5th week)	3,942	High 12-2 "Elysia"	12,000
							Low 7-29 "The Devil's Brother"	1,850
Four Star	900	50c-75c	"I Am Suzanne" (Fox) (2nd week)	3,200	"I Am Suzanne" (Fox) (1st week-5 days)	3,500		
Loew's State	2,416	25c-40c	"Dancing Lady" (MGM)	25,400	"Mr. Skitch" (Fox)	13,500	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Myrt and Marge" (U.) and "King for a Night" (U.)	4,500	"In the Money" (Chesterfield) and "Fog" (Col.)	4,200	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Paramount	3,596	25c-40c	"Eight Girls in a Boat" (Para.)	28,750	"Alice in Wonderland" (Para.)	23,785	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Flying Down to Rio" (Radio)	8,700	"Son of Kong" (Radio)	4,900	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Roman Scandals" (U. A.)	13,000	"Private Life of Henry VIII" (U. A.) (5th week-4 days)	4,850	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Son of a Sailor" (F. N.)	12,000	"Lady Killer" (W. B.)	12,000	High 3-25 "42nd Street"	19,000
							Low 12-23 "From Headquarters" and "Disraeli"	8,000
Minneapolis								
Lyric	1,238	20c-25c	"The Prizefighter and the Lady" (MGM) (7 days and midnite show)	2,000	"Take a Chance" (Para.)	1,600	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Mr. Skitch" (Fox)	8,500	"Alice in Wonderland" (Para.)	9,500	High 11-11 "I'm No Angel"	10,000
							Low 12-23 "Sitting Pretty"	7,500
RKO Orpheum	2,900	20c-40c	"The World Changes" (F. N.) (7 days and midnite show)	6,500	"Counsellor at Law" (U.)	6,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Hoopla" (Fox) (7 days and midnite show)	6,500	"Broadway Through a Keyhole" (U. A.)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"The Red Head" (S. R.)	2,000	"Elysia" (Foy) (3rd week)	1,800	High 4-22 "Be Mine Tonight"	2,400
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Duck Soup" (Para.)	8,000	"Counsellor at Law" (U.)	10,000	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"Son of a Sailor" (F. N.)	11,000	"My Lips Betray" (Fox)	11,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Little Women" (Radio)	13,500	"Alice in Wonderland" (Para.) and "Sitting Pretty" (Para.)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 12-23 "I Loved a Woman" and "Female"	9,000
Princess	2,272	25c-65c	"Roman Scandals" (U. A.) and "Master of Men" (Col.)	10,500	"Red-Headed Woman" (MGM) and "Broken Dreams" (Monogram)	6,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Capitol	4,700	35c-$1.65	"Dinner at Eight" (MGM)	58,410	"Going Hollywood" (MGM)	45,242	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"House on 56th Street" (W. B.) (5th week)	8,287	"House on 56th Street" (W. B.) (4th week)	8,973	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Smoky" (Fox) (10 days)	11,000	"Criminal at Large" (Helber) (2nd week)	6,100	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Rialto	2,200	40c-65c	"A Man's Castle" (Col.)	15,600	"Chance at Heaven" (Radio)	8,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Roman Scandals" (U. A.) (2nd week)	40,280	"Roman Scandals" (U. A.) (1st week)	48,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
Roxy	6,200	25c-55c	"Son of Kong" (Radio)	39,235	"Mr. Skitch" (Fox)	28,500	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Lady Killer" (W. B.)	21,205	"Convention City" (F. N.)	14,231	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

The Creation of a Master Picture

Just as Shakespeare said "The Play's the Thing," we, the creators of "LEGAL HOLIDAY," say the story's the thing. We believe our theme one of the most timely and powerful ever written for the screen.

Experience recalls that every notable money-making attraction had a great story. Like "Covered Wagon," "Big Parade," "Ten Commandments," "Cavalcade," "Lady for a Day," and "Little Women"—"Legal Holiday" dramatizes a mighty theme.

The screen architect, or director, is a most vital factor. The director of "Legal Holiday" is a master builder of money-making pictures. His enthusiasm for our story is boundless. "It will be the greatest picture I have ever directed," he says.

"LEGAL

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The script is now receiving the finishing touches.
We will announce the name of the director soon.

This is the 4th of a series of 12 Advertisements
The first appeared in the Herald, issue of Dec. 23rd

WATCH!

Requires Constructive Enthusiasm

Though the story of "Legal Holiday" is bigger than its individual stars, the cast must fit their roles like gloves. There are several star-making parts—the fortunate actors who play them will find themselves famous over night, as did Valentino after "The Four Horsemen."

Settings, sound, music and technical work must be the best money will buy.

Yes, Great Motion Pictures are created by the constructive enthusiasm of master showmen whose experience enables them to build pictures with supreme entertainment value plus unlimited entertainmnt and exploitation possibilities.

(Signed) J. D. WILLIAMS

"HOLIDAY"

of the Year 1934 A. D.*

**After Depression*

DISTINGUISHED PICTURES CORPORATION

11 West 42nd Street, New York

J. D. WILLIAMS, Night Address:
Edison Hotel, 47th St., West of Broadway

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Going Hollywood" (MGM)	4,100	"Alice in Wonderland" (Para.)	3,500	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Mr. Skitch" (Fox)	8,000	"Dancing Lady" (MGM)	8,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Son of a Sailor" (F. N.) (4 days)	1,500	"Havana Widows" (F. N.) (4 days)	1,200	High 9-2 "Gold Diggers of 1933"	3,900
			"S. O. S. Iceberg" (U.) (3 days)	700	"Myrt and Marge" (U.) (3 days)	900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Design for Living" (Para.)	6,000	"The Invisible Man" (U.)	4,300	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-40c	"Flying Down to Rio" (Radio) (25c-35c)	6,000	"The World Changes" (F.N.) and "Havana Widows" (F. N.)	3,500	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Sitting Pretty" (Para.) and "King for a Night" (U.)	7,250	"Son of a Sailor" (F. N.)	6,500	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Design for Living" (Para.)	7,000	"Mr. Skitch' (Fox)	6,750	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Olsen's Big Moment" (Fox) and "Master of Men" (Col.)	4,750	"Alice in Wonderland" (Para.) and "Horseplay" (U.)	5,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Roman Scandals" (U. A.) (2nd week-6 days)	14,500	"Roman Scandals" (U. A.) (1st week-6 days)	18,000	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Duck Soup" (Para.) (7 days)	6,500	"I'm No Angel" (Para.) (9 days)	7,000	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Little Women" (Radio) (6 days)	30,000	"House on 56th Street" (W. B.) (6 days)	10,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Girl Without a Room" (Para.) (6 days)	26,000	"Son of a Sailor" (F. N.) (6 days)	26,000	High 1-7 "Breach of Promise"	29,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"I Am Suzanne" (Fox) (6 days)	28,500	"Mr. Skitch" (Fox) (6 days)	24,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Should Ladies Behave?" (MGM) (6 days)	3,500	"Cradle Song" (Para.) (6 days)	3,500	Low 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"As Husbands Go" (Fox) (6 days)	7,000	"Jimmy and Sally" (Fox) (6 days)	8,000	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Dancing Lady" (MGM) (6 days)	22,000	"Alice in Wonderland" (Para.) (5 days)	8,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Lady Killer" (W. B.) (6 days)	8,500	"Women in His Life" (MGM) (6 days)	8,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"The World Changes" (F. N.) and "Son of a Sailor" (F. N.)	6,000	"Going Hollywood" (MGM)	5,000	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"White Woman" (Para.)	2,500	.....		High 11-18 "I'm No Angel"	12,300
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Flying Down to Rio" (Radio)	8,000	"Counsellor at Law" (U.)	3,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Little Women" (Radio) (2nd week)	2,000	"Little Women" (Radio) (1st week)	3,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"Mr. Skitch" (Para.) and "The Thundering Herd" (Para.)	6,000	"Alice in Wonderland' (Para.) and "Olsen's Big Moment" (Fox) (8 days)	10,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Roman Scandals" (U. A.) (2nd week)	4,000	"Roman Scandals" (U. A.) (1st week)	5,800	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Charming Deceiver" (Majestic) and "Under Secret Orders" (Ind.)	12,000	"Fog" (Col.) and "Puss in Boots" (Ind.)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Flying Down to Rio" (Radio)	19,500	"Counsellor at Law" (U.)	15,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"By Candlelight" (U.) and "Girl Without a Room" (Para.)	8,000	"Kennel Murder Case" (W. B.) and "The Thundering Herd" (Para.)	6,000	High 10-14 "Ladies Must Love"	15,000
							Low 12-30 "Kennel Murder Case" and "The Thundering Herd"	6,000
Paramount	2,670	15c-55c	"Design for Living" (Para.) and "Smoky" (Fox)	9,500	"Alice in Wonderland" (Para.) (5 days)	7,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
Strand	1,400	15c-35c	"Thunder Over Mexico" (Principal) (2nd week)	2,200	"Thunder Over Mexico" (Principal) (1st week)	2,000	.....	
United Artists	1,200	25c-50c	"Roman Scandals" (U. A.) (2nd week)	15,000	"Roman Scandals" (U. A.) (1st week)	17,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Dancing Lady" (MGM)	26,000	"Mr. Skitch" (Fox)	14,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Private Life of Henry VIII" (U. A.)	5,500	"Little Women" (Radio) (4th week)	4,500	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Dancing Lady" (MGM)	8,500	"Alice in Wonderland" (Para.)	7,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Goodbye Love" (Radio) and "Hold the Press" (Col.)	4,250	"Before Midnight" (Col.) and "Strawberry Roan" (U.)	4,250	High 7-19 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Flying Down to Rio" (Radio)	5,500	"Counsellor at Law" (U.)	4,000	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Hell and High Water" (Para.) and "Film Parade" (General)	6,500	"Lone Cowboy" (Para.) and "The Big Brain" (Radio)	6,000	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 12-16 "Aggie Appleby, Maker of Men" and "The Mad Game"	5,000
Paramount	3,050	25c-50c	"The Fire Chief" (MGM) and "My Lips Betray" (Fox)	5,500	"Son of a Sailor" (F. N.) (6 days)	5,500	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Female" (F. N.) (6 days)	4,500	"Right to Romance" (Radio)	5,000	High 10-28 "Ladies Must Love"	14,000
							Low 12-9 "A Man's Castle"	4,000

WHAT THE PICTURE DID FOR ME

Chesterfield

DANCE, GIRL, DANCE: Evalyn Knapp, Alan Dinehart—Good play. The only thing that was weak was the singing of Evalyn Knapp. She is a good actress, but a poor singer. Running time, 72 minutes. Played November 7-8.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Robert Armstrong, Dorothy Wilson—This is the kind of play the people enjoy. You won't make any mistake by booking this play. We had many compliments on it. Running time, 68 minutes. Played November 28-29.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

AS THE DEVIL COMMANDS. Alan Dinehart, Mae Clarke—Fair murder play. Presented in a unique way. The plot was intensely exciting with Mae Clarke stealing most of the scenes. Running time, 68 minutes. Played November 4-5.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

BRIEF MOMENT: Carole Lombard, Gene Raymond —A good program picture. Pleased all that saw it. Running time, 69 minutes. Played Dec. 20-21.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

LADY FOR A DAY: Warren William, May Robson—This picture has everything. One of the best pictures we have ever played. Pleased 100 per cent. We heartily recommend it. If you play this one boost it to the sky. Our patrons told us that it was the best picture we had during the year. Running time, 102 minutes. Played Dec. 27-28.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

LADY FOR A DAY: Warren William, May Robson—Does everything it is supposed to. Has a human interest story in which May Robson proves she rates with the best of them. Great story. Should appeal to all.—Harry Pace, Broadway Theatre, Audubon, Iowa. Neighborhood patronage.

WHAT PRICE INNOCENCE? Jean Parker, Willard Mack—Thought this one would be too strong for my town but finally decided to run it on a Saturday night midnight show only to excellent business. But what a mistake I made. It's sex but handled in such a manner that the fathers and mothers will come out and pat you on the back for showing it. Play it on your regular dates. C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

WOMAN I STOLE, THE: Jack Holt—Nothing to it. Jack Holt don't seem to go over in Annawan. People just can't see him as an actor. Running time, 68 minutes. — Phil Billiet, Coliseum Theatre, Annawan, Illinois. Small town patronage.

First National

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone, Pat O'Brien—A good picture. Full of life. Understandable. People liked it. Played Dec. 27-28.—Horne Morgan, Star Theatre, Hay Springs, Nebraska. Small town patronage.

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone, Glenda Farrell—Another good one. My patrons liked it and told me so.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FEMALE: Ruth Chatterton—Good picture. Miss Chatterton is doing better lately. Give her good stories and she will be OK. My patrons liked this one.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GOODBYE AGAIN: Warren William—It was very cold the nights we ran this picture, and I was glad most our patrons remained at home, for we will be some time recovering from the effects of this one. One gentleman remarked as he walked out on the picture that he enjoyed the comedy (an old Charlie Chaplin). Running time, 66 minutes. Played Dec. 27-28.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

GOODBYE AGAIN: Joan Blondell, Warren William—The First lemon from Warners. Not much to it. I'd say trade it for something else if possible.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

WORLD CHANGES, THE: Paul Muni, Aline MacMahon—A very gripping story originating in Dakota territory. Muni born on the prairie and stirred by the urge to conquer for himself. The story takes you up to the present time, showing how his family ruined his name and fortune.—Harry Pace, Broadway Theatre, Audubon, Iowa. Neighborhood patronage.

Fox

DOCTOR BULL: Will Rogers—This picture did for us a nice business, and pleased everyone. As it was in the case of "Paddy the Next Best Thing," patrons, when meeting them on the street, would say to me, "That was a fine picture you had the other night." Running time, 77 minutes. Played Jan. 1-2.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

DOCTOR BULL: Will Rogers—A real small town picture. Not as many wisecracks as some Rogers pictures, but more story. Best business on any Rogers in some time.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor —Played for kids' Christmas party. Well received. The pair are good. Dunn gets by with any of 'em. Played Dec. 22-23.—Horne Morgan, Star Theatre, Hay Springs, Nebraska. Small town patronage.

LAST TRAIL, THE: George O'Brien, Claire Trevor—One of the best westerns in a long time. Not so much riding and shooting, but more drama. Played Dec. 23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAN WHO DARED, THE: Preston Foster, Zita Johann—A picture portraying the life of Mayor Cermak of Chicago. It has but little value outside of Chicago. It's another of the many Fox substitutions, and like most of them has no drawing or entertainment value.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MR. SKITCH: Will Rogers—This is surely a lightweight story for Will Rogers, although it drew fine on preferred holiday date. It pleased pretty well in general, although the regular Rogers fans thought the story too light for him and it was. Just a hodgepodge of hokum, and another thing, it was short in footage. Played Dec. 28-29.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

My LIPS BETRAY: Lilian Harvey, John Boles, El Brendel—Clever story. The picture was pert, saucy. Well, why not? That is Lilian Harvey all over. Played Dec. 25-26.—Horn & Morgan, Star Theatre, Bay Springs, Nebraska. Small town patronage.

MY LIPS BETRAY: Lilian Harvey, Lew Ayres—Ran this Xmas Day and pleased about 50 per cent. Personally, I prefer the American musical stars.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Nice picture to poor business. Poorest Sunday and Monday in some time. Will take lots of advertising to get them in.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MY WEAKNESS: Lilian Harvey Lew Ayres—Excellent entertainment. Pleased as near 100 per cent as a picture could. Give Miss Harvey more along this line and she will reach the top. I played "My Lips Betray" Nov. 19-20, and while it was OK, it did not compare to "My Weakness." Played Dec. 28-29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PILGRIMAGE: Henrietta Crosman, Marian Nixon, Norman Foster—This is one of the best pictures of the year. Henrietta Crosman is a wonderful actress. Plenty of laughs and plenty of tears. It will please any audience. Running time, 91 minutes. Played Dec. 29-30.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—A mighty good comedy that kept the family night audience laughing from the first reel to the last. The kind of picture they want to see when shows are few and far between for a good many patrons. Would like one picture a week as good as this. Running time, 72 minutes. Played Dec. 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy—Did better than I expected in a bad spot. It will be OK for small towns. The producers should hire the men who name our shorts and comedies to name our features. The short namers are brainy and clever no end.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

ZANE GREY WESTERNS: Regardless of the cast, these Zane Greys are the thing for drawing power. Extra good photography makes them look better than average western and they will go on Sunday even with big musical and comedy shorts programs in small towns. They average an hour. Give them a two-reel musical, news, cartoon, and any other two reels of comedy and song and they'll say: "What a program!" Our patrons like plenty of musical and radio short subjects and we find it pays.—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

ZOO IN BUDAPEST: Gene Raymond, Loretta Young—Due to cold weather and poor title, this picture grossed less than the rental. It is, however, a fine story and if you can get them in, they will be well satisfied. Running time, 80 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MGM

BOMBSHELL: Jean Harlow, Lee Tracy—A great Friday and Saturday picture. Full of action and pep. My patrons are all strong for Tracy. I advertised it as "The Blond Bombshell" to keep people from thinking it was a war picture. Running time, 98 minutes. Played Dec. 8-9.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

BOMBSHELL: Lee Tracy, Jean Harlow—Lee Tracy yelling for ten reels, and Miss Harlow screaming back. I'll say it's the loudest picture ever made. Holler and yell, yell and holler back, quarrel and fight. If this is good entertainment I am still in knee breeches. Beautiful sets, beautiful gowns, but my patrons just didn't like it.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

CHIEF, THE: Ed Wynn—Ed Wynn's first picture and my audience are agreed that it will be just as well if he never makes another. His terrible voice plus the silly story and the all-around no goodness of the picture surfeited the audience with one dose. Many walkouts and that has been unusual for some time. The producers have the idea that these broadcasters are hot for the screen. A bad mistake to make, especially for the box office and for the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—Your audience, I think after running this one, will be very much divided in their opinions of its merit. It is heavy drama with the saving grace of Una Merkel and Stuart Erwin to provide what little relief there is in the picture. If you ask me, Una Merkel saves the picture as she has done in so many of them that she has appeared in. There are some very unpleasant scenes in the prison that are rather depressing. Just a fair picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—Good average picture, but just program type, but gives satisfaction for an evening's entertainment. The whole cast is OK, story good, photography and sound good. Played December 27.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Very good and pleased 100 per cent. Would

class this as a special.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—Good picture. Good business. Everybody happy.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MARY STEVENS, M.D.: Kay Francis—A decidedly modern picture in which Kay Francis does some wonderful acting. Personally, I think some of the dialogue could have been eliminated but it seemed to please about 75 per cent. Glenda Farrell is a wow. I do not see why she is not featured, for she is good. Running time, 72 minutes. Played Dec. 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Went over fairly well. Think patrons wanted to see the Baron Munchausen after hearing him on the radio. The picture had a lot more in it than just Pearl and Durante. Played Dec. 24-25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Another average picture. The Baron is no screen star by a long way, and is very hard to understand. Drew average business, but only pleased about 60 per cent. Played December 22.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

NIGHT FLIGHT: Helen Hayes, Lionel and John Barrymore—This is a hit anywhere. The name and cast is enough. Just advertise your playdate and they will come. At least, that is what they did for me, and how. Played Dec. 10-11.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

NIGHT FLIGHT: Helen Hayes, John Barrymore, Lionel Barrymore, Clark Gable, Robert Montgomery—Here is a picture that should be a money maker. It has a great cast, great story, but somehow did not hit for me. I'll watch other reports on this one. It just goes to show that you must have something besides stars to make a picture. It's only fair entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

ONE MAN'S JOURNEY: Lionel Barrymore, May Robson—Just a delightfully human every day story that might have happened in Lebanon, Kan., and with what I call an all star cast. Barrymore at his best, which is very good indeed, and May Robson is fine. The entire cast gives an excellent performance and it is the kind of show the small town wants. This is my first RKO picture and if they are all as good as this one, it will not be my last. Running time, 72 minutes. Played Dec. 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PEG O' MY HEART: Marion Davies, Onslow Stevens—One sweet picture. Marion perfect in her role. Some fine singing. Play this if you have not already done so. Drew above average and pleased 100 per cent.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—If the exhibitor who plays this will call on each lady and convince them he has the greatest love story, he will make no mistake. Greatest sporting picture to date or ever made. Clean musical. High class. Should play it a week.—Harry Pace, Broadway Theatre, Audubon, Iowa. Neighborhood patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy, Walter Huston—Good picture. It pleased most of those present and drew a good average business. Max Baer is good looking, and knows how to act as well as fight. I advertised for the ladies to see it and they did, and liked it. Played December 12.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SECRET SIX: Jean Harlow, Clark Gable—Instead of eliminating pictures under the code ask Metro to give you a second run on this and you'll be surprised. The stars, Gable and Harlow, meant little when it was released, so little that Beery alone was starred. Bring it back and collect. I did.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

SHOULD LADIES BEHAVE?: Lionel Barrymore, Alice Brady—Got by. Pleased fairly well. Overdrawn. Too much talk. Basis for the story good if you can find it. Reminds one of the picture "When Ladies Meet." Played Dec. 24-25.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

STAGE MOTHER: Alice Brady—Good picture. Gave complete satisfaction.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

TURN BACK THE CLOCK: Lee Tracy, Mae Clark—Not so good as most of Tracy's pictures. The repetition got rather tiresome. Please about sixty-five per cent. Running time, 80 minutes. Played Dec. 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—Here is a picture that has everything except entertainment. Wonderful cast, wonderful makeup, wonderful sets, photography and advertising helps, and yet my patrons advised they did not like it, and it did the smallest Saturday business for the year 1933. I ran it red hot right at the height of the Holiday season. It did not please ten per cent, and yet it is everything it claims to be. It is too slow and too much the same. Nothing to get excited about, and yet the story was worked out in a perfect way. My opinion is the picture will die in spite of its cast and artistic sets, etc. I cut the run from three to two days, and I honestly believe one day would be enough. Played December 29.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

BEDTIME STORY, A: Maurice Chevalier—This picture pleased those that saw it, but not many saw it. Baby LeRoy was the real star of the picture and how he steals it.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

BIG EXECUTIVE: Ricardo Cortez, Elizabeth Young—Very amusing. Richard Bennett stole the play with his humor. His witty sayings was what put the play over. Running time, 72 minutes. Played November 14-15.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

CRADLE SONG: Dorothea Wieck—A sweet picture, one exhibitors need not be ashamed to run. Its box-office possibilities not so good. Played Dec. 26-27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CRADLE SONG: Dorothea Wieck—Beautiful story, and a picture you should be proud to run. The Jazz Hounds may not like it, but the overwhelming majority will appreciate the work of this new star. Her work is perfect, but the story is the thing that makes this a great picture. It drew better than I really expected. Played December 20.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DUCK SOUP: Four Marx Brothers—Not as good as the former releases. It's a big picture all right, and beautiful sets, etc., but it has only 60 per cent of the laughs the other pictures had.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—Best Arlen play that we have ever run. Our patrons enjoyed Dick's humor throughout the play. Give us more of these, Paramount. Running time, 68 minutes. Played November 11-12.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

HER BODYGUARD: Edmund Lowe, Wynne Gibson—This is another one that will please your customers if you can get them up to your box office. That was the hard job.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

I LOVE THAT MAN: Edmund Lowe, Nancy Carroll—Fair picture with only a fair draw at box office. Title seemed to tell them to stay away.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

I'M NO ANGEL: Mae West—Great business. Picture itself not as good as "She Done Him Wrong." Several walkouts. Many not pleased. Many said they came out of curiosity but did not care to see her again. Don't believe Mae will hold up in the small towns.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

I'M NO ANGEL: Mae West—Wonderful box office attraction, but picture not as good as "She Done Him Wrong," but it gets the dough and that's something.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

I'M NO ANGEL: Mae West—Despite a terrible snow storm, Mae West made a few dollars for us. The picture pleased and every one went home happy. What more could we ask for. By all means, play it, as it will please 100 per cent. Running time, 87 minutes. Played Dec. 25.—Phil Billiet, Coliseum Theatre, Annawan, Illinois. Small town patronage.

LADY'S PROFESSION, A: Alison Skipworth, Roland Young—Not much to it.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—This one is good. It is good for many laughs and was good for the box office.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—A good comedy. Ruggles and Boland a grand pair and audience liked it. No extra business.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MAN OF THE FOREST: Randolph Scott—Out of the ordinary western. It is different and it pleased here in this town. It did not draw any extra business, however.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—This is only a fair picture, nothing good about it. Did not please our patrons and they did not hesitate to tell us. It is a romantic drama timed in the late nineties and the locale is a small town. Cooper and Fay Wray both turn in some good acting but that was not enough to pull up the slow story. Played one day to only fair business. Running time, 85 minutes. Played Dec. 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—Read several good comments on this, but our patrons thought it was terrible, and so was the second night's business. Gary Cooper as a dentist of 1905, a poor part for him. Cooper should be in roles with more action. One day enough for this one.—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

PICKUP: George Raft, Sylvia Sidney—Here is one that is rather old but nevertheless it is certainly worth picking up in case you have passed it. It will please your patrons. Drew above average business for us.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers—Did all right for us.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

SITTING PRETTY: Jack Haley, Jack Oakie, Ginger Rogers—A picture that gave complete satisfaction. Old and young liked it and told me so. Not only did they say they liked it, but many proved it by coming back the second night and brought their friends. Right up to the minute entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SONG OF SONGS: Marlene Dietrich—Fair play. Marlene Dietrich was too cold and impersonal most of the play. It held a good moral though. We had a good patronage. Running time, 82 minutes. Played November 25-26.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

SONG OF THE EAGLE: Charles Bickford and Richard Arlen—An average program picture on the subject of racketeering. Running time, 76 minutes. Played Dec. 8-9.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SUNSET PASS: Randolph Scott and Tom Keene—We consider this a high-class western. The extreme cold weather ruined our business, however. Running time, 64 minutes. Played Dec. 22-23.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

TAKE A CHANCE: James Dunn, June Knight, Buddy Rogers—Good musical comedy. Just enough humor to make the play good. Paramount made a great hit when they produced this one. Running time, 82 minutes. Played December 2-3.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

TAKE A CHANCE: James Dunn, June Knight—Nice picture to good business.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Cecil B. DeMille as usual uses a big cast this time. It's high school crowds running out the gangsters. Personally thought it the bunk, but the young bunch made the second night's business ten dollars better than first and that means something on Dec. 21 and 22. Sell it to the younger element only.—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

THREE CORNERED MOON: Claudette Colbert, Richard Arlen, Mary Boland—Witty, different. Fair picture. Played Dec. 20-21.—Horn & Morgan, Star Theatre, Hay Springs, Nebraska. Small town patronage.

TILLIE AND GUS: W. C. Fields—Nice little comedy drama to Fields style to average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth, Baby LeRoy—Used one day, Xmas Eve, with heavy program of musical and novelty shorts, and went over OK. One day enough. If you remember Fields and Skipworth in "If I Had a Million," you know what kind of slapstick stuff to expect. Running

JENKINS' ILLNESS DELAYS COLYUM

The many readers of J. C. Jenkins' Colyum are asked to be patient this week. The Herald's Vagabond Colyumnist—not so "Vagabond" while illness is holding him to his bed and April Shower is champing at all three cylinders—was told by his stern-visaged Doc that he could not take his pen in hand for a few days. But perhaps it was just that wallpaper.

Jaysee would like to have his readers write the Colyum this week—write it in the form of letters to him, at his home in Neligh, Neb. It is hoped and expected that the Colyum will appear again next week.



Teaser Card used by Capitol, N.Y.

CONDITIONS OF CONTEST!

1. $200 in prizes for best promotion campaign on "Fugitive Lovers." 1st prize, $100; 2nd prize, $50; 3rd prize, $30; 4th prize, $20.
2. In case of ties, duplicate prizes will be awarded.
3. Campaigns must be fully documented with proofs of activities, not merely a list of them.
4. Contest ends March 5th, 1934.
5. Send your campaign to "Fugitive Lovers Contest," M-G-M, 1540 B'way, N. Y. C.
6. The judges are: "Chick" Lewis, Showmen's Round Table; A. Mike Vogel, M. P. Herald; W. R. Ferguson, M-G-M.

$200 in Prizes

for the best theatre campaigns on "Fugitive Lovers" starring Robt. Montgomery, Madge Evans, Ted Healy

It's a whale of an entertainment. Build it up to a big opening and word of mouth will pack 'em in.—Metro-Goldwyn-Mayer Hit!

WHAT CAPITOL, N. Y. IS DOING

1— Teaser ad campaign in newspapers 8 days in advance.

2— N.Y. Daily Mirror stunt: "FIND THE FUGITIVE LOVERS."

3— Teaser tack cards, teaser 1-sheets and three sheets.

4— Special dodger for mailing and giveaway purposes.

5— Radio sketch WOR, Mon., Wed. & Fri.

6— Tie-up with Greyhound Bus Lines.

7— Special teaser 24-sheet block posters.

8— Parade of busses with banners to Capitol opening day.

9— Camera on truck perambulator looking for "Fugitive Lovers" in N. Y.

10— Special press stunts. Increased advertising budget.

time, 58 minutes.—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—Here is a team that is a riot. It's a good evening's entertainment, and many told me they liked it better than "Tugboat Annie." It's a real small town picture and you can take my word for it that it will give complete satisfaction in any house. Played December 8.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—Good patronage. Our patrons liked this play very much. Fields and Skipworth are an excellent comedian team. Any theatre that books this play is bound to have satisfied patrons. Running time, 57½ minutes. Played November 18-19.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

TO THE LAST MAN: Randolph Scott—A good western. Paramount puts a little extra of what it takes in these Zane Grey westerns to make them good. They are all killed off, but it is action.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—A smashing Zane Grey western thriller. By far the best western we have played in many a day. Those who like plenty of action and thrills will be pleased with this one. Running time, 70 minutes. Played Dec. 15-16.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

TONIGHT IS OURS: Fredric March and Claudette Colbert—A picture that will not please all classes, especially in small towns. The cast is excellent. Running time, 75 minutes. Played Dec. 15-16.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie—Story, music, singing and dancing. Got lots of laughs. Pleased our holiday patrons. Running time, 75 minutes. Played Dec. 25-26.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

TORCH SINGER: Claudette Colbert—Here is one of the greatest shows of the year. Has everything in it, comedy, singing, pathos and anything else that a good picture should have. By all means play this picture and advertise it as heavily as any special because it will please all types of patrons. Running time, 72 minutes. Played Dec. 24.—Phil Billiet, Coliseum Theatre, Anawan, Illinois. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier—A pleasing picture which is all Chevalier.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Edward Everett Horton, Ann Dvorak—First Chevalier picture our patrons ever really liked and Horton is half the reason. More real laughs in this one. Running time, 83 minutes.—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

WAY TO LOVE, THE: Maurice Chevalier—Not as good as the first releases. Just fair.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—Good play. Funny and entertainment throughout the play. It is one of the best plays that M. Chevalier has starred in. Running time, 84 minutes. Played November 21-22.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

ZANE GREY WESTERNS: Regardless of the cast, these Zane Greys are the thing for drawing power. Extra good photography makes them look better than average western and they will go on Sunday even, with big musical and comedy shorts programs in small towns. They average an hour. Give them a two reel musical, news cartoon, and any other two reels of comedy and song and they'll say: "What a program!" Our patrons like plenty of musical and radio short subjects and we find it pays.—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—My patrons felt that they got fooled by my running the first four episodes as a feature as it doesn't compare with Metro's Tarzans, but we did a very good biz both nights. The subsequent chapter two-reelers held up fine so we can't kick. But don't advertise the serial, they may be fooled a little by the trick feature, ending in a trailer for serial chapters, but if they keep coming for the serial, what else can you ask?—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

RKO

ACE OF ACES: Richard Dix, Elizabeth Allen—I suppose that the producers have to try the public out as to what will hit, and RKO came out with a war picture. That picture has some thrilling air sequences and should make a good Saturday picture, but with bad weather and business down, it is hard to see if they are ready for war pictures or not, but my guess is that they are not.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HER VOTES FOR FIVE HIGH FILMS

Mrs. R. D. Carter of the Fairfax theatre at Kilmarnock, Virginia, whose reports to "What the Picture Did for Me" you have read month after month, proposes "five high pictures for 1933" and five for 1932.

Here are her choices for 1933: "State Fair" (Fox), "Paddy the Next Best Thing" (Fox), "The Big Broadcast" (Paramount), "Adorable" (Fox), and "A Bedtime Story" (Paramount).

For 1932: "Delicious" (Fox), "The First Year" (Fox), "Devotion" (Radio), "Rebecca of Sunnybrook Farm" (Fox), and "Emma" (MGM).

Mrs. Carter adds that she is playing product of Metro-Goldwyn-Mayer, Fox, Radio, Paramount, some Warners and some Universals.

DELUGE, THE: Peggy Shannon, Matt Moore—Just another crow. If you don't think so, play it. Running time, 68 minutes. Played Dec. 27.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

DOUBLE HARNESS: Ann Harding, William Powell—A truly fine picture to mediocre business. Played it late and under the guns of Christmas. Have you sent in your eliminations under the new code this morning? Heh!—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

FLAMING GOLD: Bill Boyd, Mae Clarke, Pat O'Brien—Played as a double bill to a fair gross. This is the first time that I ever double billed, and the last. As my best patrons said, give us one picture and some good shorts. I find a program 100 to 110 minutes is what they want. Running time, 53 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HEADLINE SHOOTERS: Frances Dee, William Gargan—Fair entertainment. A pleasing little story. Something different. A one day picture. Running time, 62 minutes. Played Dec. 15-16.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

NO MARRIAGE TIES: Richard Dix—Just another film that RKO is capable of putting out. About one more like this and you can bid Richard Dix goodby. Why, oh why, don't RKO do something for the small exhibitor instead of driving him to the poorhouse with these kind of pictures. Running time, 73 minutes. Played Dec. 23.—Phil Billiet, Coliseum Theatre, Annawan, Illinois. Small town patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—This is one they could hang on the rafters. Very light. Poor business.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

Universal

HER FIRST MATE: Slim Summerville and Zasu Pitts—Not as good as the other Pitts-Summerville pictures. We have run them all. Pleased 70%. Running time, 70 minutes. Played Dec. 13-14.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

HORSEPLAY: Slim Summerville, Andy Devine—Just as the name indicates, horseplay. It pleased our Saturday crowd and drew the best Christmas Eve crowd in many years. Played Dec. 24.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—Good musical comedy. You won't go wrong on this one. Running time, 68 minutes. Played Dec. 18-19.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

MY PAL, THE KING: Tom Mix—I ran this feature for a matinee and evening, Dec. 23, as an extra attraction for the kiddies, and did they like it! Some of them came twice, and most of them stayed for the second show. If we could get a picture like this once a month, the kiddies would come back to the theatre. This feature cannot be beaten for children.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—This is a very fine picture. Pleased all that saw it. A picture that you will remember for weeks to come. Running time, 105 minutes. Played December 11-12.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—I would say this is a great big production in story value, actors and artistry. You will make no mistake in telling your folks this is one of the biggest pictures released by anyone this year. Margaret Sullavan is by far the finest star brought to the screen in many a moon. You will see and hear more of this star. Of course, John Boles is incomparable in this picture. Average business for four days.—W. R. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—Simply murderous at the box office, although I liked it personally. Played Dec. 10-11-12.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—The best football picture I ever looked at. This is a 100 per cent, with a wonderful cast. Running time, 72 minutes. Played Dec. 24-25.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

S. O. S. ICEBERG: Rod La Rocque—Did business and a wonderful picture. No service will make more for an exhibitor than Universal this year. Sign them up if you haven't already.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Ida. General patronage.

TRAIL DRIVE: Ken Maynard, Cecilia Parker—Bad weather on this one, and it is a good average western. Perhaps above the average. Plenty of action. Glory be, the westerns seem to be coming back. Rural town audience reaction only, not holding any briefs for the larger situations.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner

COLLEGE COACH: Dick Powell—Ranks among the best of football and college stories.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

EVER IN MY HEART: Barbara Stanwyck, Otto Kruger—The best acted picture of 1933. The work of Miss Stanwyck and Mr. Kruger is the best done this year. Truly a wonderful picture. A story as big and true as life itself. Take an extra handkerchief when you see this one. You'll need it, and you'll say it's a great picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FOOTLIGHT PARADE: Ruby Keeler, Dick Powell—Again Warner Brothers ring the bell with the greatest of all musicals. If you thought "Forty-second Street" and "Gold Diggers of 1933" were great, put the two together and you have "Footlight Parade." Acting perfect, settings beautiful, pretty girls, good music and wonderful scenes and acting. The waterfall number is the most spectacular scene in the entire picture with marvelous settings and beautiful girls performing in the water. The honeymoon hotel number is equally as good but not quite as sensational. And last but not least is the Shanghai Lil number. This number brings out the patriotic side with a company of sailors forming a flag of the United States, then a picture of President Franklin D. Roosevelt, and finally the emblem of the NRA—the Blue Eagle—in all of its glory. We broke the house record made on "Gold Diggers of 1933" by playing to capacity for three days. This was the first small town in our vicinity to play this and it drew much business from neighboring towns in a radius of 50 miles. Start the New Year with "Footlight Parade" and bank the profits. This is the third big money-maker from the studios of Warner Brothers and here's wishing them continued success throughout the New Year. Running time, 102 minutes. Played Dec. 11-12-13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FOOTLIGHT PARADE: James Cagney, Ruby Keeler—Warner gets a lot of money for their pictures, but they are worth it. I think it will be one of the best pictures of 1933-1934. Played to the best New Year's gross in three years. The kind that your patrons will call you by telephone and thank you. Running time, 102 minutes. Played Dec. 31-Jan. 1.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell, Ruby Keeler, Dick Powell—The best of the 1933 musical productions. It's all that Warners say it is.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez—Both excellent stars. The excellent acting of Kay Francis well worth noting. The story excellent. Patrons emphasized their satisfaction with the picture. Business above average even though last two nights, the town, which is only 800, was snowed in. Played Dec. 25-26-27. Running time, 68 minutes.—E. M. Scribner, Firemen's Hall, Schoharie, N. Y. General patronage.

KENNEL MURDER CASE: William Powell—A mystery story that in some ways is different. Has the usual clever Van Dine plot with some more smooth work by Powell. Plenty of interest, thrills

and suspense in this one. Drew well and pleased all who saw it here.—Harry Pace, Broadway Theatre, Audubon, Iowa. Neighborhood patronage.

MARY STEVENS, M.D.: Kay Francis—I'm like Joe Penner (I don't know). Picture did less than average business. Gave it an extra push but was a wasted effort. The tail enders on Warners and First National this year, in my opinion, were just average pictures. Maybe we have been spoiled by their better releases earlier in the season.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MAYOR OF HELL, THE: James Cagney—A Friday, Saturday picture. Lots of action and Cagney and Darrow very good. A prison reform school for kids with a story that is somewhat jumpy but has entertainment for your action crowd.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

NARROW CORNER, THE: Doug Fairbanks, Jr.—A first rate entertaining story. But why that title? Ran it on the days that belong to action stories. Action and entertainment was there all right, but the title kept many away.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

TELEGRAPH TRAIL: John Wayne—One of the best John Wayne pictures I have exhibited. Sure went over with the western fans and that means all the kiddies. Running time, 55 minutes. Played Dec. 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Short Features

Columbia

BROADWAY MELODY: Krazy Kat Cartoon—These animal cartoons are getting to be a thing of the past for small towns. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire—I don't think this went over so well with my patrons as some of Mickey's previous numbers. However, the kids seemed to enjoy the football game. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Educational

FARMERS' FATAL FOLLY: Moran and Mack—A good slapstick comedy of the old type that brought more laughs than a hundred of the new "art-ic" all-talking kind. More like this one, please.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

KRAKATOA: Special Subject—Very good for any program. Shows old shots of famous volcanoes, ending with thrilling scenes of eruption of undersea Krakatoa. Much better than "Aniakchak." Will pep up your poor programs. Running time, 25 minutes.—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

POLLY TIX IN WASHINGTON: Baby Burlesks—Cute. Good on any program if you can use this type.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Fox

ANIAKCHAK: Special Subject—Not as interesting as "Krakatoa," but just the thing to make footage with 60 minute comedy features or westerns. Usual Alaskan stuff with a few hundred feet of descent into valley of "Ten Thousand Smokes!"—Dave Hess, Granada Theatre, Monte Vista, Col. General patronage.

FOX MOVIETONE NEWS: Personally, I think this news reel is good, but what are my thoughts compared to the patrons? Give them a cartoon and they eat it up, a news and they walk out. There you are.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MGM

BARGAIN COUNTER: Pitts and Todd — This comedy team are usually good. This above the average. They do attend a bargain sale and get a shirt at least. Running time, 18 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

BEDTIME WORRIES: Our Gang—Good any day with any show. Running time, 19 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town country patronage.

BEDTIME WORRIES: Our Gang—Here is a short that "rolled them in the aisles."—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

CROOK'S TOURS: All Star Series—Just fair. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DIRTY WORK: Laurel and Hardy—A fine, clean comedy. Running time, 20 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

FINE FEATHERS: Oddities—MGM Oddities are all okay, and Mr. Smith is the best talker of them all. Running time, nine minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town country patronage.

HELLO, POP!: Colortone Musical Revues—A good colored musical short that makes a welcome change on any program. Good comedy and some great dancing scenes. Don't hesitate about this one. Running time, 18 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ONE TRACK MINDS: Todd and Kelly—Not up to the Pitts and Todd standard. However, a few laughs in the second reel. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

PLANE NUTS: Ted Healy—If this was a couple of more reels in length, it could be run as a feature. Easily as good as Marx Brothers. Just as silly and just as funny. Play this by all means and watch them roll in their seats.—Harry Pace, Broadway Theatre, Audubon, Iowa.

RHAPSODY IN BREW: Colortone Musical Revues—Would be classed as good if they had left the fat man out. He certainly is tiresome, and you can't hear what he says half the time. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SCOTLAND THE BONNIE: FitzPatrick Travel Talks—Very good.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town country patronage.

SWING HIGH: Cadonas Aerial Troupe—I think Pete Smith could have left out the remark about sex appeal. That's just another of the things we exhibitors have to face and it's all uncalled for. The Codonas are really good and they're not responsible for Pete Smith. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Paramount

BORDER, THE: W. C. Fields—Not so good.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

COLD TURKEY: Joseph Cawthorne—Cawthorne tried hard to give us some laughs, but it failed here. Nothing objectionable, nothing funny.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DOWN BY THE OLD MILL STREAM: Funny Boners—The best screen song I ever screened. Cartoons are good and the singing wonderful. Running time, eight minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

DUCKY DEAR: Sidney Toler—Good average comedy production.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich. General patronage.

GOOD OLD MOUNTAIN MUSIC: Eton Boys—Excellent cartoon, and Eton Brothers good. Good any time you need a one-reel subject.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I EATS MY SPINACH: Popeye the Sailor—Extra good cartoon. Lots of laughs. Running time, seven minutes.—Phil Billiet, Coliseum Theatre. Anawan, Ill. Small town patronage.

LITTLE BROADCAST: Mills Brothers and Donald Novis—One of the best shorts of the year. This is my first of the headlines, and my people ate it up. Will stand extra advertising. Running time, eleven minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

ONE AWFUL NIGHT: Eugene Pallette, Walter Catlett—A good side-splitting comedy. Will get the laughs. Running time, 20 minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

PHARMACIST, THE: W. C. Fields—Fields has always been a flop for me, but this comedy got plenty of laughs. Running time, 16 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

RKO

AIR TONIC: Ted Fio Rito Orchestra—A very, very nifty musical that went over with a bang. Our audience liked it immensely.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

PATHE NEWS: The local house has played Pathe News each week since 1911, if I'm not mistaken. A good record to be proud of. Sorry we don't play it twice each week. Running time, ten minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

United Artists

BUILDING A BUILDING: Mickey Mouse—This is a very good cartoon comedy and one that will make any audience laugh. One of the best Mickey Mouses and here's hoping there are many more to follow. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOOD DEED: Mickey Mouse—One of the best Mickey Mouse cartoons Walt ever made. Running time, eight minutes. Louis Perretta, Crescent Theatre, Mahoningtown, Pa. Town and city patronage.

SANTA'S WORKSHOP: This is the greatest one-reeler that we have ever had the pleasure of screening in our theatre and did the kids flock in! It is filmed in gorgeous color and there is only one word that can describe it—beautiful. Just as the name suggests, it shows Santa's workshop where all of the toys are made and just the type of short for this season. We played this three days, and many patrons, young and old, saw it two or three times. Many thanks to Walt Disney and United Artists for this great short. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THREE LITTLE PIGS: Silly Symphony—This is absolutely a knockout. All in color. Running time, eight minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

Universal

STRANGE AS IT SEEMS: John Hix—Went over fair. Some liked it, others did not. If they like this believe-it-or-not stuff, it will go; if not, lay off. Running time, nine minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Warner Vitaphone

BYGONES: Ruth Etting—A fine musical short that everyone liked. The best Ruth Etting I have exhibited. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BOSKO, THE MUSKETEER: Looney Tunes—This is another good cartoon from Vitaphone and one that will please both young and old alike. Practically the entire series of these are good and will make excellent fillers. Running time, nine months.—J. J. Medford, Orpheum Theatre, Oxford, S. C. General patronage.

CASTILIAN GARDEN, A: Melody Masters—A very good musical short.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

CRASHING THE GATE: Ruth Etting—A fine two-reel brevity. Some very fine singing by star. A good story and very interesting. Better than average

SHORT PRODUCT PLAYING BROADWAY

Week of January 6

CRITERION
- The Cure — RKO Radio
- King Neptune — United Artists

HOLLYWOOD
- Movie Memories — Vitaphone
- Kissing Time — Vitaphone
- Easy Aces — Vitaphone
- Heart of Paris — Vitaphone

MAYFAIR
- The Boswell Sisters — Universal
- What To Do — Fox
- News Laffs — Beverly Hills

PARAMOUNT
- A Roman Romeo — Paramount
- Wild Elephinks — Paramount

RKO MUSIC HALL
- Bubblin' Along — RKO Radio
- Wrestling Match — RKO Radio
- Strange as It Seems—No. 35 — Universal

RIALTO
- Sea Killers — Principal
- Just Keeps Raining All the Time — Paramount

RIVOLI
- Three Little Pigs (Spanish) — Fox
- London Medley — Fox

ROXY
- Puppy Love — United Artists
- Pop's Pal — Educational

STRAND
- Jack Denny and Band — Vitaphone
- Not Tonight, Josephine — Vitaphone
- Sitting on a Backyard Fence — Vitaphone

snort subjects.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

DISH RAN AWAY WITH THE SPOON, THE: Merry Melodies—Good.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

EDDIE DUCHIN AND BAND: Melody Masters—Warners should make more of these Melody Masters. I haven't played one poor one yet. This one is very good. Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

GIRL TROUBLE: Broadway Brevities—Here is another peach of a two-reel musical in color from the Vitaphone boys. This one is exceptional. No wonder some of the other producers ceased to release this type of shorts. They simply could not keep up the pace of Warner Brothers in this line. This man Sammy Sax who has charge of these shorts is a genius or he has a world of great assistants under him. This short helped me greatly in building up a good show where the feature was not so hot.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

HOW'VE YOU BEAN? Fatty Arbuckle—Not so good as the other Arbuckle shorts but got some laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

I LIKE MOUNTAIN MUSIC: Melody Masters—Extra good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I'VE GOT TO SING A TORCH SONG: Merry Melodies—One of the best. Pleased young and old. Running time, seven minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town country patronage.

LAUGHS IN THE LAW: Pepper Pot—What a short and what a title. Not a laugh in a carload. Who wants to sit through ten minutes of nothing? This is based on old laws and what could be done if they were enforced. All in all, when you get it, save the juice and leave it off. I wish I had. Running time, ten minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

NORTHERN EXPOSURE: Broadway Brevities—A colored two-reeler that is fair.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

OPERATOR'S OPERA: Donald Novis, Dawn O'Day—A two-reeler that is worth top billing, worth the admission price alone. Must say that Warners have the best musical two-reelers that we have seen this year. The song by Donald Novis is beautiful. Our patrons liked it very much. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

PAUL REVERE, JR.: Gus Shy—You need not be ashamed of this one. Running time, 21 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town country patronage.

ROCK-A-BYE-BYE, WITH DR. ROCKWELL: Pepper Pot—Just fair. Running time, ten minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town country patronage.

RUFUS JONES FOR PRESIDENT: Ethel Waters—A great two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

RUFUS JONES FOR PRESIDENT: Broadway Brevities—Play this one. They will all enjoy it. Good music and some good comedy and dancing. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. Town and city patronage.

SALT WATER DAFFEY: Jack Haley—This is a fairly good comedy of the slapstick variety. It contains many laughs and should please the average theatregoer. Haley is practically new here and does not go over so well. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHANTY WHERE SANTA CLAUS LIVES: Merry Melodies—Cartoons are good but your patrons don't like to see them on every bill. Why not show one every two weeks? Screen songs don't go over at all. Play them if you like 'em. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

SHUFFLE OFF TO BUFFALO: Merry Melodies—A very funny cartoon that went over big. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHUFFLE OFF TO BUFFALO: Merry Melodies—One of the best cartoons we ever played.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

STRANGE CEREMONIES OF WORLD: World Adventures—A very interesting and educational one-reeler showing various ceremonies and customs of the world. The Hawaiian dance at the end seemed to be a great hit with our audience and many came to see it twice. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THAT GOES DOUBLE: Musical Featurette—Another very good musical. These musical screen acts are better than any stage vaudeville any small town could ever book for their stage. That's that! Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

THAT'S THE SPIRIT: Noble Sissle and band—If they want real modern music and good entertainment, give them this one. Running time, one reel.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

USE YOUR IMAGINATION: Broadway Brevities—Another good two-reeler added to Vitaphone Broadway Brevities Series. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. Town and city patronage.

USE YOUR IMAGINATION: Broadway Brevity—Another good two reels added to Vitaphone Broadway Brevities Series. Running time, two reels.—Louis Perretta, Crescent, Mahoningtown, Pa. Town and city patronage.

WAKE UP THE GYPSY IN ME: Merry Melodies—A filler.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town country patronage.

WALTER DONALDSON: Pepper Pot—Another fine Pepper Pot from Vitaphone. Anyone should enjoy this one. Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. Town and city patronage.

WONDER SPOTS OF THE WORLD: World Adventures—Some people may like these world adventures but none of my patrons like them. Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. Town and city patronage.

YOUNG AND HEALTHY: Merry Melodies—A really good cartoon. Plenty of music and action. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Serials

Universal

CLANCY OF THE MOUNTED: Tom Tyler, Jacqueline Wells—Have run nine episodes of this serial and it seems to hold the interest of the patrons, especially the children. Good acting and beautiful scenery.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—Have run three chapters. Started off with fair business and keeps building. I believe this is one of the best serials we have ever played. Pleasing our serial fans. Will get the kids.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

THEATRE OWNERS

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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK

Photophone Tells Story Of "High Fidelity"

The Photophone Division of RCA Photophone, at Camden, this week completed an elaborate brochure, 16 inches by 12 inches, in several colors, which their salesmen in the field will use for merchandising "High Fidelity" sound reproducers, in addition to the usual advertising and merchandising campaigns.

Telling the story of "High Fidelity" equipment, the brochure explains many of the technical phases of the new-type reproducer and charts the cycle range which has been extended below and beyond the cycle range of the ordinary sound reproducer.

New Firm To Produce in East

Fairhaven Production, Limited, has been formed in New York to produce in the east. The company is headed by H. H. Rogers, Jr., with William Alexander as vice-president and general manager.

Kaplan Opens Iowa House

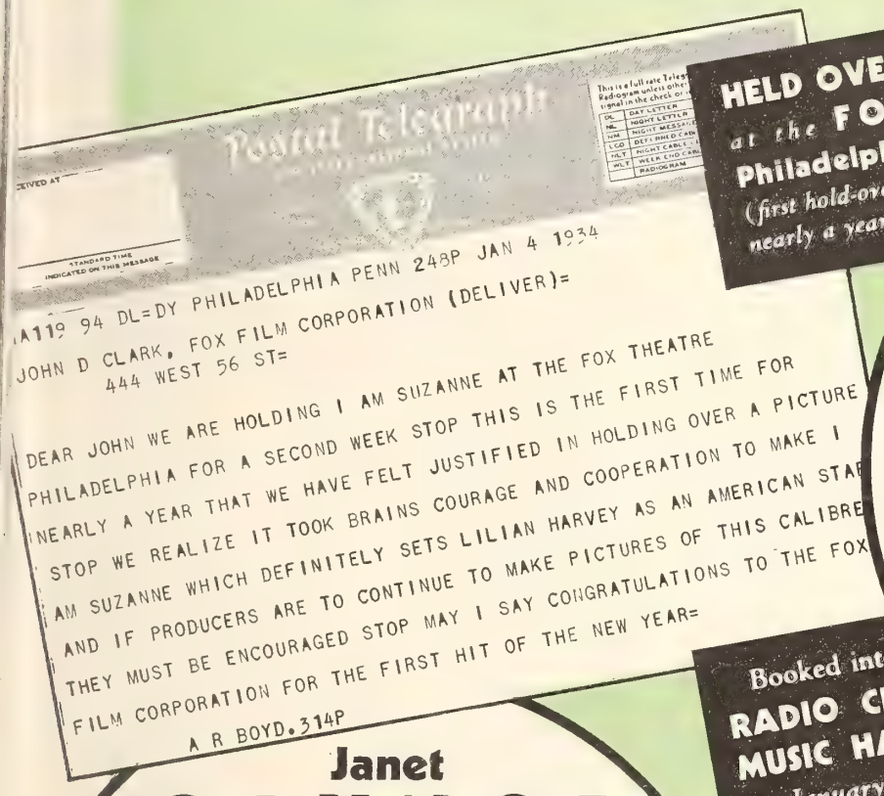
Leonard T. Kaplan, operating the Dakota theatre, Soo Falls, S. D., has opened the State theatre in Waterloo, Iowa, seating 750 and equipped with wide range sound.

Stanley Gets Refund

Over-assessments aggregating $74,103 for 1924 to 1928, inclusive, have been credited to the Stanley Company of America by the Bureau of Internal Revenue.

UP GOES BUSINESS

where these FOX pictures are playing


Postal Telegraph

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HELD OVER *at the* **FOX Philadelphia** *(first hold-over in nearly a year)*

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Podrecca's Piccoli Marionettes
Directed by Rowland V. Lee
JESSE L. LASKY
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GAYNOR
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BARRYMORE
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"CAROLINA"

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From Paul Green's "The House of Connelly"
Directed by Henry King

A story so rich in drama . . . romance . . . humanness . . . and humor . . . that two of the screen's outstanding stars have every opportunity to give *fully* of their inspired genius.

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MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

TAKE HEED, MANAGERS!

In last week's issue of *Motion Picture Herald*, beginning on page 55, appeared the second of a series by our own James P. Cunningham, on "De-Coding the Film Code," in which the motion picture code is being translated from the complex legal phraseology into a clear and understandable working language of the business.

Read it! **By all means, read it, and study especially those parts which have to do with the responsibilities of theatre managers.**

Quoting a paragraph from last week's article:

> **"If the theatre manager or theatre executive does not abide by the fair competition and trade practice provisions of the code, and if such person is found to have *wilfully* violated any of these provisions, he would be liable to a fine of $500 for each day's violation. He would probably be made a co-defendant with the employing exhibition company, but he could be made a defendant individually."**

Watch that word *wilfully*, for it can be construed in various ways. Make sure your giveaways, free parking, and advertising of advance showings are handled in strict accordance with the exact terminology of the code, as obtains in your situation. Temper your natural enthusiasm with discretion and stay away from all gags and ideas that hover near the code border line.

If you are undecided on a campaign and cannot get a positive opinion, then lay off that particular stunt until you are sure of your ground.

There is nothing in the code to repress any manager's desire to put over his shows, but it does aim to do away with those things in the industry that are unfair competition or unfair trade practices.

Help put it over by strict compliance as concerns your theatre, and we'll all see better days.

▽ ▽ ▽

ADVERTISING "EGG" BASKETS

Judging from campaigns recently received, the number of members becoming sold on the exploitation possibilities of their short subjects, is steadily increasing.

Offhand, we can think of real big time stunts worthy of ace feature attractions put over by Round Tablers Herman Bamberger, Paramount, Springfield, Mass.; Stan Meyer, Alhambra, Milwaukee, Wis.; Eddie Sniderman, Proctor's 58th St., New York City, and Al Zimbalist, Warner St. Louis ad director. These showmen tied in with their newspapers, department stores, hotels and transportation companies for plenty of costless promotion on shorts that drew a lot of extra admissions right up to the cashier's window.

No doubt, the inspiration for much of all this springs from the various animated cartoons, whose characters are being capitalized by smart merchandisers in many lines of business. However, regardless of the source, the added exploitation vigor being applied to the lesser features is highly commendable and might indicate that farseeing showmen are not placing all their advertising "eggs" in one basket.

▽ ▽ ▽

BOX OFFICE GOOD WILL

One of these days, your Chairman intends speaking a few words on the indiscriminate pushing around a lot of theatre managers receive by local organizations on the make, under the guise of that sadly abused term "good will." And those words will, in part, speak of real good will as engendered by Manager Paul O. Klingler, Rialto, Lewistown, Pa., in promoting a series of Sunday afternoon concerts at the theatre under the direction of his able organist, Clara Gregory.

The talent is purely local, contributed free of charge, as are admissions to the theatre and the services of all concerned. The programs are pitched to please all classes of music lovers and the result is capacity attendance. Best of all, Klingler states, is the wide favorable publicity which is building an unestimable amount of actual box office good will.

Of course, Lewistown is not a Sunday town and that's the real "snapper" in the idea. The many residents finding real pleasure in attending the theatre on this day cannot help but be impressed with the community benefits of regular Sunday shows, and in due course of time Klingler will no doubt be able to win sufficient approval to bring that about.

That, ladies and gentlemen, is good will, paying 100 cents on every dollar.

▽ ▽ ▽

Some issues back, we ran an "Honor Roll" which included a few of the circuits giving their managers a regular day off each week, the intention being to add other names as they were received.

Sid Larschan now informs us that the J. H. & S. Circuit, operating the Park, Ritz and Berkshire Theatres, Brooklyn, N. Y., is also entitled to this honor.

A. Mike Vogel

QUIGLEY AWARDS RECEIVE FOREIGN ENDORSEMENTS

Department Heads Abroad Voice Praise of Herald Plan to Gain Worldwide Recognition for Efforts Of Talented Theatremen

From the beginning, the thought behind the Quigley Award project was to make it universal, to strengthen exploitation appeal in every land, and to build up the prestige of able showmen everywhere. That this thought finds ready response from showmen abroad is proven already.

For the second week of the Award drive finds, as we expected, comment cabled and mailed from the heads of various foreign theatre and distribution departments of the major companies. These illuminating and encouraging statements indicate there is to be strong competition from the members and other managers across the water.

In fact, it should be of interest to theatremen on this side to know that Kinematograph Weekly, the well known English picture trade paper, is sponsoring a similar plan, as described briefly in J. C. Graham's cable, set down in the next column. Plans for similar projects in other foreign countries are on the fire, we understand, and the Managers' Round Table Club, of course, will cooperate wherever possible to help put over these projects in conjunction with the Quigley Awards.

CAMPAIGNS NOW BEING FORWARDED

Enthusiasm continues high among Round Tablers in the United States, and in our next issue further statements from members and other industry representatives will be quoted. In addition to their encouragement, showmen state that campaigns now being planned and already put over will be forwarded shortly and it is hoped that we can detail some of these in the Club columns before they are turned over to the judges. They should prove very interesting reading.

Incidentally, for the information of those still unfamiliar with the details of the Quigley Awards project, complete information on this has been carried in the Round Table Club columns in the last four issues of Motion Picture Herald. As stated, these awards are planned to stimulate the exploitation efforts of managers everywhere in the world; to bring their work long deserved recognition.

COMMENTS FROM OTHER LANDS

J. C. BAVETTA
Managing Director, Fox Films
Paris, France

I congratulate the Quigley Publications for the splendid practical idea in the thought of making awards for improved exploitation.

This business lives on two elements —the making of a good picture and the sale of it to the public through proper publicity methods. All too frequently has a good picture been sacrificed by either lack of effort or ideas.

The Quigley Awards should go far towards bringing out these qualities and thus serve a common good.

H. J. GILL
District Manager, Fox Films
Central Europe—Vienna

The Quigley Awards may be of particular interest to the managers and exhibitors in the foreign fields in that it will awaken this same sense of responsibility towards the industry which individuals in the domestic field have been trained to appreciate in the past and will appreciate more so because of the newly initiated system of Quigley Awards.

J. C. GRAHAM
Managing Director, Paramount Films
London, England

Kinematograph Weekly here has been sponsoring similar plan known as Guild of Showmanship, awarding thirty certificates yearly, also silver trophy as Grand Award for best theatre exploitation campaigns in Great Britain. British Paramount Theatres welcome inauguration of proposed Quigley international awards and will gladly participate in such contests.

ARTHUR W. KELLY
Vice-President and General Manager
United Artists Foreign Department

Consider Quigley Awards public spur in developing original merchandising campaigns that will promote box-office prosperity throughout the world. Plan is striking testimonial to enterprise and service rendered to industry by MOTION PICTURE HERALD.

Schaefer, Einfeld, Mayer To Judge January Entries For First Month Plaque; Quigley Grand Award Now on Display in Club

In the selection of the judging committee, it was hoped that foreign picture leaders might be included, but owing to the obvious difficulties the idea was regretfully abandoned. However, much favorable comment has been received on the selection of the judges, a list of whom was carried in our last issue, and foreign managers may be assured that their campaigns will be given equal consideration with those from the United States.

The following three industry leaders have consented to act as the committee to select the campaign that, in their opinion, will merit the January Quigley Award:

GEORGE J. SCHAEFER
Vice-President and General Manager
Paramount Pictures

S. CHARLES EINFELD
Advertising and Publicity Director
Warner Bros. Pictures

ARTHUR L. MAYER
Managing Director
Rialto Theatre, New York

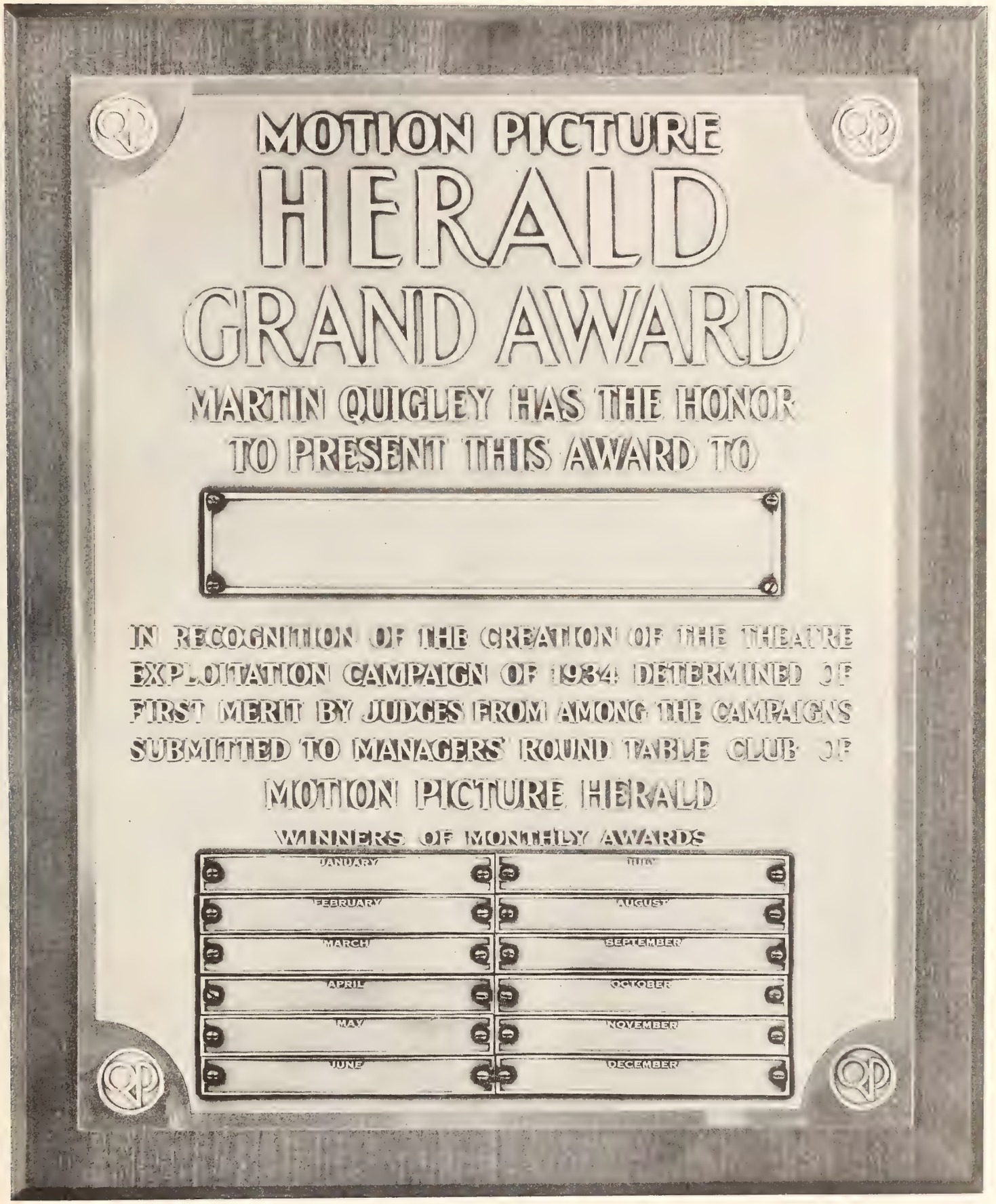
They represent, respectively, the distribution, advertising and exhibition branches of the business, and it is expected that they will convene the first week in February. Committees for the following periods will be announced in the Round Table pages early in each month.

QUIGLEY GRAND AWARD ON DISPLAY

Completed in the workshops of Dieges & Clust, internationally known silversmiths and trophy designers, the Grand Award has been hung in the quarters of the Managers' Round Table Club, and will be on exhibition there until further notice.

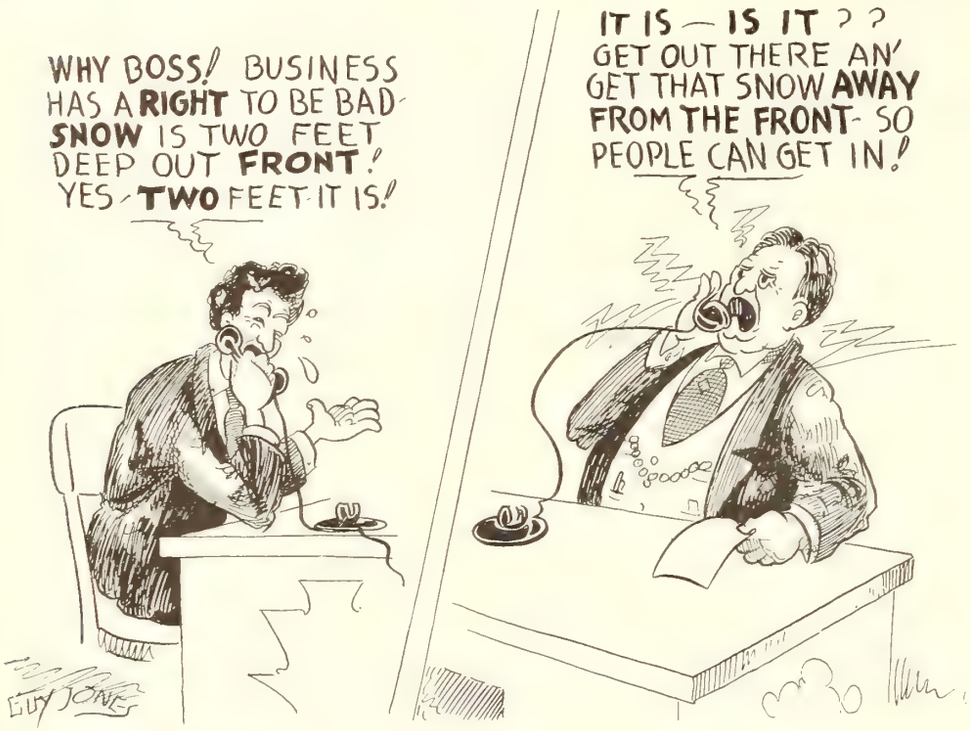
A description of the plaque (photo on following page) may be of interest.

It is 11 inches wide by 14 inches deep, mounted on heavy grain mahogany, size 12 inches wide by 15 inches deep, all over, with all lettering and details of design finished in strong relief. The monthly Awards are to be replicas of the Grand Award, though smaller in size, and it is expected that a picture of the January plaque will appear in an early issue.



Motion Picture Herald Martin Quigley Grand Award To Be Presented for the Outstanding Theatre Campaign Selected by the Judges as Possessing the Highest Merit of All Those Submitted to the Managers' Round Table Club During the Entire Year of 1934

SHOWMEN'S LOBBY LAFFS!



Bunny Bryan Sends Along Some News

The following welcome comment from the field is reported by Round Tabler Bunny Bryan, formerly skipper of the Belmont Theatre, Chicago, and now publicity director for the well-known Guy Lombardo and band.

Have been covering a lot of territory since leaving the Belmont in Chicago to go out ahead of Guy Lombardo and his Royal Canadians.

Mike has asked me to shoot in observations obtained en route and here goes.

The one thing that seems to stand out is the necessity for personal contacts with the newspapers and the fact that there is usually only one man on the theatre staff having these contacts. The exceptions I shall enumerate. The laggards—let's forget them.

In Cleveland Knox Strachan and Lew Wasserman can ramble into any of the newspapers and be received on a friendly man to man basis. The fine cooperation extended them undoubtedly accounted for the unusual publicity Guy received, publicity which gave us a record breaking week. Bill Watson, the house manager is equally well and favorably known to the scribes. Just about a perfect setup, I'd say.

In Baltimore, Izzy Rappaport, the owner of the Hippodrome and Ted Routson, who was manager when we were there—Ted has since been made the house publicity man—have marvelous contacts.

They are really friends with the newspaper people. Again fine publicity breaks and a long-standing house record broken to be in turn broken by "Little Women."

Bill Ewing at the Earle in Washington smooths the way for any advance man and Gene Fox and Jack Saef at the Metropolitan together with Jack Goldstein, RKO's publicity chief in Boston are just about perfect to work with.

Our jump to the Ambassador, St. Louis found Cullen Espy, George Tyson and M. L. Plessner with great newspaper contacts.

These are but a few of the many live wires we have come in contact with and worked with on this tour. These men are doing a real job because they are friends with the press. They drop in and say "Howdy" at the newspapers even when they haven't something to plant.

Incidentally, you might be interested in knowing that the Managers Round Table is on file in every one of the theatres mentioned. Ideas are the backbone of this industry and ideas are certainly to be found in the Round Table pages.

Let me close with the season's greetings to everyone and more dope from the coast when we arrive there.

MEET FRANK LARSON



Here's a shot of that smart showman, Frank Larson, Paramount Theatre, Idaho Falls, Idaho, one of the prize winners in our World's Fair contest, alongside of some snappy lobby stuff on "Moonlight and Pretzels," one of the pictures plugged to start Frank's "New Show Season."

Here Is A Corking Calendar Program

Some real showmanship is embodied in the cardboard monthly calendar program gotten out by W. F. Smith, Colonial, Clarion, Iowa, and one of the best of its kind we have seen in some time. The face is divided in regulation calendar form, with the attraction titles and copy neatly laid out and set up according to their dates. Two boxes at the top, on either side of the theatre cut, catch the eye, the first with a bit of Christmas verse and the other with a plug on the big pictures of the following month.

On the reverse side is a five-column "Screenland Gossip" page, with lots of snappy studio news and interesting picture dope. Space at top is left for names on mailing list, and the entire thing is so well done that it must bring in extra business.

Smith must be close to a good printer to get as professional a job, and no doubt he will be glad to send along copies of the program to interested members. You boys will enjoy looking it over.

Lund Puts on "Tom Thumb" Wedding with Dressler Film

A "happiness" drive was the basis of Round Tabler J. C. Lund's campaign to put over "Christopher Bean" at the Kenosha, Kenosha, Wis., one of the effective gags used being a classified tie-up with a local paper, in which passes were given to those sending in an ad from the want page with an explanation in not more than 100 words on why that particular ad caused the greatest happiness. Not the least, of course, was



Lund's Tom Thumb Wedding

a number of large display ads on the contest contributed by the newspaper with cuts of Marie and copy plugging the picture.

As a special Thanksgiving presentation, Lund put over a Tom Thumb wedding, in which 75 talented local youngsters participated. Especially designed miniature furniture was used in the stage setting (see photo) and all the children were dressed in costumes appropriate to the occasion. In addition to the ceremony, many of the cast put on special numbers under the supervision of a local dancing school which supplied most of the talent.

Extra Profits for you!
and the good-will of your local merchants by using
Quality Ad-Slides
Write for free catalog and details.
QUALITY SLIDE CO.
6 EAST LAKE ST., CHICAGO.


Sonny Gets Roxy To Handle Benefit

Casting about for a suitable "name" to act as master of ceremonies at a charity benefit, Sonny Shepherd, that ever-stirring Wometco showman of the Mayfair, Miami, Fla., persuaded Roxy, then resting in the resort city, to take over the job. That's what we call salesmanship.

Together with Manager Jack Fink, of the Capitol, where the benefit was held, and Nelson Tower, head man at the Tower,



S. L. (Roxy) Rothafel and "Sonny"

these two Round Tablers handling the publicity and ticket sales, Sonny put on a successful show that turned 'em away. A few days later, Roxy also took a hand in putting over a Miami Christmas Fund show at the Olympia.

Incidentally, Sonny reports that the boys were sceptical of his ability to obtain the services of the nationally-known showman, and further backed up their opinions with the wager of a dinner, which Shepherd of course enjoyed immensely. Having watched Sonny in action last winter, we would think twice before "laying it on the line", for he sure proved himself the fastest kind of a promoter in rounding up a flock of stuff for the Mayfair opening.

Work For A Quigley Award!

Visger Pulls Boat Street Stunt in "Dry" Town

The profit-taking possibilities of marine street stunts on "water" pictures in inland locations have already been exploited by many members, and the latest to endorse this form of bally is Manager Donald Visger, Liberty, Kennewick, Wash., who used it on "Her First Mate".

Kennewick is miles away from the nearest body of boating water, and one of the city's merchants has an attractive speed boat which he transports to and from the lakes via trailer. Don promoted the boat and the trailer, constructed a small cabin of tagboard amidships, bannered the outfit with "gag" copy from the picture, and sold the attraction for a flock of laughs.

Boating flags made from regulation one sheets were hung from the bow and stern flag staffs, the gunwales were plastered with paydate strips, and a steamboat whistle was planted atop the cabin, manned by a local lad with a pair of husky lungs that stopped plenty of traffic.

The outfit was towed around town and in the neighboring area and parked in front of the theatre at other times, where it attracted the curious in sufficient numbers to return a nice increase over the theatre's usual business, so Visger reports.

The above gag is a good illustration of the benefits of unusual bally, for Visger, operating in a "dry" town, was smart enough to realise that his boat would do the trick, as he reports that "most of my patrons have a high regard for anything marine".

Incidentally, this is the first contribution from Donald, who is another of those hasty stepping showmen from the Mercy Circuit out there iin the Yakima Valley.

Work For A Quigley Award!

McManus Speaks Before 200 Professional Women

In line with what other showmen are doing to obtain extra publicity on "The Prizefighter and the Lady," Manager John McManus, Loew's Midland, Kansas City, Mo., put on a special showing for one of the leading newspaper sporting page columnists. So impressed was the sport writer that he gave the picture and the stage battle between Baer and Carnera a sweet plug in his widely read column, and John of course tied right in with it by blowing up the blurb and planting it in his lobby.

McManus hooked in his holiday celebration to "Going Hollywood," which was playing at that time, by constructing in his lobby a specially built animated Christmas display, with an electric train bringing the picture from Hollywood to Kansas City. He concentrated most of his selling of this attraction on the many musical numbers, obtaining big displays in music stores and by having the hits played by every prominent local orchestra.

Having quite a reputation as a speaker on various phases of motion pictures, John is much in demand and recently gave a talk before 200 business and professional women regarding the difficulties of winning motion picture stardom. Of course, he used MGM names as examples, another reason why these stars are so well sold when they play the Midland.

Patrons Guess Weight Of Giant Pretzel

Frank Boucher tops all the manager pretzel-distributors with his tiein contest on "Moonlight and Pretzels," Maryland Theatre, Hagerstown (Md.), in which prizes were given to those who came nearest guessing the weight of a giant pretzel Frank promoted a local bakery into making. Needless to say the baker received a credit line.

The grandfather twist was displayed in a prominent window with announcement of



Boucher's Guessing Gag

the prizes, which ran from the first award of a monthly pass to ten pairs of free ducats for other best guessers. Boucher sends us a picture of the master dough creation which, unfortunately, was over-developed and therefore could not be reproduced. However, the accompanying photo shows one of a series of other windows which were used to sell the contest.

In addition, Frank had a girl in white shorts on the streets who distributed thousands of the pretzels in imprinted envelopes on the opening day of the local fair. The newspapers came across with good stories on the guessing gag, besides other good publicity breaks on the picture.



WASHINGTON CHRISTMAS PARTY. Given by John J. Payette, Warner Bros.' Washington zone chief, who played Santa Claus to the office bunch and local managers in the local Warner Club headquarters. That's John J., center, third row from front, and we also notice quite a few Round Tablers enjoying the festivities. Merry Christmas, folks, eh, what!

BALLYHOO BATTLE STILL RAGES

Members Further Affirm and Deny Soundness of Bally In Present-Day Campaigns; Walter Morris Is for It, Joe Salmon Isn't, and Bassin Replies to Sid Holland

Looks a bit like the argument grows warmer as the boys still tangle over the merits and demerits of Old Man Bally. Two other Round Tablers have their say, one on either side of the fence, and the author of the original article again returns to the wars.

Walter Morris
Metropolitan, Washington, D. C.

I've read with no mean degree of interest the many recent comments by various managers on ballyhoo, and after studying both sides, one rather one-sided by Mr. Charles Bassin and his supporters, many of whom are personal friends of mine; the other emphatically presented by Mr. Sid Holland, who has inclined his thought more parallel to mine with his suggestion "not to kill ballyhoo," I might add that neither the pros nor the cons in this discussion could kill either medium of advertising generally if they wanted to exist in this business.

I would agree generally with an exponent of exploitation who would classify it as a most important part of merchandising any product, whether in this business or not, but that it isn't always the most important. It seems the discussion and some of the opinions held and expressed are comparable to the age old argument of which branch of motion pictures is the most important.

Analyze Public Taste

We are in a business, the success of which is based largely upon our riding the crest of the wave of popular fancy. Those who guess or otherwise determine by sales analysis the right trend of public fancy and present to the public the thing desired at the proper time are the most successful.

We are practically in a new business every time we change a program and our sales methods have to be adjusted accordingly. Fundamentally, the work is the same, the appeal must be varied.

In my experience there have been times when I felt that we were inclined to unsell a patron already sold. I mean we occasionally frighten some of our patrons away by cheapening the product with ballyhoo or some other medium irrelevant to the selling of the product. Likewise, symbolize the article as a class one and thereby limit our appeal to the most often lucrative mass market.

A complete sales analysis of every picture by the manager or advertising man will often eliminate most of these mistakes, generally raise results financially and in good will. As showmen, we can't employ only standard mediums to sell every picture, but we should exhaust every vendable point in sales effort.

Conclusively, I neither support exploitation 100 per cent, nor do I desert it, for I feel it is simply one of our most important mediums and, if overdone, will cease to attract and more than likely will repel.

Joseph Salmon
Riverside, New York City

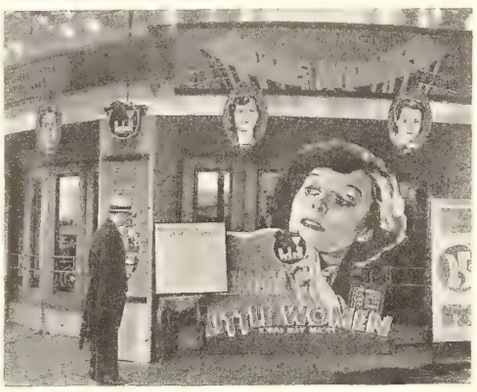
A decade of high pressure, untruthful and exaggerated film presentations are—finis. In the past, theatre managers were compelled to take the word of those who produced poor products and not the opinion of the public who paid to see the pictures. I heartily agree with the article by Mr. Charles Bassin, that ballyhoo is behind us. To sell the pictures—

1. Pictures of merit are essential.
2. Pleasant surroundings.
3. The good will of the patrons.
4. The greatest esset of any business and

A theatre manager should strive to please his customers and an attractive and inviting lobby so often will attract patronage. Good pictures speak for themselves. A mediocre product will always require an artificial and undignified publicity, which theatregoers do not fall for today. Thanks to the radio, the daily papers and motion picture magazines, many movie patrons know as much about the merits of pictures as managers of theatres. So ballyhoo is wasted on this type. The former methods of promoting poor products are only expensive and are a waste of energy and though often sold the picture, it lost a customer.

Producers should once or twice a year have a convention of the managers of deluxe houses of the United States who cater to the public's taste, who could taboo the pictures which in their minds would not appeal to their clientele. These suggestions might strike out the number of pictures not worthy of screen showing. It automatically would prove the boon not only of the producers and theatre managers but the public as well.

I again want to express the fact that in my mind Mr. Charles Bassin is fully correct in the statement he made against ballyhoo.



As part of his advance on "Little Women," Manager Larry Lehman, RKO Mainstreet, Kansas City, Mo., used the above lobby blowup of the Motion Picture Daily's Preview.

Charles Bassin
Oriental, Mattapan, Mass.

The hypnotic music of Elkhart's (the native city of band instruments) sour saxophones and tantalizing trumpets has apparently paralyzed Sid Holland's better judgment and the Old Indiana Reprobate, who is not only my esteemed friend, but a damnably clever showman as well, unfortunately finds himself lethargically helpless to recognize the new order of things.

Ballyhoo in its accepted sense is dead, and dead it will remain until the present generations of our picture wise public likewise become inanimate and are replaced with an unsophisticated posterity. We are moving in a new cycle, and just as sure as we are certain of the passing of the horse and buggy in favor of automotive vehicles, we can be positive that the heyday of ballyhoo has long since passed.

Cease wondering, Sid, Sharlie vas dere and has picked up not a few, but many of the "mushroom" pamphlets and has thoroughly digested the contents thereof. If our patrons do not take these publications seriously, how then has their circulation been built up to five and one-half million copies?

Public Prefers To Buy

The hit-and-run days are over and we must settle down to constructive methods. Reiteration of the fact that a wary public dislikes being sold and would prefer to buy is necessary. The modern psychology is to make the public buy what you are selling, not to sell them what you want them to buy. Truthfully, Sid, how many unwarranted ballyhoo campaigns have you successfully sold to your patrons? And on the other hand, how many surprising grosses have been brought to the box office by pictures which you thought did not merit ballyhoo?

Who says the 24 sheet, the window card, the radio, the mails, the newspapers, and trailers must go? Nothing of the kind. They are our media of saturation, our tools of coverage, but they must be used properly.

Sid reminds me of an accountant who, given a group of figures to play with, can bring forth any desired result much to the satisfaction of the board of directors. In this case, Sid has used words for figures and as a result has brought forth a contradiction. Let me explain. When I said, "He must saturate his potential trading area with a forceful campaign engendering legitimate sales fire," I meant that the showman must tell the greatest number of people what is playing, when it is playing, and where it is playing. This can be done forcefully and successfully without extolling the supposed virtues of pictures that will knowingly be a disappointment to your audience. And again I say, just tell enough people what is playing and, if the picture warrants their attendance, "they will tear the doors down" while Old Man Ballyhoo molds in his well deserved grave.

I vas dere, Sid, but vare vas you?

Ace Drive by Hendricks On "World Changes"

The planting of the ten minute press book broadcast over a leading station, and the ten episode fictionised story of the picture in one of his dailies were just a few of the many good things put over by Manager Bill Hendricks, Warner, Memphis, Tenn., on "The World Changes."

A number of other tieups rate mention. Very effective was one with the local "correct time" bureau, wherein the title of the picture was mentioned on every call. To interest art students, a contest was put on with an important school for drawings best depicting the picture's title.

Western Union was promoted to demonstrate a teletype machine in the lobby, and with it, Indian smoke signals were also displayed to explain the evolution of communication. A night club not only put on a revue named after the title, but advertised it and the picture widely, and yet another tiein was made with a coffee firm that served the beverage free at the theatre in addition to advertising their brand with the line, "The World Changes but Blank's Coffee remains the same."

Window displays of various sorts were obtained, these comparing the old and new in various ways, such as the changes in illumination from the time of old fashioned lamps, styles in millinery, clothing, and similar ideas.

A street parade on the day before opening climaxed the campaign, featured by entries of old and new cars by local dealers, a stage coach and modern bus by a local transportation line, old and new fire engines, radio and oil dealers, dairy and bakery trucks, all of which were heavily bannered.

Then a Hollywood opening on the night of the preview, with all the atmosphere, lights, broadcasts, local notables, to put over this well executed drive to the big results it deserved and earned. Bill is the new head man at the Warner and obviously is doing a great job

Work For A Quigley Award!

"Riverhead" Bill Stops to Breathe

That Riverhead, L. I., speed merchant, Bill Levey, who keeps the wheels moving at the Riverhead Theatre there, reports a flock of gags and ideas he has been putting over lately for the benefit of his town, and of course, for his box office.

Bill's newest promotion was to get his local paper to run a two-column ten-inch Movie Guide once a week with all the theatres of the Prudential Circuit (for whom Bill labors), the attractions at each house and the dates. So if the folks miss a certain picture in Riverhead, they can find it by referring to the box in the local paper. The idea, of course, is carried in all house programs in addition.

Editorial thanks in his local and nearby papers were received recently by this member and the circuit heads for their work in helping to put over a 250th birthday of the county. Bill arranged for 17 houses in the county to carry trailers on the big day, and also ran program ads for a month in advance thus building up plenty of box office good will in the many populous communities of that county.

Good returns were obtained from a throwaway "Entertainment Guarantee Bond" on "Only Yesterday" in which the copy stated that admission money would be refunded to those who did not agree with the management that the attraction gave complete entertainment satisfaction.

Unemployment relief shows, special high school shows, future star contests are some of the other activities reported by Levey, and although we do not hear from him often, we sure hear from him all at once.

Work For A Quigley Award!

Many Tieups on "Little King"

The spread of the cartoon short has now added Otto Soglow's "Little King" to the list of animated flickers, and managers booking these Radio single reels will no doubt be interested in knowing that the stores are capitalizing on this new popularity with many items.

These consist of, among others, drinking glasses and accessories in many styles, humor books, women's compacts and greeting cards. In New York, Eddie Sniderman, of Proctor's 58th Street Theatre, tied in with the nearby Bloomingdale's department store for a glassware window tieup on the Soglow cartoon, and other like tieups are available to other interested showmen in the "Little King" press book or through Rutgers Neilson at the RKO home office.



A BRIDGE CO-OP FLASH. Anna Bell Ward, talented Round Tabler, rates a couple of extra bows for the above ace "double truck" put over with one of her papers on a Culbertson short, at the Kentucky, Lexington, Ky. It took a lot of work, as 52 merchants, one for every card in the deck, had to be sold on the idea, but it certainly was worth while. The cut above explains all the details of this unique contest, and we recommend the idea heartily for use elsewhere.

Bloomberg Puts Over Fourth Toy Matinee

The fourth annual toy matinee put on by Manager Phil Bloomberg, Paramount, Salem, Mass., resulted in an audience of over 3,000 youngsters, who contributed 4,000 toys, books and games (see photo) for distribution to the needy children for their Christmas.

The story of the growth of the idea is a sterling example of what showmen are doing to make the holidays mean something to otherwise underprivileged children. Phil is a Rotarian, and in conjunction with that



Bloomberg's Collection for Poor

organization, started the project in 1930. All letters addressed to Santa Claus at the post office were forwarded to Phil and checked by the local welfare board. If warranted, requisitions for the toys were then issued to each case.

The matinee was announced, through the superintendent of schools, in every classroom of every local school, and platoons of Sea Scouts cooperated by acting as doormen, collecting the toys and filling the trucks which took the gifts to welfare headquarters for distribution.

The newspapers came through with a lot of two and three column stories and cuts, including editorial praise for the theatre and also Bloomberg. All of which helps to build up those valuable contacts that every showman finds very helpful when needed.

Work For A Quigley Award!

Largest Pretzel For "Moonlight" Campaign

Naturally we take Joe Weil's word for it, so when the Universal exploitation chief advises us that the world's largest pretzel was made up especially for the Buffalo "Moonlight and Pretzel's" campaign, we pass the information along to the membership. The giant pretzel idea was sold to a baking company through the efforts of Manager John Carr, and Ad Chief Charles Taylor of Shea's Hippodrome Theatre, and when completed was displayed in the lobby with a card describing size and weight, and also telling how many men it would feed and how much beer would be needed to match its size.

Through a tieup on Leo Carrillo, who appears in the picture, 250 grocers displayed attractive windows plugging the date, and every music store of course cooperated on the song hits. All stores in a local shoe chain also came in on the campaign and of course much was made of the pretzel giveaway as described in the press book. Aiding the local showing was Albert S. Nathan of the Universal exploitation staff.

Laurence Successful With Amateur Shows

That showmen in the smaller communities, limited in their activities by small ad budgets, are able to put over creditable box office campaigns has been amply proven, and from Manager H. L. Laurence, Capitol, Paris, Tenn., comes further affirmation of the above. Having no daily newspaper, "H. L." nevertheless keeps his potential drawing area well covered with a flock of attractive heralds, novelty ads and snappy weekly programs sent through the mails and distributed house to house. The programs are numbered, with passes given for those that correspond with numbers posted in the box office window.

Prominent among this showman's ideas is his cooperation with the drama departments of the local schools, in which presentations are put on at the theatre as part of the regular shows. The mimeographed four-page programs for these children plays are especially well done. Laurence also works with his various fraternal organizations and reports successful showings of amateur minstrel shows and musical comedy revues.

Work For A Quigley Award!

Moore Ties In High School To "College Coach"

Two ideas featured Manager B. F. Moore's campaign on "College Coach" at the LaRoy, Portsmouth, Ohio; one a classified tieup and the other a special high school night on the eve of an important local football game.

The want ad tieup, though similar to many others, was distinguished by the size of the free space contributed by the daily, in which the picture and theatre received sizeable billing, in exchange for which Moore gave 20 passes to those whose names were planted in the classified columns.

To the school event were invited the opposition teams, their coaches and the high school band, which headed the groups of football players in a street parade to the theatre, in front of which a concert was put on. Miniature metal footballs were distributed and, as part of the program, the coaches gave pep talks which were followed by school cheers and songs.

Orlove's Angles Cover All Patron Classes

Things are evidently moving briskly at the Uptown, Milwaukee, Wis., where Round Tabler Louis Orlove is putting on a lot of snappy stuff to keep his theatre pot aboilin'. Louis goes after the adults as strongly as he goes after the children, as illustrated with a "Do you remember" newspaper letter contest in which passes were given to those writing prize stories on the history of the site of the theatre.

Orlove's recent cooking school demonstration on his stage attracted women in



Orlove's Biblical Pageant

large numbers, the idea being very profitable to the theatre, as a local utilities company undertook all the expenses of the demonstration to stress the use of electricity in cooking.

The youngsters, too, are fully taken care of by this far-seeing showman who, by newspaper coloring contests, free candy and children's surprise parties, has worked up a more than satisfactory patronage among the kids not only of the neighborhood but also from other sections of the city.

Orlove keeps in close touch with his neighborhood organizations and encourages them to put on dramatic and musical presentations at the theatre. To circumvent the pre-Christmas slump, three such affairs were put on successfully. The first was a male chorus of prominent professional men, the second a biblical pageant by the Sunday School pupils of the local Reformed Jewish Temple (see photo), and the third an NRA amateur revue with a cast of 150.

ROUND TABLE BIRTHDAY GREETINGS

A. E. Ableson
Ralph Allan
M. Augenblick
P. L. Baffes
Harry Berkmier
Henry W. Beuttel
L. W. Bevel
B. N. Bisbee
H. F. Borrenson
J. D. Braunagel
D. M. Brotman
Max Chimes
W. G. Collins
M. E. Cowan
G. F. Crisman
C. W. Davis
Dave Davidson
C. L. Davis
Charles Dearth
Martha Deutsch
F. E. Drachman
Elmer Field
C. L. Flater
J. A. Greer
M. F. Hanna
Lew Harris
I. M. Hirshblond
Ted Hodes
R. E. Holmes
F. H. Jones, Jr.
H. E. Jones
Joseph Josack, Jr.
Arthur Joy
M. T. Kempenick
A. K. Lavender
Ralph Larned
Bud Lawler
F. X. Linn
Jack Lykes
K. E. McMahon
C. R. Marsh
Alexander Maus
Miller Meriwether
W. L. Miller
J. E. Milstein
J. R. Minhinnick
F. E. Moree
L. E. New
H. E. Newberry
C. J. Olbrich
Dominic Reds
J. J. Revels
W. L. Reynolds
H. M. Rouda
F. J. Sarr
E. J. Saul
E. C. Schmadeka
B. F. Scott
Isser Singerman
T. L. Smalley
C. R. Stoflet
W. L. Stratton
E. O. Stutenroth
W. A. Van Camp
Anna Belel Ward
Lawrence Waters
Laura Wernick
William Weiss
J. C. White, Jr.
G. R. Wilson
Gene Yarnell
T. S. Yeoh

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Dance, Girl, Dance	Alan Dinehart-Evelyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Cross Streets — John Mack Brown - Claire Windsor-Anita Louise - Kenneth Thomson

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	
(See "In the Cutting Room," Nov. 18.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	66	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	60	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall In Love	Ann Sothern - Edmund Lowe	Dec. 28	64	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evelyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	
(See "In the Cutting Room," Nov. 18.)				
Straightaway	Tim McCoy-Sue Carol	Dec. 22		
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Fighting Ranger, The — Buck Jones-Dorothy Revier
It Happened One Night — Clark Gable-Claudette Colbert
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Line-Up, The — William Gargan-Marian Nixon
Man Trailer, The — Buck Jones-Cecilia Parker
Men of Tomorrow — Frankie Darro - Jackie Searl - George Breakston
Ninth Guest — Donald Cook-Genevieve Tobin
One Is Guilty — Ralph Bellamy-Shirley Grey
Party's Over, The
Speed Wings — Tim McCoy-Evelyn Knapp
Twentieth Century — John Barrymore
Whirlpool — Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26	58	
Throne of Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin — Helen Foster-Paul Page — 58

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	69	Dec. 9
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	90	Sept. 16
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	All Star	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside	Warren William	Jan. 27,'34	65	
Dark Hazard	Edward G. Robinson	Feb. 3,'34		Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34		
Hit Me Again	Joan Blondell-Ricardo Cortez			
Journal of a Crime	Ruth Chatterton			
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34		
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34		
Modern Hero, A	Richard Barthelmess			
Registered Nurse	Bebe Daniels-Lyle Talbot			
Very Honorable Guy, A	Joe E. Brown			
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life In the Raw	George O'Brien-Claire Trevor	July 7	62	
Mad Game, The	Spencer Tracy - Claire Trevor -			
Man Who Dared, The	Ralph Morgan - Preston Foster-Zita Johann	Oct. 27 / July 14	65 / 75	
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	76	
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	
Olsen's Big Moment	El Brendel	Nov. 17	66	
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman In Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams-Helen Twelvetrees			
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles			
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34		
Coming Out Party	Frances Dee-Gene Raymond			
David Harum	Will Rogers-Evelyn Venable			
Disillusion	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34		
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34		
Fox Follies	(All Star Musical)			
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34		
Only Girl, The	Lilian Harvey-Charles Boyer		95	Aug. 12
"Scandals"	Rudy Vallee-George White-Alice Faye-Jimmy Durante			
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34		
(See "In the Cutting Room," Dec. 30.)				
Three Against Death	Marion Burns-Kane Richmond			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30	68	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
Love After Thirty — Aileen Pringle - Theodore Von Eltz
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino - Gina Malo		88	
Love In Morocco	Rex Ingram	Dec. 1	67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
There Goes the Bride	Jessie Matthews	Dec.	1 79	Mar. 11
Waltz Time	Evelyn Laye	Oct.	1 81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand				
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec.	8 87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct.	1 74	
Divorce Bed, The	Edward Arnold-John Miljan	Jan.	15,'34	
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan.	1,'34 63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	13 65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.	1 73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov.	24 74	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1 73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1 68	
Riot Squad	Madge Bellamy-Pat O'Malley	June	15 70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct.	20 70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec.	1 70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28 79	Aug. 5
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1 87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct.	13 98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept.	15 89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov.	3 66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov.	24 94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct.	27 70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan.	12,'34 113	June 10
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan.	5,'34 78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec.	22 79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov.	17 87	Nov. 18
Hold Your Man	Jean Harlow-Clark Gable	July	7 89	July 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct.	20 65	Nov. 4
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	6 91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	8 91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov.	10 102	Oct. 28
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	1 78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	22 65	Sept. 16
Sons of the Desert	Laurel and Hardy	Dec.	29 68	
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept.	29 87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July	14 82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21 89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4 88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25 80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec.	8 76	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Feb.	9,'34	
Eskimo	Native Cast	Jan.	19,'34 117	Nov. 18
Hollywood Party, The	(All Star Musical)			
It Happened One Day	Lionel Barrymore-Fay Bainter	Feb.	2,'34	
Laughing Boy	Ramon Novarro-Lupe Velez	Feb.	9,'34	
Men in White	Clark Gable-Myrna Loy	Feb.	16,'34	
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan	Mar.	2,'34	
Old Hannibal	May Robson-Jean Parker	Jan.	26,'34	
Queen Christina	Greta Garbo - John Gilbert		103	Dec. 30
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Viva Villa	Wallace Beery-Fay Wray	Feb.	23,'34	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10 79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20 68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20 68	Aug. 12
Fugitive, The	Rex Bell-Cecilia Parker	July	15 56	
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5 54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec.	15 63	
Rainbow Ranch	Rex Bell	July	25 55	
Rangers' Code	Bob Steele	Aug.	15 56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10 58	
Sagebrush Trail	John Wayne	Dec.	15 58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30 70	
Sixteen Fathoms Deep (See "In the Cutting Room," Dec. 2.)	Sally O'Neil-Creighton Chaney	Jan.	1,'34 57	
Skyway	K. Crawford-Ray Walker	Aug.	15 65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1 76	Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The				
Beggars in Ermine	Lionel Atwill	Feb.	22,'34	
Blue Steel	John Wayne			
Jane Eyre				
Lucky Texan, The	John Wayne	Jan.	22,'34 56	
Man from Utah, The	John Wayne			
Manhattan Love Song				
Mystery Liner	Noah Beery - Astrid Allwyn - Cornelius Keith	Mar.	15,'34	
West of the Divide	John Wayne-Virginia B. Faire	Feb.	15,'34 55	
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	7,'34	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec.	22 75	Dec. 16
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18 72	Aug. 5
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17 77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7 65	June 24
Duck Soup	Four Marx Bros.	Nov.	17 80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	5,'34 78	Dec. 30
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec.	8 75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22 70	Sept. 23
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29 88	Nov. 25
Hell and High Water	Richard Arlen-Judith Allen	Oct.	27 70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21 70	July 8
His Double Life	Roland Young-Lillian Gish	Jan.	12,'34 68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct.	6 87	Oct. 7
Lone Cowboy	Jackie Cooper	Dec.	1 68	Nov. 25
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14 72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14 ..... 62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28 70	July 29
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12,'34 68	Dec. 23
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1 85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24 80	Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11 92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27 82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug.	25 82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4 72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	24 ..... 58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13 ..... 57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15 70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29 75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	8 72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20 84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	3 73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All of Me (See "In the Cutting Room," Dec. 30.)	Fredric March-Miriam Hopkins-George Raft	Jan.	19,'34 71	
Baby in the Ice-Box (T.)	Richard Arlen-Sally Eilers	Feb.	23,'34	
Bolero	George Raft-Carole Lombard	Feb.	23,'34	
Death Takes a Holiday	Fredric March-Evelyn Venable	Mar.	2,'34	
Four Frightened People (See "In the Cutting Room," Dec. 30.)	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	26,'34 ... 95	
Good Dame	Sylvia Sidney-Fredric March			
It Ain't No Sin	Mae West			
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan.	26,'34 65	Jan. 6,'34
Man Who Broke His Heart, The	Preston Foster-Victor McLaglen			
Melody in Spring	Lanny Ross			
No More Women	Edmund Lowe-Victor McLaglen	Feb.	16,'34	
Scarlet Empress, The	Marlene Dietrich-John Lodge	Feb.	23,'34	
Search for Beauty	Buster Crabbe-Ida Lupino	Feb.	2,'34	
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9,'34	
Trumpet Blows, The	George Raft			
We're Not Dressing	Bing Crosby			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	4 58	
Russia Today		Nov.	8 42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug.	11 61	Aug. 19
Thunder Over Mexico	Native Cast	Nov.	15 70	May 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desperate Trails	Kazan			
Ferocious Pal, The	Kazan			
King of the North	Kazan			
Lone Avenger, The	Kazan			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct.	20 74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov.	10 71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	3 73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13 72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	14 67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4 62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	18 60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct.	27 70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15 68	Aug. 19
Double Harness	Ann Harding-William Powell	July	21 74	July 8
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept.	29 53	
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14 62	Sept. 2
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec.	29 80	Dec. 16
Goodbye Love	Charles Ruggles	Nov.	10 66	
Headline Shooter	Wm. Gargan - Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28 65	July 29
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec.	1 66	Dec. 23
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov.	24 107	Nov. 11
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan.	12,'34 62	
Skyway	K. Crawford-Ray Walker	Aug.	15 65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1 76	Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The				
Beggars in Ermine	Lionel Atwill	Feb.	22,'34	
Blue Steel	John Wayne			
Jane Eyre				
Lucky Texan, The	John Wayne	Jan.	22,'34 56	
Man from Utah, The	John Wayne			
Manhattan Love Song				
Mystery Liner	Noah Beery - Astrid Allwyn - Cornelius Keith	Mar.	15,'34	
West of the Divide	John Wayne-Virginia B. Faire	Feb.	15,'34 55	
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	7,'34	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34

Coming Feature Attractions

Crime Doctor	Richard Dix	Apr.	6,'34	
Finishing School	Ginger Rogers - Frances Dee - Una Merkel	Mar.	23,'34	
Green Mansions	Dolores Del Rio-Joel McCrea	Apr.	27,'34	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb.	2,'34	
I Love An Actress	Lenore Ulric-Gregory Ratoff	Apr.	20,'34	
Long Lost Father (See "In the Cutting Room," Nov. 18.)	John Barrymore-Helen Chandler	Jan.	19,'34	63
Lost Patrol, The (See "In the Cutting Room," Oct. 21.)	McLaglen-Karloff	Feb.	16,'34	
Man of Two Worlds (See "In the Cutting Room," Nov. 18.)	Francis Lederer-Elissa Landi	Feb.	9,'34	
Of Human Bondage	Leslie Howard	Apr.	13,'34	
Rodney	Walter Huston-Frances Dee	Mar.	2,'34	
So You Won't Sing, Eh?	Zasu Pitts - Pert Kelton - Edward Everett Horton	May	4,'34	
Success Story	Douglas Fairbanks, Jr.-Colleen Moore - Genevieve Tobin	Mar.	9,'34	
Transient Love	Irene Dunne-Ralph Bellamy	Mar.	16,'34	
Trigger (See "In the Cutting Room," Nov. 18.)	Katharine Hepburn	Mar.	30,'34	
Wild Birds	Jean Parker-Tom Brown	Jan.	26,'34	
Wild Cargo	Frank Buck	Feb.	23,'34	
World Outside, The	Ann Harding			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec.	71	
His Private Secretary	Evalyn Knapp - John Wayne	June 10	60	June 10
Moth, The	Sally O'Neil-Paul Page	Jan.	15,'34 63	
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov.	1 62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head	
St. Louis Woman	
Souls in Pawn	
Special Duty	
Unlimited	
Within the Rock	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood			
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Jan.	15,'34 65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov.	1 60	
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan.	15,'34 80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov.	24 66	Dec. 2
Film Parade		General Picts.		55	
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov.	29 65	Dec. 9
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct.	7 59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July	15 64	Oct. 21
Mad Age, The		Resolute Picts.	July	19 70	July 29
Mam'zelle Nitouche	Janie Marese-Raimu.	Protex	Nov.	18 90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetl	Capital	Sept.	7 57	Sept. 16
Reform Girl	Noel Francis-Donald Dillaway	Tower	July	15 64	Oct. 21
Savage Gold		Harold Auten	July	24 67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug.	7 60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July	21 65	July 29
Through the Centuries		Beacon Films	Dec.	1 70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Volga Volga	H. A. Shilettom	Kinematrade	Dec.	14 76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct.	20 90	Oct. 28
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec.	1 63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov.	17 65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct.	13 90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct.	27 85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept.	29 80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan.	5,'34 86	Dec. 9
Masquerader, The	Ronald Colman-Elissa Landi	Sept.	1 75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov.	3 97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec.	29 85	Dec. 9

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant	Feb.	23,'34	
Catherine the Great (T.)	Douglas Fairbanks, Jr.- Elizabeth Bergner	Mar.	16,'34	
Firebrand, The	Fredric March			
House of Rothschild, The	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Feb.	9,'34	
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan.	19,'34 71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Feb.	16,'34 85	
Paleoka	Jimmy Durante - Stuart Erwin - Lupe Velez	Jan.	26,'34	
(See "In the Cutting Room," Dec. 2.)				
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar.	2,'34 99	Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1,'34 68	
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18 70	Dec. 23
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15,'34 78	
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25 78	Nov. 25
Don't Bet on Love	Lew Ayres-Ginger Rogers	July	13 62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July	20 62	
Gun Justice	Ken Maynard-Cecilia Parker	Dec.	11 65	
Her First Mate	Summerville-Pitts	Aug.	10 70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov.	27 70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov.	13 70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct.	30 78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept.	25 70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct.	16 63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan.	8,'34 70	Jan. 6,'34
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug.	3 84	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec.	4 68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov.	6 105	Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct.	23 70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct.	9 72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July	20 65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct.	26 60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept.	4 60	

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart	Jan.	22,'34	Dec. 23
Crosby Murder Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5,'34 78	
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman			
Honor of the West	Ken Maynard			
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb.	12,'34	
Midnight	O. P. Heggie-Sidney Fox	Jan.	29,'34	
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26,'34 65	Jan. 6,'34
Song for You, A	Marian Nixon-Jan Kiepura			
Two Clucks	Summerville-Pitts	Mar.	12,'34	
Wheels of Destiny	Ken Maynard	Feb.	19,'34	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July	1 74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug.	19 72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov.	4 75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec.	16 88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13,'34 61	
(See "In the Cutting Room," Dec. 30.)				
Ever In My Heart	Barbara Stanwyck	Oct.	28 68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct.	21 101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec.	2 63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept.	2 98	May 27
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23 68	Dec. 9
Kennel Murder Case	William Powell-Mary Astor	Oct.	28 73	Nov. 4
Lady Killer	James Cagney	Dec.	9 73	Dec. 2
Man from Monterey, The	John Wayne-Ruth Hall	July	15 57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July	22 72	Aug. 12
Narrow Corner, The	Douglas Fairbanks, Jr.	July	8 71	July 22
Voltaire	George Arliss-Doris Kenyon	Aug.	5 70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods
Dragon Murder Case, The	William Powell
Fur Coats	Aline MacMahon
Gambling Lady	Barbara Stanwyck
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot
Heir Chaser, The	James Cagney - Bette Davis
Hi, Nellie!	Paul Muni
Hot Air	Dick Powell - Pat O'Brien - Ginger Rogers - Ann Dvorak
I've Got Your Number	Joan Blondell-Pat O'Brien
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods
Upper World	Warren William - Mary Astor - Ginger Rogers

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Digging Deep	Henry Kendall-Wendy Barrie	British Lion			
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Keep It Quiet	Frank Pettingell - Bertha Belmore	British Lion			
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Maglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
On the Air	Davy Burnaby-Reginald Purdell-Betty Astell	British Lion			
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours		9
Hans Lange and Orchestra		
2—Ave Maria		7
Dion Kennedy at the Organ		
3—Waters of Minnetonka		6
Gus Haenschen and Orchestra		
4—Hula Moon		7
Native Hawaiian Troupe		
5—Waltz in A Flat Major		4
Hans Lange and Orchestra		

COLUMBIA

Title	Rel. Date	Min.
KAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	1 rl.
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Stage Krazy	Nov. 13	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	1 rl.
3—In South America	Dec. 22	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2— Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
False Alarm		1 rl.
Hollywood Scenes	Nov. 10	
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	
No. 4—When the Lights Went Out		1 rl.
No. 5—The Missing Clue		1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—Lessons in Love		2 rls.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough		2 rls.
Ten Baby Fingers		2 rls.
SMITH AND DALE		
Hold Your Temper		2 rls.
Hot Daze	Oct. 20	2 rls.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Oct. 4	20
Will Mahoney		
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
Hook and Line	July 28	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Super Snooper, The	Feb. 23,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	
Good Bad Man, The	Dec. 8	
Inventors, The	Feb. 2,'34	
North of Zero	Jan. 19,'34	
DO YOU REMEMBER?		
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 26,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	9
Capers in Clay	July 30	
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
Mediterranean Blues	Feb. 2,'34	1 rl.
SONG HIT STORIES		
Last Dogie, The	Nov. 17	1 rl.
Manhattan Lullaby	Nov. 24	1 rl.
Helen Morgan		
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
Trav'lling the Road	Feb. 2,'34	1 rl.
Alexander Gray		
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 9,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Oil Can Mystery, The	July 9	6
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	
Rip Van Winkle	Feb. 9,'34	
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Divorce Sweets	Nov. 30	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Trying Out Torchy	July 23	18
TREASURE CHEST		
Air Maniacs	Dec. 15	
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	8
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
In Java Sea	Feb. 23,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
The Heart of Valeska		
Love's Old Sweet Song	Feb. 16,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10
2. Human Side of the News		10
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Melodies of Love		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
PET SUPERSTITIONS		
I. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Luncheon at Twelve	Dec. 9	21
Midsumer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		1 rl.
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show In One Reel	Sept. 9	9
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
MUSICAL COMEDIES		
Hello, Pop!	July 1	17
Nertsery Rhymes	Aug. 26	20
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody in Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Bear Hunting	Dec. 16	1 rl.
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
SPECIAL		
Inflation		11
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	1 rl.
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
I Heard	Sept. 1	7
Don Redmond		
Morning, Noon and Night	Oct. 6	7
Rubinoff		
Old Man of the Mountains	Aug. 4	7
Cab Calloway		
Parade of Wooden Soldiers	Dec. 1	1 rl.
Popeye, the Sailor	July 7	7
Red Hot Mamma	Feb. 2,'34	1 rl.
She Wronged Him Right	Jan. 5,'34	1 rl.
HEADLINERS		
Bundle of Blues, A	Sept. 1	10
Duke Ellington		
Captain Henry's Radio Show	Aug. 11	11
Lanny Ross-Annette Hanshaw-Don Voorhees		
Little Broadcast, The	Oct. 27	11
Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill		
Radio Roundup, A	Nov. 24	1 rl.
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Rumba Rhythm	Sept. 29	6
Vincent Lopez		
Station T.O.T.	Jan. 19,'34	1 rl.
Where's That Tiger?	Dec. 22	1 rl.
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	1 rl.
ONE REEL ACTS		
Jazz a La Cuba	July 7	10
Don Aspiazu		
PARAMOUNT PICTORIAL		
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3	10
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	10
No. 6— Southward Ho — Trees —Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	1 rl.
Seasin's Greetinks	Dec. 8	7
Sock-A-Bye, Baby	Jan. 19,'34	1 rl.
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
Down by the Old Mill Stream	July 21	7
Funny Boners		
I Like Mountain Music	Nov. 10	7
Eton Boys		
Keeps Rainin' All the Time	Jan. 12,'34	7
Gertrude Niesen		
Let's All Sing Like the Birdies Sing	Feb. 9,'34	1 rl.
Sing, Babies, Sing	Dec. 15	7
Baby Rose Marie		
Stoopnocracy	Aug. 18	7
Stoopnagle and Budd		
When Yuba Plays the Rumba on the Tuba	Sept. 16	7
Mills Bros.		
SCREEN SOUVENIRS		
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	1 rl.
No. 7—Jumping Giants	Jan. 26,'34	1 rl.
SPORTS EYE VIEW		
Over the Jumps	July 21	10
Straight Shooters	July 21	11
TWO-REEL COMEDIES		
Barber, The	July 28	21
W. C. Fields		
Big Fibber, The	July 14	20
Sennett Star		
Circus Hoodoo	Feb. 16,'34	2 rls.
Harry Langdon		
Cold Turkey	Dec. 1	2 rls.
Joseph Cawthorn		
Ducky Dear	Sept. 1	19
Sidney Toler		
Gold Nuggets	Feb. 2,'34	2 rls.
Walter Catlett		
Husband's Reunion	July 7	19
Sennett Star		
Just an Echo	Jan. 19,'34	2 rls.
Bing Crosby		
Marriage Humor	Aug. 18	19
Harry Langdon		
Meet the Champ	Aug. 4	21
Eugene Pallette-Walter Catlett		
Old Bugler, The	Jan. 5,'34	2 rls.
Chic Sale		
On Ice	Oct. 6	21
Harry Langdon		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
One Awful Night	Oct. 20	21
Pallette-Catlett		
Please	Dec. 15	2 rls.
Bing Crosby		
Roaming Romeo, A	Dec. 29	2 rls.
Harry Langdon		
Sailors, Beware	Sept. 15	18
Catlett-Pallette		
Three Little Swigs	Nov. 10	20
Leon Errol		

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaughs—No. 1	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	
Rasslin' Match, The	Jan. 5,'34	
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Sep. 8	19
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	1 rl.
Cubby's Picnic	Oct. 6	7
Cubby's World Flight	Aug. 25	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Nut Factory	Aug. 11	1 rl.
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over	Jan. 5,'34	
Ethel Waters		
Hizzoner	Nov. 17	
Bert Lahr		
Strange Case of Hennessy	Dec. 8	
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Harvest Moon Girl		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	
Marching Along	Oct. 27	27
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	
Cuba	Nov. 10	
Moorish Spain	Jan. 12,'34	

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
BEVERLY HILLS PICTURES		
Cocoee Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Meeney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		8 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		8
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	8½
Confidence	July 31	7
County Fair	Jan. 29,'34	1 rl.
Five and Dime	Sept. 15	8
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 12,'34	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers		21
Louis Sobol—No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 6	2 rls.
Nick Kenny—No. 4		
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Gleason's New Deal, James Gleason	July 12	20
Meeting Mazie, Sterling Holloway	Dec. 20	20
Mountain Music, Louise Fazenda	Jan. 3,'34	18
Not the Marrying Kind, Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame, Henry Armetta	Oct. 25	20
Out of Gas, Louise Fazenda	Nov. 8	21
Paisie Waisie, Henry Armetta	Jan. 31,'34	2 rls.
Pie for Two, James Gleason	Dec. 13	21
Stung Again, Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A, Vince Barnett	Jan. 17,'34	19½
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer? Vince Barnett	Feb. 7,'34	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been? Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer, Jack Haley		20
No. 13—Nothing But the Tooth, Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy, Jack Haley	Sept. 16	21
No. 2—Close Relations, Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun, George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw, Gus Shy	Nov. 4	21
No. 5—In the Dough, Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie, Ben Blue	Dec. 9	18
No. 7—Tomalio, Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8 — How D'Ya Like That? George Givot-Charles Judels	Jan. 13,'34	18
No. 9—Nervous Hands, Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses	Feb. 17,'34	21
No. 11—Mushrooms, Harry Gribbon	Feb. 14,'34	2 rls.
No. 12—Ben Blue (untitled)	Mar. 24,'34	2rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34	2 rls.
No. 15—I Scream	May 19,'34	2 rls.
BROADWAY BREVITIES		
No. 11—That Goes Double, Russ Columbo	July 29	
No. 18—World's Champ, Jack Dempsey	July 11	
No. 22—The Double-Crossing of Columbus, Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate, Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang, Jerry Bergen-The Rollickers-Pieken Slaters	Aug. 12	19
No. 26—The "No" Man, Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination, Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President, Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings, Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr., Gus Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera, Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring, Patricia Ellis-Allen Jenkins	Oct. 28	19
No. 7—Yeast is Yeast, Tom Patricola	Nov. 11	20
No. 8—The Mild West, Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble, Mitchell and Durante	Dec. 2	23
No. 10 — Manhattan Cocktale, Norma Terris-Four Eton Boys	Dec. 16	29
No. 11—Plane Crazy, Dorothy Lee-Arthur and Morten Havel	Dec. 23	22
No. 12—Kissing Time, Jane Froman-Georges Metaxa	Jan. 6,'34	22
No. 13—A Little Girl with Big Ideas, Molly Picon	Jan. 20,'34	29
No. 14 — Not Tonight, Josephine, Frank McHugh-Kitty Kelly	Jan. 27,'34	21
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Dinners I Hate	Feb. 24,'34	10
No. 17 — Business is a Pleasure, Dorothy Stone	Mar. 3,'34	2 rls.
No. 18—Silver Lining, Gertraude Neisen	Mar. 17,'34	2 rls.
No. 20—Janet Reade (Untitled)	Apr. 7,'34	2 rls.
No. 21 — Helen Morgan (Untitled)	Apr. 21,'34	2 rls.
No. 22—Private Lessons, Hal LeRoy	May 5,'34	2 rls.
No. 23—Morocco Nights (Technicolor)	May 12,'34	2 rls.
HOW TO BREAK 90 BOBBY JONES		
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out	Sept. 9	7
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	Dec. 9	1 rl.
No. 4—Buddy the Gob	Jan. 13,'34	1 rl.
MELODY MASTERS		
No. 10—The Alma Martyr, Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar, Leon Belasco and Band		
No. 12—The Audition, Hannah Williams-Phil Emerton's Band		20
No. 13—A Castilian Garden, Señor Del Poze's Marimba Orchestra		8
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd, Dave Apollon and Orchestra		10
No. 2—Barber Shop Blues, Claude Hopkins and Band		9
No. 3—Rubinoff and Band		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
No. 8—Isham Jones	Mar. 17,'34	1 rl.
No. 9—Phil Spitalny	Apr. 14,'34	1 rl.
No. 10—Vincent Lopez	May 12,'34	1 rl.
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Stop Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
No. 2—Sitting on a Back Yard Fence		1 rl.
PEPPER POT		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2.—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective, Sigmund Spaeth		9
No. 11—Mississippi Suits		9
No. 12—The Wrong Wrong Trail, Block and Sully		10
No. 13—Song Hits, with Roy Turk		11
No. 14—Easy Aces, No. 2		1 rl.
No. 15—Pure Feud		1 rl.
No. 16—Radio Ramblers		1 rl.
No. 17—Lulu McConnell		1 rl.
No. 18—Good Old Days		1 rl.
No. 19—Radio Reels, Jessel—Van		1 rl.
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD AVENTURES E. M. NEWMAN		
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		10
No. 8—Beauty Spots of the World		1 rl.
No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		10
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.
No. 2—Samoan Memories		1 rl.
No. 3—Heart of Paris		10
No. 4—Italy, the Old and the New		1 rl.
No. 5—Cannibal Islands		1 rl.
No. 6—Spanish America		1 rl.
No. 7—Jerusalem, the Holy City		1 rl.
No. 8—Picturesque Siam		1 rl.
No. 9—Slackers of the Jungle		1 rl.
No. 10—East Indies		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson, Johnny Mack Brown-Noah Beery	July 6	20 (each)
Mystery Squadron, The, Bob Steele	Dec. 23	
Three Musketeers, The, John Wayne-Ruth Hall	Apr. 7	
Wolf Dog, The, Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Tarzan, the Fearless, Buster Crabbe	Aug. 11	20 (each)
UNIVERSAL		
Gordon of Ghost City, Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline, Evalyn Knapp-Robert Allen	Nov. 6	20 (each)
Phantom of the Air, Tom Tyler-Gloria Shea	May 22	
Pirate Treasure, Richard Talmadge-Lucille Lund	Jan. 29,'34	20 (each)

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LEO McCAREY
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NORMAN McLEOD
WM. CAMERON MENZIES
NINA MOISE
RALPH MURPHY
STEPHEN ROBERTS
CASEY ROBINSON
AL ROGELL
WESLEY RUGGLES
GEORGE SOMNES
NORMAN TAUROG
CHARLES VIDOR
JOSEF VON STERNBERG

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MOTION PICTURE HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

JANUARY 13, 1934

THE TRUE MEANING OF MAINTENANCE IN THEATRE OPERATION

FIVE PAGES ON THE LAYING OUT OF ADVERTISING

In 2 Sections — Section 2

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with

brilliant white light

at

low intensity cost

the wonder lamp

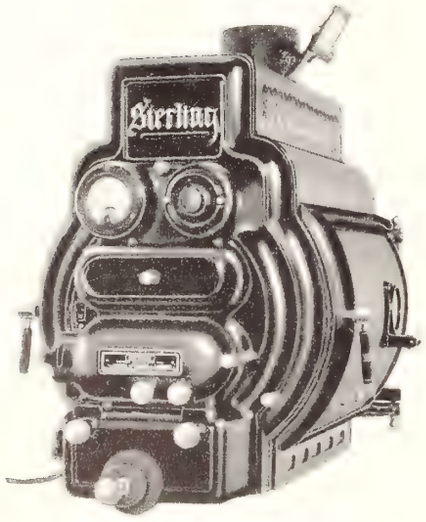
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designed by ***C. S. Ashcraft***



45-50 Amps. 36-40 Volts

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Continental Theatres Accessories, Inc.
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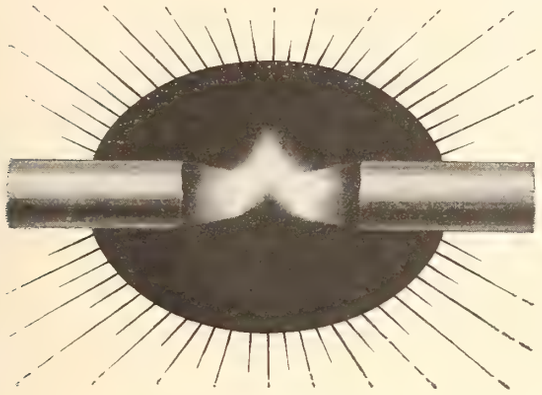
San Francisco
Western Theatrical Equipment Co.
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Seattle
B. F. Shearer Co.
2318 Second Ave.

Los Angeles
Breck Photoplay Supply Co.
1969 So. Vermenot Ave.

The Striking Advantages of

NATIONAL COPPER COATED HIGH INTENSITY A. C. PROJECTOR CARBONS



for the

Neighborhood Theatre

are

Greatly Increased Illumination

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The new lamps designed specifically for these carbons are available now.

Lamp mechanism accommodates 12-inch carbons in both holders.

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provide High Intensity quality and brilliancy of screen illumination in the neighborhood theatre at an added cost of less than 2 cents per hour.

NATIONAL

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Unit of Union Carbide and Carbon Corporation

Carbon Sales Division, CLEVELAND, OHIO

Branch Sales Offices:

New York Pittsburgh Chicago San Francisco

Better Theatres

January 13, 1934

Vol. 114, No. 3

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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Better Theatres
January 13, 1934

Observations

¶ Projectionist groups have got their objections in early to the threat of reduced wages which they see in the Code for the Motion Picture Industry. That portion of the craft which is working under 50-hour-per-week contracts is naturally anxious to know just how it is affected by the Code stipulation that no member of the Labor branch of the industry shall work more than 40 hours a week. Shall this mean 40 hours at the 50-hour-per-week wage called for in these projectionist contracts? Or at a 40-hour-per-week wage?

Determination of these questions cannot long be deferred, and may be forthcoming ere these pages are very old. The issue has been rather vigorously raised, however, and current excitement calls for current comment.

First of all, it would seem to us that the Code is very explicit in its demand that projectionists, since they are included in the Labor classification, do not work more than 40 hours a week. This stipulation fundamentally represents the great purpose of the National Recovery Act, under which the Code was drawn. That purpose is to create jobs. It is therefore expected, with all the assurance derived from the provision of substantial penalties, that projectionists now working 50 hours will work only 40 hours, so that there will be hours available for the employment of projectionists now unemployed.

We take it for granted that none of the local unions quarrels with that purpose. But who is to pay the wages of the re-employed projectionists? The man now working under a 50-hour-a-week contract? Or the exhibitor? And naturally, neither wants to!

This brings us to a consideration of the contract itself. Under NIRA, the 50-hour-a-week provision is invalidated by the 40-hour mandate of the Code. Either that, or contractual relations have supersedance over the Act itself in Constitutional law. For the projectionist to rest his case solely on the existence of his contract, however, would be to raise an issue which might well have ramifications and repercussions of very critical character, in this industry and perhaps elsewhere. In this connection it is relevant to note that the United States Supreme Court has just upheld a Minnesota Emergency Law of purpose similar to that of the national act, the effect of which has been to modify contracts.

¶ Does any branch of the industry care to be arbitrary, anyway? Can it afford to? The issue is not one involving projectionists alone, nor theatre operators alone. It is an industry issue which must be determined with the least ill effect on the industry *as a whole.*

We know from experience that many a union member considers the employer a selfish bargain-driver; and that many an employer has the same opinion of the union. Thus there is the probability of a bad psychology, the fear of one side that the solution may prove a victory—perhaps a permanent victory—for the other.

Instead, the situation should be viewed for what it is—an *emergency.* Some projectionists are fortunately employed, many others are entirely without an income. At the same time, some theatres enjoy a measure of prosperity, while others could not exist with any substantial increase in overhead. The ideal solution would take into consideration this wide diversity of conditions and attempt to correct the injustices that would be bound to result from a blanket ruling. Otherwise—and for practical purpose, this may be necessary—some interests are going to be hurt. How many, depends upon the extent to which the few are willing to make sacrifices for the good of the many. Sacrifice is not ordinarily a delight to human nature. But this is an emergency.

¶ It is, as Mr. F. H. Richardson has remarked to us, "a very complicated matter." Yet this veteran union man and observer of motion picture affairs (and a very fair-minded one) takes the view that inasmuch as the I. A. has approved the 40-hour-per-week provision as written in the Code, "it would seem that denunciations are right now hardly in order."

"It might be remarked," F. H. points out, "that some unions are themselves penalizing working members, compelling them to lay off part of their time in order that the work may be spread among their many idle members. Moreover, I can personally vouch for the fact that right here in New York some very capable projectionists have been compelled to lay off, while in some cases other men far their inferior in ability have been given the work this made available.

"One thing is certain, however, and that is, if projectionists are penalized for working more than 40 hours a week, then the employers who permit them to should be likewise penalized."

One thing more is certain: No solution of broad benefit to the industry can come from an effort to fan into flames those embers inherent in employer-labor relations which may have come to glow in this issue. Calm deliberation, without factional bias, is here called for—perhaps in a reopening of the whole matter so that this situation, originally unlooked for, may be specifically treated.—*G. S.*

THE DEMANDS OF THEATRE TECHNOLOGY

By J. T. KNIGHT Jr.

How modern technics of the theatre call for a sound maintenance method—the ninth of a series of articles

ANY COMPREHENSIVE study of the Motion Picture Industry will substantiate the claim that the exhibition of motion pictures is a highly technical, mechanical and scientific endeavor. The high lights of progress have always resulted from advanced scientific inventions and improvements. Without the developments of scientists and engineers this industry would not have come into existence, grown or prospered.

This complicated equipment which has been devised in laboratory and shop, has been turned over to commercial organizations that apparently have little appreciation of its delicacy and intricate detail. These organizations generally operate such equipment for all there is in it, with little thought to upkeep and repairs until it breaks down. When a breakdown does occur under conditions as outlined above, excessive sums are spent to place such equipment in operation again.

It is truly rather astounding to realize how indifferent the organizations that operate theatres are to the very real necessity of maintaining properly that equipment of the theatres which forms the foundation of picture exhibition. As a matter of fact, the higher brackets of executives in the theatre circuits actually seem to discount the idea that proper maintenance is at all important, seeming to believe that most anybody's opinion is sufficient to solve engineering problems. This point of view has been substantiated by the drastic cuts made by larger circuits in their engineering and maintenance staffs, and consequently maintenance in theatres for the past eighteen months has been nil.

The same opinion with regard to maintenance and engineering departments has been, and still is, held by some theatre managers, particularly small circuit operators. In all fairness it must be admitted that maintenance and engineering departments of circuits, as organized and operated in the past, with their waste and red tape and large fixed weekly charges saddled to each theatre, were enough to lead many theatre executives to wonder whether maintenance *was* an evil—and if it was a necessary evil at that! But regardless of the rather unimpressive examples of engineering and maintenance departments of the past, for any theatre executive to hold the thought for one minute that engineering advice and maintenance service is unnecessary, is about the height of short-sightedness and shows a lack of appreciation of the backbone of motion picture exhibition.

A proper engineering and maintenance organization will "earn its own keep" several times over in any organization of ten or more theatres.

Any man who spends $150 for a watch generally takes it to the best available jeweler for overhauling and repair. The same man invests anywhere from a hundred thousand to a million dollars in a circuit of theatres, then entrusts the upkeep of those properties to the combination theatre manager-purchasing agent, or a mechanic. Most of those who are charged with this responsibility are not fitted by training, education or experience. This is a paradoxical situation that exists in a great many operating situations, and cannot be intelligently explained except to say that the executive who permits such a condition to exist fails to appreciate, due to lack of application or study of the situation, the tremendous scientific aspect of the entire industry.

EFECT OF FALSE BOOKKEEPING

IT IS ALL too frequent that the weekly profit or loss figures on a theatre or theatres do not actually reflect the real situation. During the past few years, especially in circuit operations, ambitious managers, district managers and division managers have neglected theatre properties, valuable equipment and furnishings in order to increase an apparent but actually a false profit, or to minimize an apparent loss. Such practice has been aimed at fooling some "higher-up" executive of the particular organization.

Frequently this has led to withholding the entry and the passing of legitimate bills for obligations already incurred and services performed that should rightfully be placed in line for payment. Theatre statements

(*Continued on page* 28)

MODERN ILLUMINATED FACADES

● On the opposite page, and also on the page immediately following it, are two original designs for theatre facades that markedly lend themselves to the exploitation functions of the motion picture theatre. The facing material is glass, applied in a new form of tile which may be readily fitted into a variety of forms and color combinations and which, being highly translucent, may be made to glow with light emitted by lamps set in channels immediately behind it. (See note on page 32.)

The two designs here presented, by Eberson & Kautzky, New York architects, have been conceived with the existing, out-of-date structure in mind, as a means of modernization, but of course the method is as applicable to a new building.

The first creation shown (on the opposite page) is called a Tower Design, and has been adapted to meet common structural conditions of an existing theatre. Construction is of veneer type, with the marquee conceived as an integral part of the entire front. A depth of 8 inches in the whole facing is sufficient for illumination and access to the channels in the rear for lamp renewal.

The back wall is curved, and in conjunction with a cylindrical tower, forms a stage for cut-outs and other exploitation devices, which are made to stand out by illumination from the rear and proper floodlighting in front. Like the area above it, the marquee is translucent. Lighting effects can be permanent, and according to the requirements of the location, should be so contrived as to give the theatre prominence and remove any cramped appearance derived from the presence of much larger buildings on either side.

The sign work in this design can consist in either silhouetted lettering or neon tubing, metallic and chromium-plated letters, or flat-painted multi-colored cut-outs, which may be changed readily with each change of bill. An added feature would be an illuminated non-slip glass floor in the vestibule.

The other design is called a Rainbow Scheme. This is created in modern straight lines and incorporates slowly changing color effects in rainbow-like tones. General construction suggested in this design is similar to that of the first conception described, employing a veneer of variegated glass tiles with rear illuminant channels. Further information is given on page 32.



DESIGN FOR GLASS FACADE. By EBERSON & KAUTZKY



DESIGN FOR GLASS FACADE. By EBERSON & KAUTZKY

CONSTRUCTING THEATRE ADVERTISING

Putting the Ad on Paper

The layout, with examples on the following four pages, comprising the fifth installment of a series

By GEORGE SCHUTZ

SITTING DOWN to lay out a theatre advertisement means that the copy itself has either been written in its entirety or been comprehensively planned. Certainly the *local appeal* of the feature picture has been selected, and this has taken form in a catch-line or opening paragraph, or a general physical scheme for the proposed advertisement. Things are now ready for paper and pencil.

The average theatre manager or the member of his staff delegated to prepare the newspaper advertisements for the printer, will not want to make the layout process very laborious. He is more a showman than an advertising man. But unless he has his advertising prepared for him by the central office of a circuit, or is always able to find a complete advertisement suitable to his needs in the press book, he does at times have to organize a selling message in the words and forms of an advertisement.

Those who prepare advertising layouts professionally use a paper known as *tracing tissue*. In its good grades tracing tissue is tough, yet is highly transparent. This transparency permits the layout man to outline an illustration readily right in the spot of the advertisement where it is to go, or to copy easily from any other similar model certain typographical features which he wishes to indicate to the printer—and also to indicate to himself more clearly what the advertisement is going to look like.

As for pencils, we need not here insist on the technically proper kinds. Suffice it to point out that in taking instructions from the simplest layout, the printer appreciates clarity and neatness, and will go wrong less often when the drawn layout possesses these qualities. Tracing tissue causes even the medium-soft pencils to write very black, hence should be used for only the broader, bolder elements of the layout. A medium-soft and a medium-hard pencil will serve the average theatre layout man in his purposes.

This part of the series consists principally in actual examples of advertising layouts, especially prepared to illustrate certain selected points. They can scarcely be exhaustive, for there are many ways of treating the same advertising problem. They are found on subsequent pages, with explanatory captions. One of these illustrates a layout, with copy, as it might be sent to the printer.

The first step in the preparation of such a scheme for the printer is to outline the shape and size of the advertisement on the paper. The shape and size may be dictated by previous arrangements with the newspaper of a more or less permanent nature, or by specific factors in the advertisement itself, such as the illustration or title. Whatever it may be that determines the size and shape of the advertisement, they represent the absolute limits of the area in which the layout man must work. There can be no squeezing—and usually there should be no expanding—after these limits are set.

The size is of course partly determined by the established column widths used in the newspaper into which the advertisement is to go. In papers having eight columns, column widths (with possible rare exceptions) are 12 picas (2 inches), and hence the widths of advertisements, measured in picas, are determined in multiples of 12. Printers refer to advertising widths by the column, and depths in inches. Thus an advertisement size would be referred to as 5 inches on one column, 10 inches on two columns, and so on.

In arranging the typographical elements of the advertisement it is usual to employ the unit *pica* as explained in a previous article. Therefore the layout man will have obtained from his printer or similar source, a pica-rule. Such rules may be procured with picas along one edge and inches on the other, so that the relationship between the two units may be readily compared. It would be clumsy, however, to try to measure blocks of type in the average advertisement in inches, while printing practice calls for line-measurement in *ems*.

After the size and shape have been outlined, the next step is to sketch in the dominant element of the advertisement. (Sometimes there is more than one, and they must now be adjusted to each other.) If this is a bold catch-line to be placed at the top, it is in the interests of the selling function of the advertisement to give this element primary consideration, letting it take the space and type-size best suited to its purpose.

With the dominant element or elements taken care of, the next step is to appraise the pattern that has so far taken shape and then to determine the sizes, forms and locations of the other type elements possible in the remaining space. If not more or less at the outset, then by this time the whole general pattern of the advertisement has probably been established. A point to be remembered now is that the placing of the subordinate elements will have a very important effect upon the balance and general attractiveness of the advertisement. Too frequently these are placed without proper consideration of their relationship to the dominant elements—*just so they get in*. Even a small block of light-face type has its effect. The effort now should be to continue the selling message with unity of thought and typographical balance.



An actual advertisement combining press book material with copy composed locally. This was prepared by James A. Bittles, manager of the Granada in Greencastle, Ind., who wished to quote from the Herald's "What the Picture Did for Me."

PENTHOUSE LOVE!



BIG CITY NIGHTS

BIJOU THEATRE

Penthouse Love



BIG CITY NIGHTS

BIJOU

Greta Shearer in BIG CITY NIGHTS with



BIJOU THEATRE



Johnnie McDuff in KING OF SPORTS

• CRITERION

The two layouts on the left-hand side of the page illustrate a certain lack of balance. Common examples, rather than extreme ones, have been chosen. The average person laying out advertising would not be guilty of an extremely unbalanced layout, but it is not difficult to place minor elements so that weights and lines are thrown out of gear. The layout at the upper right is an attempt to improve the layout at its left, while the one at lower right indicates how illustration and type may be out of line with each other, yet, with the help of white space, be suitably balanced.





In these layouts are illustrated a manner of using pressbook material in the building of advertisements with entirely new copy, or added copy, and in a different form from the original. In this case, as is usual, there were plenty of mats available for various sizes and shapes of advertisements. However, in the two upper sketches is indicated the construction of a layout employing a shallow 30c mat in an advertisement considerably larger, with plenty of space for local copy, including a top display line, while the pressbook mat contained no message other than the star, the title and subordinate cast credits.

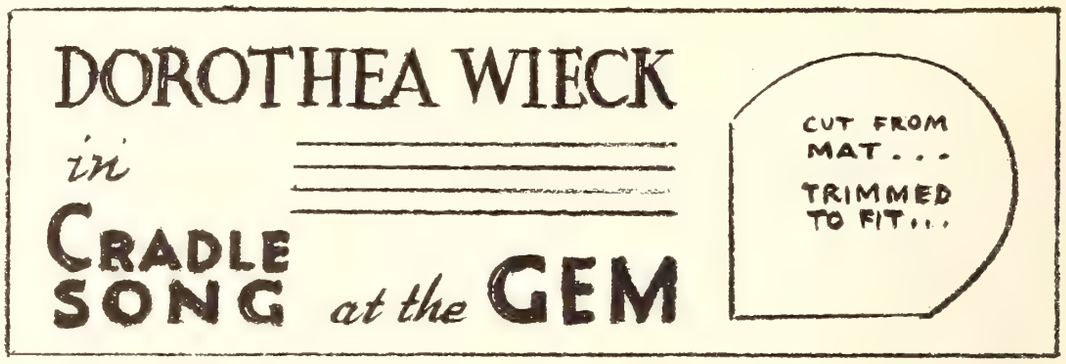
In the first of these two sketches, the mat portion—which is attractively contrived—was located as the first step, with provision of space for some kind of catch-line. Many ways were then open to arrange the rest of the copy in the ample space below. The treatment of this remaining space would of course depend on what the advertisement was to emphasize, how far in advance the booking, and so on. The arrangement used here merely for illustration employs a block of type for possible descriptive purposes, in dimensions permitting a size of type that could be easily read even though light enough to contrast with the larger, bolder type at the left. Because the display line and the type matter beneath the mat material is of broken pattern, the name of the theatre is extended evenly across the bottom. This also parallels the ad-wide effect of the mat material.

It may be well to point out that the mat material is placed fully as low in this layout as it could be for proper appearance. Its weight is such that to lower it farther for the purposes of increasing the extent of the display line or other introductory material, would be to throw the entire advertisement off balance. As placed, the star and title, being at the optical center of the space, are where they will be seen at a glance.

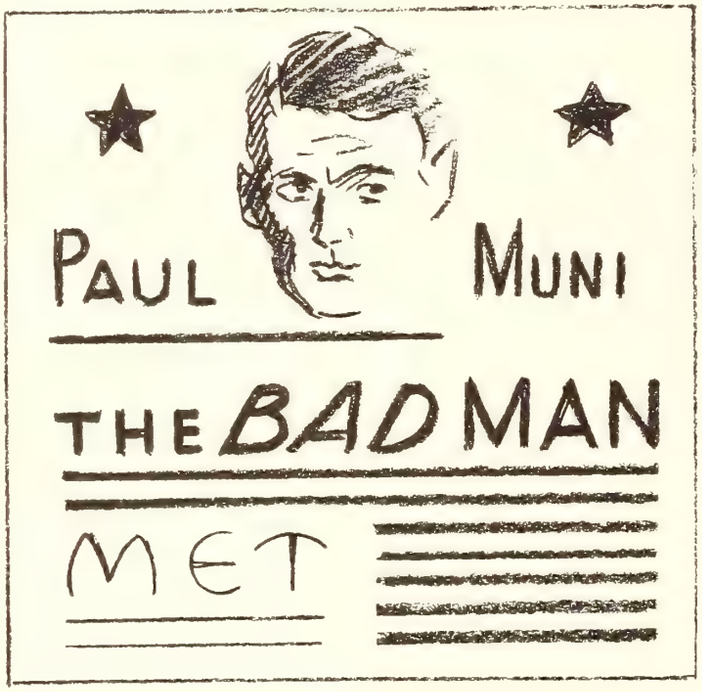
The lower layout, designed for one-column use (here photographically reduced), adapts a portion of the same mat material used in the advertisement above. Thus is indicated the possibility of occasionally using the same mat material without seeming to be repeating it, and in different sizes and shapes of advertisements. Pressbook material frequently lends itself to this kind of treatment even more readily than that here used. Even though other copy than that of the press book advertisement may be wanted, such type matter as a hand-drawn title may be preserved.

In this connection it should be remembered that mats themselves should not be trimmed (unless by one who knows precisely what he is doing), because if certain elevations in the mat are out, so that the valleys extend to the edge, the molten metal used in casting the printing surface from the mat will run out, and no metal plate can be made.



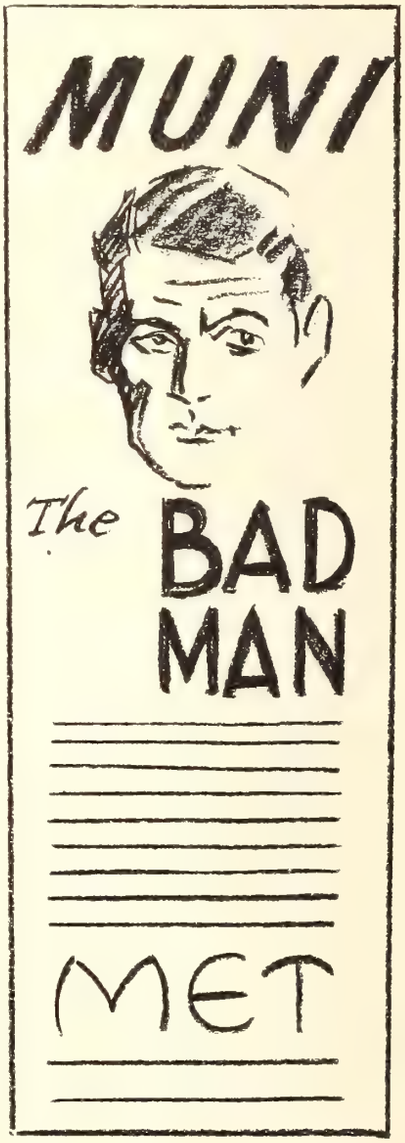


Here is illustrated a manner of adapting press book material solely for an illustration, in an advertisement either more suitable in size and shape to local copy needs, or following the use of the original press book advertisement in its entirety. As reproduced here, the original press book advertisement (at left) has been photographically reduced in size, and thus that portion used in the layout above is larger than the corresponding part of the original. The method indicated here is to cut the plate straight across just above the type matter.

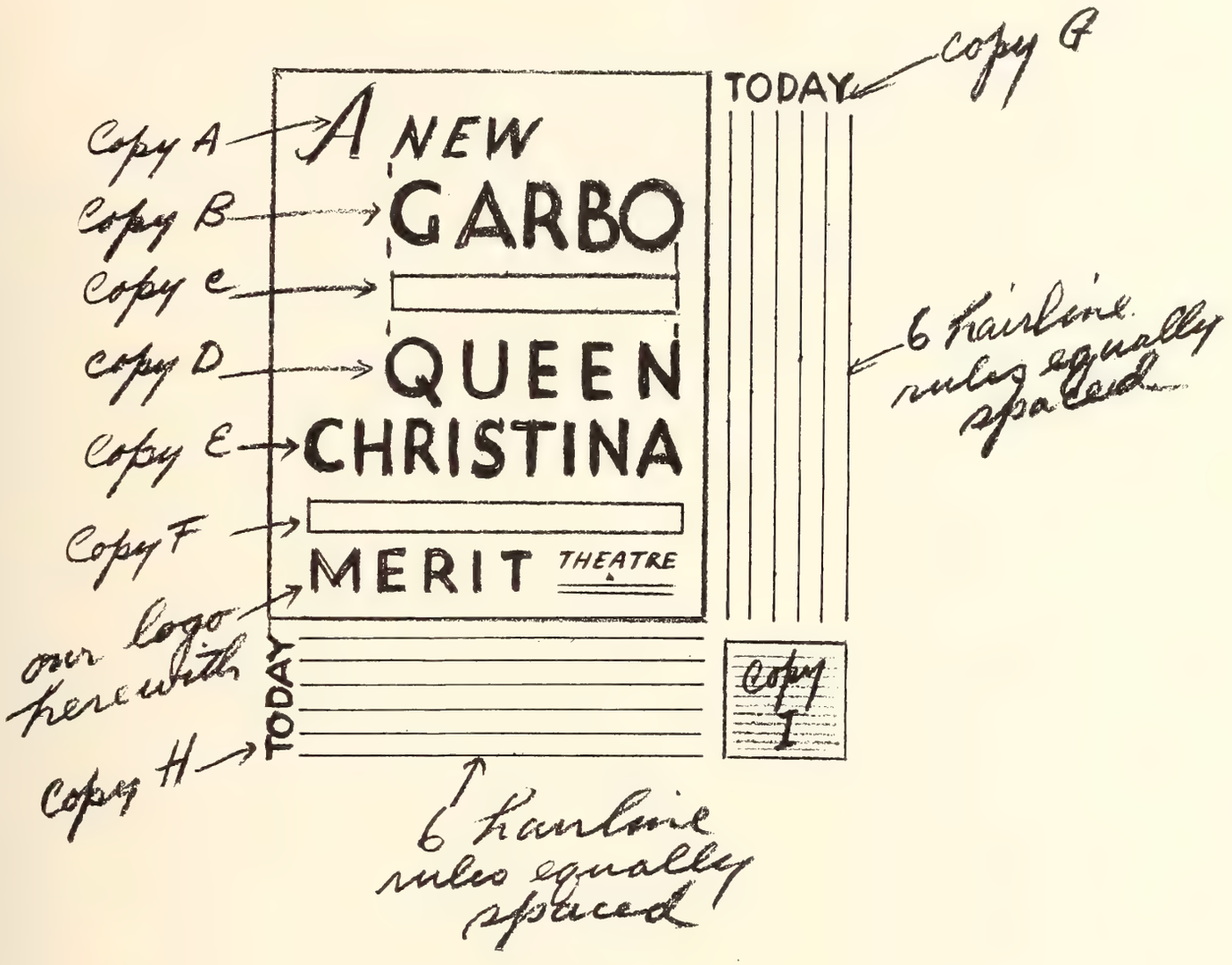




Sketch of Paul Muni as it appeared in press book.



Illustrated here are two simple layouts of different column-widths, making use of a sketch offered in the press book. (The title of the picture here is of course fictitious.) This illustration happens to be of Paul Muni, and was procurable in a variety of sizes, in both mat and cut form. Both layouts indicate how some elements may be centered, and others flushed left or right, without precluding balance. This calls for a nice adjustment of both spacing and type weights (the latter being not so well illustrated here by the pencil lines.) Press book advertisements are of course laid out more elaborately, and commonly interlace the type matter with extensive illustrative matter, with or without the use of drawn letters. Such methods are not available, however, to the average theatre which may have occasion to compose its own advertising, and hence the layouts here presented involve only such elements as should be procurable in the newspaper plant.



Here is indicated a layout sheet with instructions for the printer. Attached to such a sheet would be the copy, clearly typewritten and covering every item whether sketched in layout or not, and with instructions for setting each of such elements, proper reference being made by means of a corresponding letter of the layout.

Matter other than that to be set in type, need only be referred to on the layout itself, as is done above.

No attempt is made here, of course, to present a highly commendable ad pattern, or copy that would meet the approval of the showman. This material refers only to printing instructions, not exploitation. This layout was designed to include a variety of typographical elements for the purpose of illustrating a variety of instructions.

For example, Copy A. If the type selected is Garamond italic with an ornamental letter "A" as indicated, instructions will be, for example: "Copy A, set 24 pt Garamond italic caps with 48 pt swash initial." And immediately below the copy itself would be given.

When the copy is written into the layout, the typesetting instructions, as well as those for other elements, may be written on the layout sheet in the same manner that the copy references are written above. Only when there is little copy in large space is such a method commendable. In many cases it would be impossible. In others the copy might not be clear.

One of the instructions given here is, "Our logo herewith." This refers to the established signature of the theatre which has been cast in a solid piece of metal, called a logotype, shortened in printing slang to logo.

DUTY TO PROTECT PATRONS' PROPERTY

By LEO T. PARKER

When the theatre operator is liable for loss of personal articles, and how to avoid this liability

ALL THEATRE owners and managers have had controversies with patrons over damage, loss and theft of articles of wearing apparel such as jewelry, coats, hats, gloves, canes and umbrellas. Usually, the value of the smaller articles is too small to cause much trouble, but very frequently the value of jewelry, fur coats and the like is sufficient to result in serious and expensive litigations.

Moreover, it is important that theatre owners and managers shall conduct their theatres in a manner likely to retain the good will of patrons who suffer damage, theft of smaller articles of wearing apparel.

The purpose of this article is to review all relevant recently decided and leading higher court cases in order that readers may readily determine their legal obligations. Also, suggestions will be given with respect to performance of certain duties on the part of theatre owners, as display of signs, instructions to employes, providing check-rooms, and the like, which in event of suits will avoid liability and in the majority of instances satisfy complaining patrons and therefore prevent litigation and retain the good will of the patrons.

First, it is important to know that the legal duty of the owner of a theatre to safeguard his patrons' property is the same as that of a firm or person who agrees to take possession of another person's property for a profit. In other words, the law on this subject is based upon the *legal duty of a paid bailee toward a bailor,* the latter being the owner of the goods, the former the theatre owner.

Generally speaking, it is the legal duty of a theatre owner to exercise *ordinary care* to prevent patrons' loss or injury to articles and clothing by the employment of trustworthy employes, giving proper instructions to them, providing check-rooms.

PAID AND GRATUITOUS BAILEE

CONTROVERSIES of this nature are decided by rules of the law pertaining to "bailment." Legally, the theatre owner is a bailee, and the patron is a bailor. A bailee is any person who has legal possession of property belonging to another, and the owner of such property is the bailor.

Various courts have held that if a person agrees to keep another person's property *without compensation* the keeper is a gratuitous bailee who is liable for loss or injury to the property *only* where he positively is *grossly* negligent. Therefore, there is a fine line of distinction between the degree of care required of a *paid* bailee and a *gratuitous* bailee, and *this distinction frequently is the chief consideration of the courts* in litigations involving the liability of theatre owners for loss or injury to articles belonging to patrons.

CASE

For example, in the recent case of Sanders v. Franklin (286 S. W. 925), the chief point of discussion was the degree of care required of a bailee who keeps another person's property *without compensation.* The facts of this case are that certain property was left by its owner in the care of a bailee who was *not* paid for his services. In other words, the article was left for safe-keeping without the owner either paying or patronizing the keeper.

Later, without knowledge of the bailee, another person came upon the premises and committed a theft. The owner thereupon instituted legal proceedings to recover.

DECISION

It is interesting to observe that the court held the bailee *not* liable, since the testimony proved that the owner left his property on the premises of the bailee who was paid nothing for his services.

EFFECT OF FEE

It is thus quite apparent that a theatre owner is legally expected to exercise only a *slight* degree of care in safeguarding articles of value against injury or loss, where he receives no remuneration.

However, the higher courts have consistently held that *a theatre owner who charges admission fees is a paid bailee* and therefore is liable to his patrons for loss or damage to their property resulting from want of ordinary care on the part of the theatre owner, or that of his authorized employes. This law is applicable with respect to wearing apparel worn by the patron or deposited in the theatre check-room.

WHAT IS ORDINARY CARE?

SINCE IT IS well settled law that a theatre owner is not liable for the loss or injury to clothing, or other articles of value, unless the testimony indicates that the loss or damage resulted from "negligence" or "want of ordinary care" on the part of the theatre employes, it is interesting to interpret the legal meaning of these terms.

Numerous courts have held that there is no fixed rule by which a court may determine in every case what acts shall be considered negligence, and what shall constitute ordinary care. In other words, the terms "ordinary care" and "reasonable prudence," as applied to the care legally required of a bailee, cannot be arbitrarily defined. What may be deemed ordinary care in one case may, under different surroundings and circumstances, be regarded as gross negligence.

RULE OF NEGLIGENCE

However, the usual rule for determining whether a theatre owner is liable for negligence is: *Did the theatre owner and his employes exercise the same degree of care to safeguard the patron's property as would have been used by other reasonably prudent theatre owners and their employes under identical circumstances?* If so, the theatre owner is not negligent.

Whether or not a theatre owner has bestowed upon the patron's property the degree of care required by law is *a question which must be decided by a jury* after careful consideration of all details of the testimony. Also, in view of the outcome of several leading cases, it is established law that when a patron delivers clothing to a theatre check-room employe and it is returned in a damaged state, or not returned at all, it is presumed that the theatre employe was negligent and the theatre owner has the burden of showing that the loss or damage did not occur through negligence of the employe. If he cannot affirmatively prove at least that he exercised a degree of care sufficient to rebut the presumption of negligence, he is liable.

CASE

For illustration in a late higher court case on this subject (150 Atl. 408), it was disclosed that the owner of goods sued a bailee for loss caused by fire. The bailee contended that before the owner of the property was entitled to a judgment, it was his duty to prove that the loss resulted from negligence of the former. The lower court sustained this contention and refused to hold the owner of the goods entitled to a recovery. But the higher court said:

DECISION

"The duty of the bailee under the common law was to take reasonable care of the goods trusted to his charge. The modern law dictates that . . . proof of loss or

injury while in the custody of the bailee establishes a prima facie case against the bailee to put him upon his defense."

The higher courts have consistently held that a theatre owner is not liable for destruction by fire of clothing belonging to patrons, provided he exercises ordinary care to conduct his business in a reasonably safe building.

LOSS BY FIRE

The rule may be stated thus: It is the duty of the theatre owner toward patrons that he shall exercise due care and reasonable precaution to protect and preserve the patrons' property against loss by fire; that is, such care as an ordinarily prudent theatre owner is in the habit of exercising toward property entrusted to him for safekeeping.

Obviously, a theatre owner would be liable in damages for loss by fire resulting from his negligence in failing to maintain the theatre equipment in proper condition, or if his employes failed to exercise care in removing clothing from a check-room.

CHECK-ROOM LIABILITY

A COMMON SOURCE of litigation arises when a patron's property, such as wearing apparel, is lost or stolen, (1) where such property is retained in the control of the patron; or (2) where it is deposited in a check-room without charge; or (3) where it is carelessly left by the patron in a dressing room. Legal examples will be given of each of these instances.

In the first instance, the theatre owner never is liable for loss of clothing retained in the patron's possession *unless* the theft was committed by a theatre employe, or the theatre employe was negligent in endeavoring to locate the article after having been informed by the patron of his loss. Of course, a theatre owner is deemed negligent and liable for theft of goods by a dishonest employee, particularly if the testimony indicates that the theatre owner or his manager had reason to believe that the employe was not trustworthy.

CASE

For instance, in a recent case (269 Pac. 459) the owner of goods sued a bailee to recover their value which he contended had been stolen. During the trial the patron proved that upon different occasions goods had been stolen from the bailee, and once a room had been burglarized. Also, it was proved that *the bailee had been warned* that one of his employes had a bad reputation. In view of this testimony the court held the bailee liable for the loss and commented upon this situation in the decision as follows:

DECISION

"Persons depositing valuable articles with him (bailee) expect that such measures will be taken as will ordinarily secure the property from burglars outside and from thieves within . . . and also that they will employ fit men, both in ability and integrity, for the discharge of their duties, and remove those employed whenever found wanting in either of these particulars. An omission of such measures would in most cases be deemed *culpable negligence* so gross as to amount to a breach of good faith, and constitute a fraud upon the bailor."

EFFECT OF POSTED WARNINGS

ANOTHER IMPORTANT point of the law is that a theatre owner cannot be relieved from liability for loss of clothing belonging to patrons, where such loss results from negligence of theatre employes, although signs are posted in the theatre building reading "Not Responsible for Loss of Clothing," or "Patrons Are Informed Management Will Not Be Responsible for Lost or Stolen Valuables."

However, chances for liability may be reduced by a sign reading "Not Responsible for Lost or Stolen Clothing, Unless Deposited in Theatre Check-Room." Moreover, any sign or notification placed in a prominent location may be depended upon to assist in retaining the good will of patrons who suffer losses, because the attention of complaining patrons may be directed to such a sign and feel that it is something of a forewarning.

EFFECT OF CHECK-ROOM

It is well settled that a theatre owner who provides a room and an employe for checking and keeping the wearing apparel and other valuable articles belonging to

(*Continued on page* 29)

EMPLOYE CONTACT WITH PUBLIC

By M. MARVIN BERGER
MEMBER NEW YORK BAR

A GREAT proportion of suits involving theatres arises out of situations in which patrons sustain injuries through some defect in theatre plants, such as faulty lighting, torn carpeting, etc. In deciding such cases, the courts stress the duty of theatre owners and operators to keep their premises in a safe condition.

But, as one court has put it, "The duty of the proprietor of a place of amusement to exercise reasonable care for the protection and safety of his patrons goes further than the mere provision of suitable premises."

One must never lose sight of the fact that injuries to a theatre's patrons may be, and often are, caused by persons as well as inanimate objects.

Take for example the case of an usher whose training has not included emphasis on the necessity of keeping his temper and patience with the guests of his theatre. The usher, in trying to keep a standing crowd in order, becomes involved in a quarrel with an impatient patron, indulges in abusive language and finally yanking the patron out of the line, strikes him and rushes him out of the theatre. The usher is dismissed, but the customer sues the theatre owner for damages for assault and for injured feeling and humiliation, and obtains a verdict.

The general principal of law in such a case is stated by one court in the following language:

"Managers of theatres . . . who invite the public to become their patrons and guests and thus submit personal safety and comfort to their keeping, owe a special duty to those who may accept such invitation. Such patrons and guests have a right to ask that they shall be protected from injury while present on such invitation and **particularly that they shall not suffer wrong from the agents and servants of those who have invited them.**"

The "wrong" mentioned by the court is not necessarily limited to physical violence. It may consist in the use of uncivil and offensive language addressed to or spoken about the patron.

There are several grounds for holding the employer liable for the misdeeds of his employe with regard to patrons. The most important grounds are:

1. The selection, or retaining in service, of employes who are incompetent and unfit to perform the services for which they were employed, where such incompetency was the cause of the injury.
2. Failure to instruct the employe in the proper method of doing his work.
3. Expressly ordering the employe to do the act resulting in injury to a third party.
4. Ratifying of the act of an employe causing injury to a third person.
5. The most important and most frequently used ground for holding an employer liable for his employes' acts is where the employe is acting in the line of duty and in the service of his employer. Any negligent or wanton act performed by an employe while so engaged in the course of his duty which results in injury to a patron, even though the act causing the injury is an abuse, or in excess, of the employe's authority; is sufficient to make the employer liable.

A carefully selected, well trained employe is always aware of the fact that in dealing with his theatre's patrons, he acts, not as an irresponsible individual, but as the representative of the operator of the theatre, and that if he loses his temper and insults or assaults a patron, his employer may be obliged to make good, and he may lose his job.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

TUBES IN THEATRE REPRODUCTION

By VICTOR C. ALLEN

Outlining the difference between radio and theatre sound reproduction tubes. A note on the author is on page 32

AS THE OFFSPRING of radio broadcasting technique, sound pictures naturally began with standard radio tubes. The rapid strides towards amazing fidelity and tremendous volume soon demanded not only the best tubes which the radio tube industry had to offer, but finally special tubes capable of meeting the most rigid specifications. Indeed, standard radio tubes could hardly be expected to qualify in such particulars as minutely maintained characteristics, exceptionally long life despite many hours of continuous service each day, complete freedom from microphonics and background noises even with fantastic amplification, and extra ruggedness for an amazingly reliable component upon which rests the success or failure of any sound system. After all, the impelling thought is that "the show must go on" and the box office receipts are at stake—two infinitely more serious considerations than one family's enjoyment of a radio program.

Now please take note that these reflections in no way disparage present-day radio tubes. The better grade receiving tubes of today are quite remarkable considering the lowest prices yet attained. But theatre sound equipment is far more critical in its requirements than any broadcast receiver; which means, in sum, that sound system tubes must be made specifically for sound systems by those specializing in this specific field.

First and foremost, there is that major specification to meet—a *noiseless* tube. Noise is a constant enemy of good sound equipment performance, and most of this noise in the past has been traceable to tubes. Critically analyzed, tube noises may be due to:

Microphonics—lack of rigidity in the tube structure, especially the filament, permitting elements to vibrate sufficiently with jarring of bulb, even under delicate impact of sound waves, to introduce extraneous noises and resonant howls in the loudspeaker rendition.

Poor welds—improperly joined metal parts which, under vibration or jarring, or even in normal handling, work apart and introduce uncertain connections, causing background noise and even momentary interruptions in the rendition.

Leakage between elements—caused by a deposit of metallic particles of the usual getter or even of sputtered metal parts during production bombardment, on glass press, spacers and other non-conducting parts, thereby establishing a conductor where there should be an insulator.

Poor socket contacts—due to dirty or greasy tube prongs and even to improperly soldered connections between tube leads and prongs. What might pass for broadcast reception turns up as an imperfection under the enormous amplification and volume of theatre sound equipment.

Hiss—caused by the loss of vacuum during tube life, this softness becoming evident in the mushiness of the rendition and the hissing background. A tube becomes soft or with lowered vacuum when the elements are, in actual operation, heated beyond the production bombardment temperature, and there is insufficient "keeper" or clean-up action. The heated metal parts give off gas, imbedded in the pores, which was not driven out by the lower bombardment temperature. The particles of free gas interfere with the clean-cut flow of electrons.

Faulty filaments—the very heart of the tube, providing the electronic flow or blood circulation, must be uniform and sufficient in emission, as well as permanently positioned. If the filament sags, especially when the tube is mounted horizontally, vital characteristics are altered. If emission varies, tube performance is seriously affected. Also the scraping of oxide coating where the filament is supported by a hook, is imperative.

Other specifications are extreme *ruggedness,* utmost *reliability,* and a long, economical *service life.* The quest for the noiseless tube to a large degree takes care of the remaining specifications at the same time.

In most theatrical sound equipment, the following types of tubes are employed—102D, 205D, 264B, 242A and 258A. Considering these types in turn:

The 264B, it should be noted, is not the same as the 864. The 264B draws .3-ampere at 1½ volts, while the 864 draws .25-ampere at 1.1 volts. It has a plate impedance of 13,000 ohms, compared with 15,000 ohms for the 864, and a slightly less mutual conductance. In all equipment specifying 264B tubes, care should be taken that an 864 is not substituted, as performance is not the same.

This tube is highly important as it is employed in the head amplifier. It must be positively non-microphonic. It incorporates a delicate filament of just the right cross-section to compromise between electrical and mechanical requirements. The elements are rigidly mounted to reduce microphonics. The filament must be permanently positioned, yet because of its small diameter it cannot be too tightly tensioned. A hook with just sufficient springiness tensions the filament. Where it hangs on the tension hook at the top, the oxide coated filament is scraped clean, for otherwise noise will result. Great care is taken in the manufacturing process to see that the oxide coating is uniformly reduced, otherwise a noise arising from the so-called "flickering effect" will be apparent in the performance.

NEXT IN importance is the 205D in which the prevention of noise is also highly important. A recent development in this type, as well as in other larger types, is the introduction of a solid graphite anode in place of the former metal plate.

The graphite anode is a one-piece structure machined from a block of solid carbon which is treated by a process for the removal of binder, hydro-carbons, amorphous carbon and other undesirable ingredients, thereby reducing the mass to the pure carbon or graphite form. It is not to be con-

fused with carbonized plates, or metal plates coated with carbon.

The graphite mass acts as the black body or heat radiator, dissipating the heat generated in the plate when the tube is in operation. This heat dissipation lowers the operating temperature of the plate and other elements, eliminating troublesome grid and secondary emission, as well as the warpage of plate and other elements.

In this tube cobalt nickel alloy is employed for the filament so as to obtain greater emission area and high mutual conductance, as well as high tensile strength when hot. This filament choice compensates for high current surges which are impressed on this tube in a rectifier position, because of the capacity input to the filter system. This tube is mounted in a horizontal position and the tensile strength when hot prevents filament sagging.

In the 102D, again, freedom from noise due to any cause is most essential. Particular precautions, as in the 205D may be taken to prevent noise by scraping the oxide-coated filament at the hook support, by firmly welding all elements and by thoroughly evacuating the envelope. Employing cobalt nickel for the filament has also been found to help.

A recently developed type of 242A tube has a thoriated tungsten filament, having been brought out to replace the oxide-coated 211E. This 242A incorporates the thoriated tungsten filament and graphite anode, the latter acting as a "keeper" and dissipating the heat. The writer finds that this feature eliminates the gas and short life objections to earlier tubes. The increased heat dissipation is very readily noted in the operation of the 242A graphite anode tube. Arcing at the base experienced with the 242A type, particularly when used as a rectifier, is overcome by the use of high-breakdown-voltage glass in the stem.

The 242A tube is often used in parallel, and a proper resistance parasitic oscillation suppressor is mounted in the grid lead, making the tube entirely interchangeable

IN MANY sound systems the mercury vapor rectifier used looks in some respects much like the 866 rectifier. It differs, however, in two essential details. One is the base, which is a two-prong base of special design. The other is the filament which, while operating at 5 volts, is much heavier and requires a drain of 7 amperes for correct operation, as against 5 amperes required for the 866 filament. The purpose of this heavier filament is to supply the necessary current peaks which rise as high as 1.4 amperes in sound equipment due to the capacity input filter system used.

All in all, sound system tubes are not just ordinary receiving tubes. They are quite different. The relationship is comparable to that between a standard or stock automobile and a powerful racing car built to withstand the grueling grind of the race track. The greatest extravagance in which theatres may indulge is inferior tubes.

HOW I ADDED AN "AIR WASHER"

By W. F. ROTH, JR.
OWNER, NEW PALACE THEATRE, GALLATIN, TENN.

LAST SUMMER I installed a home-made washed-air outfit to use in connection with Arctic Nu-Air, which gave surprising results at a total cost of $22.50.



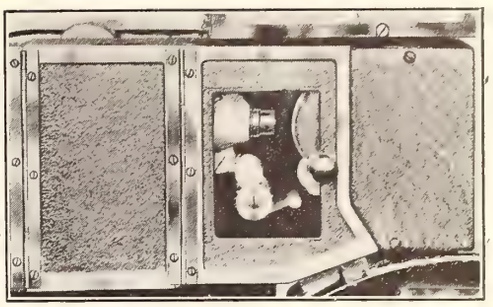
Mr. Roth atop shipment of RCA sound equipment.

My blower and fan house are located just behind the building, with three chutes extending from the fan house down to about 4 feet of ground, one chute on each side, and one at the back. The water supply, a 52-gallon water barrel, is directly under the fan house, with outlet at the bottom of the barrel through an auto pump (second-hand), driven with a 1/4-h.p. motor, forcing water to each chute through 1/2-inch tubing. The tubing is placed up against the roofing of the chute, with 1/32-inch holes drilled in the tubing at 1/8-inch distances. The water sprays downwardly.

Care must be taken to get the spray far enough from the blower so that it won't draw the water into the fan. This distance must be judged by the speed under which each particular blower is operated in order to satisfactorily cool the theatre.

At the bottom of each chute is trough and gutter to catch the water from the spray and return it to the barrel. In other words, you just use the water over and over. However, it is a good idea to drain the barrel and refill with fresh water every few days. In unusually hot weather you can put ice in the barrel.

One must be sure to put a strainer in the barrel outlet, and also a cloth over the top of the barrel, to keep all foreign matter from stopping up the holes in the spray apparatus.



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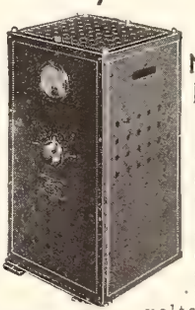
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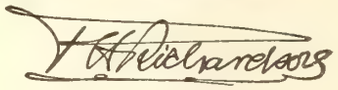
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





ABOUT TWO EVILS AND WHO IS TO BLAME

FROM A PROJECTIONIST in Illinois comes a letter which raises two very important questions. It reads:

"There are times when every projectionist cannot help but wonder if it really pays to deliver the best possible projection. This question looms up largely when the equipment is sadly in need of a general overhauling, or of replacement of wornout parts, and requisitions for the same fall on totally deaf managerial ears.

"Repeated requests seem always to be entirely out of place when it comes to asking for the expenditure of money for projection room replacements or repairs. If we had the money that has been shoveled out in the past ten years in the form of door prizes, or spent for cheap sound outfits when sound was new, and other wide-open spigots of pure waste, we might, with that money, much more than equip the finest imaginable projection room with the very best of equipment, and have plenty left over to keep it in the very pink of condition.

"I find it utterly useless to talk to the manager about such matters. The less I say about them the better I get along with him. Moreover, 'safety crews,' projectionists are finding out, are highly unpopular with exhibitors. With them safety doesn't apparently count for much.

"The matter of sound should have very careful attention by every projectionist, both as regards volume and quality. I have been accustomed to keep myself informed as to the best volume for various subjects by occasionally stepping outside my projection room to listen. The management, however, claims I have no right to this privilege. May I ask who is to be held responsible if the sound be too high or too low if the projectionist who produces it is not privileged to check up on it at least to some extent?"

This man, whose name and exact location is withheld for obvious reasons, is, for the most part, right. The attitude he criticizes represents mismanagement. No successful exhibitor or manager would for a moment tolerate it. It is just plain foolish to depreciate the quality of the one and only thing a theatre has to sell to the public.

The wise manager first of all makes sure his projectionist has every reasonable thing necessary to enable him to get the best possible results, provided his equipment is kept in first-class condition. He then demands that he, the projectionist, make good by getting every possible thing out of the films. Money is most emphatically *not* saved by refusing to permit proper repairs. It is *wasted,* for the reason that friend box office no longer has its maximum drawing power.

As to stepping outside the projection room, however, our correspondent is wrong, and his manager right. I say this with the full knowledge that it is just about as unfair as anything well can be to expect projectionists who are unable to hear the sound accurately and therefore are out of touch with auditorium sound, to produce the best results. If the sound is too high, too low or otherwise punk, certainly the manager has absolutely no right to attach blame to the projectionist, unless the projectionist knows something is wrong with the equipment and has failed to correct the condition.

We have many times directed attention to the unfairness of this whole matter insofar as it applies to the one-man room. As to the "safety crew," the recent elimination of many second men was very largely the fault of the men themselves. Time after time, I have called attention to the effect of a manager stepping into a projection room to find neither man really on the job, neither man perhaps anywhere near the working projector, both men perhaps engaged in animated conversation with a visitor, or one reading a paper or book while the other did something else not connected with the actual work of projection. Therefore I don't blame the exhibitor. I place the blame where it belongs, upon the men themselves. I have entered projection rooms and found neither man near the working projector, and not doing much of anything else. I have had both men of a two-man shift stand talking to me for minutes, without even so much as glancing at either the working projector or the screen. As a result, there are many rooms with only one man on duty, and many men without any job at all. Had exhibitors and managers always found one man right there at the working projector and the other one engaged in some duty—and a duty can *always* be found if one really wants to find it—I venture the assertion that the one-man question would never have been raised, or at least not carried out with any degree of success.

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this isuue also contain:

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State Uses Motion Pictures . Page 25

PAINTING THE PROJECTION ROOM

CARL RASMUSSEN of Elgin, Ill., inquires as to what color is best for projection room walls. This is a matter which has been treated from time to time in this department. Primarily, it is very largely a matter of visibility of the picture upon the screen. It is easy to understand that a man working in a well lighted room, the walls of which are painted white, would have a far less excellent view of a screen some distance away than he would have were the room unlighted and its walls painted black. This is particularly true when one must view the screen through a relatively small opening in the front wall.

The lighted, white-walled room and the unlighted black-walled one of course represent extremes, between which there is plenty of room for variation. Time was when I advocated dead black walls and ceilings and as little light in the room as possible. Observation ports were then invariably very small, and screens were relatively dimly lighted. Things are different now and extremes are no longer so necessary. But were I myself still projecting, I would demand a dark color on both walls and ceiling, and as little light as possible in the room. It did and would not bother me at all. When working my mind is entirely absorbed in my work, and whither or no the surroundings are lighted or cheerful matters very little.

Most projectionists, however, demand light. They want things as cheerful as may be, and under present-day conditions, if the matter of light be not carried too far, there is no great objection to it (except that it tempts men not to watch the screen as continuously as they should). Modern practice is to cover the floor with a dark battleship linoleum and to paint the walls a rather dark olive green, with the ceiling (and perhaps a border on the walls) any preferred light color, such as buff or light bination with olive walls and has been used quite a little.

However, nine projection rooms out of every ten are entirely too well lighted. It may be all very nice for the men, but it most emphatically is not good for the picture. There is no real need for a lot of illumination. What there is should be very carefully placed. Its direct rays should not be permitted to fall upon the front wall. A space at least 18 inches wide all around the observation ports should be painted a dead, non-gloss black, all of which makes for two things; namely, visibility of the screen, and a tendency to watch the screen because other things are not so plainly visible.

THE BRENKERT A. C. REFLECTOR LAMP

I HAVE just examined specifications of the new Model K Brenkert reflector type alternating current arc lamp, which is a handsome and apparently well made piece of apparatus. True, I have not as yet had opportunity of examining the actual equipment itself. However, several pictures in my possession give an excellent idea of the equipment in all its parts, and inasmuch as through the years every piece of Brenkert equipment has been well made and efficient, I may assume this will be the same. Mr. Karl Brenkert made an effort to arrange a theatre demonstration of the light source for me while I was in Chicago recently, but unfortunately it could not be done in the time at my disposal. The equipment in question is designed to handle the alternating current projection carbon developed recently by the engineering department of the National Carbon Company. The underlying idea is to secure screen illumination very similar in tone to high-intensity (though of course not equal in

RESULTS ALMOST UNBELIEVABLE

THE Model 309 full range reproducer and horn has been placed in many direct competitive tests within the past few months and has yet to find an equal.

Paonia, Colorado,
December 26, 1933.

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Gentlemen:

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By: Tom Poulos.

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Figure 1.—Compensator transformer.

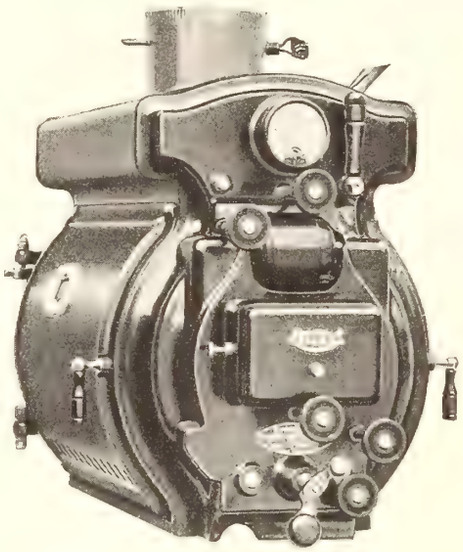


Figure 2.—End view of lamphouse.

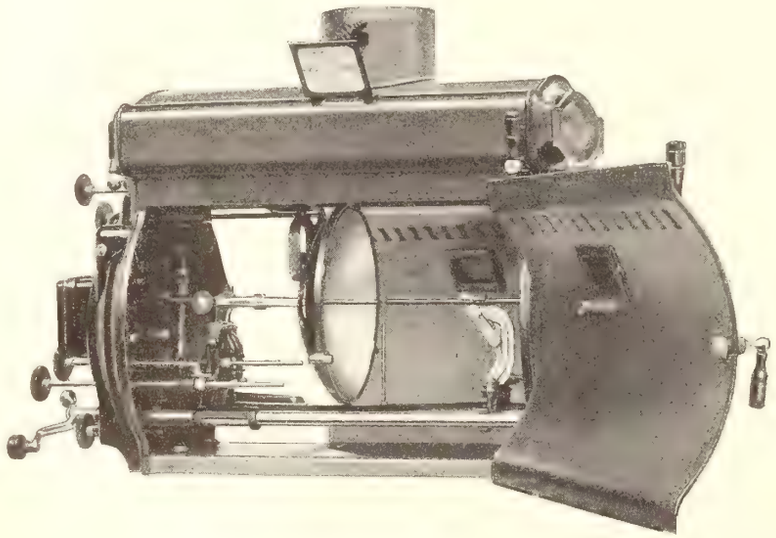


Figure 3.—Interior view of lamphouse.

light production volume) and to do this at considerably reduced cost.

As compared with low intensity light sources, the carbon consumption will be found to amount to quite a bit more. On the other hand, no current rectification equipment is required. Instead a small compensator is supplied with the lamp, the operating cost of which is quite low. It is shown in Figure 1.

It may be used with 95 to 130, or with 190 to 260 volts. On its upper surface is a knob, by means of which current flow at the arc may be varied between 65 and 85 amperes, in fractional and very gradual ampere steps. Due to the high efficiency of the compensator as compared to motor generators or current rectifying devices, a saving in current is effected over low-intensity direct current operation, which compensates to considerable extent for the higher cost of a.c. carbons. The result is only slightly higher operating costs for carbons and current combined, over that for a 30-ampere low-intensity direct current lamp.

The main equipment consists of a handsome appearing lamphouse, the ends of which are of aluminum. It may be viewed in *Figure* 2. Note that it carries all necessary controls in convenient reach of the projectionist from working position. Also on it are mounted the ammeter, and the motor and relay of the arc control. Note also the vent pipe of ample dimensions equipped with controlling damper.

In *Figure* 3 we have an interior view showing the lamp, which, be it noted, is of simple construction, with most of its working parts back of the large-diameter mirror and therefore protected from high temperatures. The mirror is elliptical, of proper focal length, and of a diameter to pick up an unusually large angle of light. The mirror is of pyrex.

Just over the lamphouse door is a framed screen, upon which an image of the light source is projected. It has guiding lines so that the projectionist may maintain his light source (crater) in exactly the correct distance from mirror and note whether or not it is burning properly. A compound lens system accurately focuses the light source on this screen.

The Brenkert company says the new light source cannot supply screen illumination equal to their high intensity type arc operating at 75 amperes, but that it will deliver more light to the screen than will a low intensity operating at 30 amperes, and also a very white light, from all of which it is pretty evident the new a.c. arc will seek its main field in the smaller theatres where Mazdas and low-intensity lamps now hold the fort.

Be it noted, however, that alternating current arc light sources are automatically barred where only low-cycle current (25 cycle) is available. I do not believe the a.c. flicker will be objectionable on screens where the current is 60-cycle, or even a trifle less. I will watch the performance of the a.c. projection arc as it comes more and more into use and report to you from time to time as to what success projection-

ists have with it, as compared with what we now have in use.

THOSE CONTACTS: WATCH THEM!

RECENTLY Projectionist W. H. Flowers of the Plaza theatre in Duquesne, Pa., wrote that he was using certain equipment taking current through a Hertner Transverter, and that when a second arc was struck there was a momentary disturbance of the light. He asked what was the matter, and not being certain, I immediately took the matter up with John Hertner of the Hertner Electric Company, asking that he get into touch with Mr. Flowers, find out what was wrong and straighten the matter up. This Mr. Hertner did. I now have a letter from Mr. Flowers reading, in part, as follows:

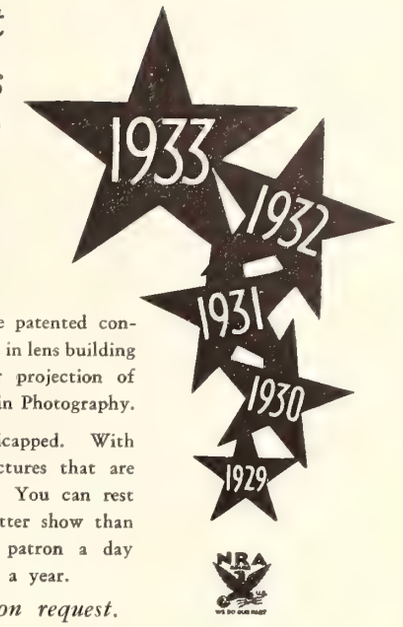
"My trouble was quickly remedied, thanks to your action in writing Mr. Hertner. He told me to look for trouble in the relay located in the panel, saying, 'It flies up on open circuit, but should remain down when either one or two lamps are in operation. When down, it shorts out some resistance in the regulator. Its contact should be positive and steady so that no current fluctuations will occur, which will be indicated by a voltmeter across the contact points. When operating lamps, the voltmeter should show zero at all times.'

"That was what Mr. Hertner told me, and I got me busy. The voltmeter most certainly did not show zero, so I immediately examined the relay contact and am ashamed to say it was in bad shape. However, careful work with very fine sandpaper remedied this, making the contact perfect, whereupon the first arc (Strong Standard) burned perfectly, and when the second was cut in, did not show the slightest bit of fluctuation. As soon as the second arc settled down, both ammeter needles were rock steady, showing a drop of one ampere each, whereas before it was from three to four amperes drop.

"The trouble then was that the current loss with two arcs in operation caused an excess of current to be thrown into the remaining arc when one was turned out. One ampere added merely results in a very slight normal brightening, scarcely perceptible whereas 3 or 4 amperes added causes spitting or flickering. A small cure for a large illness. Many thanks."

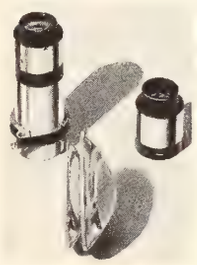
Many times I have warned projectionists to carefully inspect all contacts on fixed dates. Brother Flowers and all other projectionists should have on the wall of their projection room a chart or schedule of inspection dates. [See article, "Projection Routine and Inspection," August 26th issue.—The Editor.] Certain inspections should be made daily, others semi-weekly, some weekly and so on. But unless they be given a regular time the thing seldom is done at the time it should be, or perhaps not until trouble compels examination, which is too late and not infrequently results disastrously.

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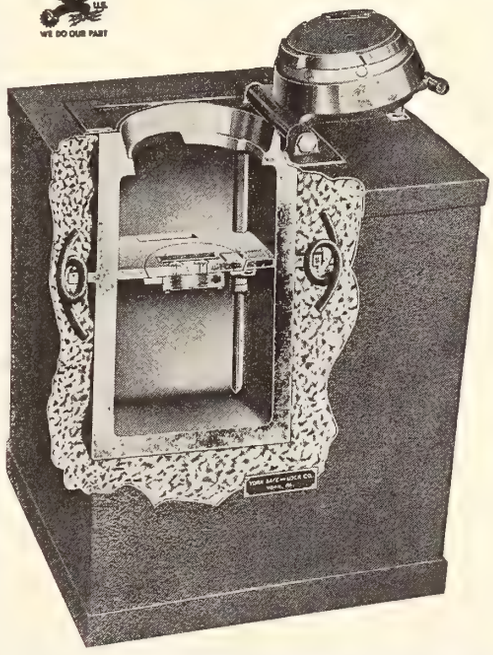
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Had brother Flowers had such a schedule on his wall and *paid strict attention to it,* the trouble never would have occurred. That same is true in nine projection rooms out of ten. Have regular dates for examination. For example, on Monday—examine wires inside lamphouse, taking connections apart and cleaning them; examine all switches as to conditions, tightness, etc.; examine condition of intermittent sprocket teeth, also teeth of other sprockets; test film tracks at aperture for wear; test lost motion in gear train. And so on, through all the list of things for weekly examination on Monday. It is a matter of "a stitch in time saves nine"—and sometimes a great many more, too! Were I still in active projection work I certainly would make up such a list and post it on my projection room wall under glass. Just set a sheet of ordinary window glass, say 12 inches square against the wall, held out from it by, say, one-eighth of an inch, let it be open at both ends, and slip the paper in back of it. It is best that each staff make out its own schedule, to meet its own conditions.

However, it is no earthly use to do this and then *forget* it. Make a suitable inspection list, post it, *pay strict attention to it.* You will thus avoid a *lot* of trouble.

OBJECTS TO NUMBERS PUNCHED IN FILM

J. H. WEAVER, Pittsburgh projectionist, pays us the compliment of saying that our 'umble writings have given him much aid through his ten years in the "shadow business." He then asks:

"Why do some film companies punch numbers at the beginning and end of each reel of film? Such punchings usually are located from 5 to 10 feet from title and trailer. They are decidedly objectionable. In one print I had recently, the punch marks were between 5 and 6 inches long. When reels are doubled up they cause two flashes, though that is not true with all makes of film so maltreated.

"Universal punch marks are so placed that they do not show on the screen, yet a while back one of them was the cause of a film breaking, with the result that I was handed that projectional abomination, a white screen. The language I used would not look well in print, and my remarks concerning punching film would have to be washed in strong disinfectant before being broadcast. Even after the bath I'm afraid it wouldn't go through the loud speakers without considerable over-heating.

"Films very often crack at the punchings after being run for a time. Have cut out many of them that had started to crack. The break is always across the film. It therefore is likely to catch in the aperture, or perhaps on an idler roller. If the numbers are really necessary, why not place them along the side, like footage numbers?

"And now another thing: Some Universal films have a white dot at the side, where the frame lines join. This often sets up motorboat noise, which we just *love*—may the Creator forgive me for lying! There seems no legitimate reason for their presence. I therefore move, Mr. Chairman, that they be eliminated. [Motion unanimously carried. So ordered.—F. H. R.]

"On the standard prints, why cannot a transparent line be placed on the ninth sprocket hole from the start frame, as a convenience in threading?

"Do you think the elimination of the out-of-focus effect set up by sharp projection angle is very important? Have solved it on short projection distance and sharp angle, but have not tested the plan on a large scale."

The elimination of a tendency toward out-of-focus set up by projection angle distortion, would have very real value if it could be done without introducing other equally objectionable elements. However, I think I may say that that can hardly be. Depth of focus may be increased by reducing lens diameter, but that, of course, means light loss. Since the effect depends upon optical laws, it would seem rather impossible to remedy it without lens diameter reduction. As lens diameter is increased, depth of focus is decreased. So far as I know, that is inevitable.

As to the punch marks, they are for the purpose of identifying film ownership. I shall lay your objections before Universal headquarters for consideration. I agree that the white "dots" should not be there. They would be harmless were only film used that had them, since the mechanism might be adjusted so that they would never get into the sound light beam. But in using films of different makes, it might well be impossible to do this. What has been the experience of other men in this respect? Let me hear from you. If the trouble is general I should endeavor to procure a remedy.

HOW TO PREVENT EMULSION DEPOSIT

FROM Thomas F. Bochert, chief projectionist of the Palace theatre in Lancaster, Ohio, we have the following:

"This is my first letter, but hope it will not be my last. Have read every one of your articles and used your Bluebooks for five years past. May I honor you with the degree of Dean of Projection, which I sincerely believe fits you on your record.

"Am writing to offer a bit of help on the subject of film scratching, particularly on the sound track and on the opposite side of the film. I am sure what I have to say will be welcomed by brother projectionists.

"Scratching the sound track usually occurs at the intermittent sprocket idler roller, and for this reason: Both upper and lower sprocket idlers should rotate freely, but the film held to the intermittent sprocket by idler rollers must stop and start 24 times per second, which means either that the rollers must do the same thing (which seems rather impossible), stand still, or possibly rotate at part speed. In either event the tendency would be for them to collect emulsion deposit, which is the chief cause of scratches on film.

"We have cured this trouble here by turning down the inner side of the idler roller flanges to a depth of 1/32 of an inch, which acts to prevent it from bearing on, or scratching, the sound track. We find this adds no tendency of the film to jump or run through unsteadily. Our experiment was applied to Powers projectors only."

What this good brother means is that he has turned 1/32 of an inch off the inner "lip" of the idler roller, each end of which has a slot in its center, thus forming two narrow faces at the roller end. I am not prepared to say positively whether the suggestion has value or not, but at least it seems to have worked well at the Palace. It therefore is laid before you for consideration.

We welcome suggestions such as this from practical projectionists. It costs little for men who have discovered some stunt that seems to be of benefit in practical work, to send it in so that we may lay it before thousands of brother projectionists in this and other lands. It gains a man just exactly nothing at all to hug to his breast little things he has "dug up." On the other hand it does do a lot of good to set them forth for the benefit of all.

PROPER COLOR FOR BORDERS

JOHN L. BRADLEY of London, England, writes, "I have found your writings very helpful because you deal with practical things and in a way that they may be easily understood. Regarding screen border, I would ask your indulgence in answering this question: Is black best, or is some tint of gray or some other color better? I have, before presuming to trouble you, made inquiries here, only to reap a variety of opinions, apparently based either upon abstract theory or pure guess work. May I hope to be favored with your views?"

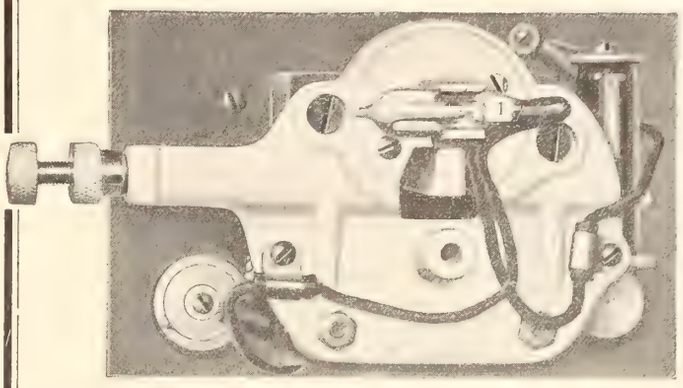
Many years ago, when I first entered projection (1904), screens were not bordered. When first I began writing some nondescript borders had come into use, but were a very poor affair. Finally, after studying the matter, I bought a lot of cheap black cloth, and after the show closed and the rest had all departed for the night, I installed it, letting it extend just a trifle into the picture—about half an inch, as I remember it.

I was myself rather astounded at the effect. So much so that I told the exhibitor about my experiment next day, asking him to remain while I put it on again that night. It never came down again, except to install it on a proper frame. (Also, he never paid me for that cloth!)

I then began advocating black as a screen border, and soon the benefits were so obvious that it became the universal practice. All of which is merely blowing my own horn, of course, but perhaps not offensively loud. And now as to your question:

Some of our scientific gentlemen have lately raised objection to the use of black for the reason that it tends to form too

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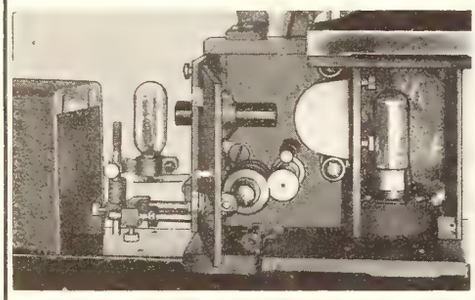
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high a contrast, therefore to make the picture edges seem more highly illuminated than the center. This objection, coming as it does from the aforesaid scientific end of things, is much voiced, and you, Friend Bradley, may well have been treated to it over there. At first glance the argument seems reasonable. It would *be* reasonable, too, were theatre screens evenly illuminated as they should be. The fact is, however, that screens are not evenly illuminated. If you doubt it, have them measured with a photometer. You may be amazed, as I was when I, in conjunction with Jesse Hopkins, a fellow member of the Projection Practice Committee of the S. M. P. E., measured a lot of screens in New York City. It was found that in all classes of theatres, the screen was far brighter in the center than at the outer zones. The difference not infrequently was amazing. One of our very best Broadway theatres measured approximately 15-foot candles (figures from memory) at center, and only from 4 to 5 at the outer edges. Some dropped even more than that at the outer zones.

Granting that what the scientific gentlemen say is all quite true, insofar as has to do with the sharp contrast tending to make the outer zones seem brighter than they really are, it really seems to me that under the conditions that might be a very decided benefit. What do you think?

My own view is that, provided the screen be evenly illuminated all over its area (a condition I doubt you will find in any present day theatre), then some neutral tint of perhaps gray would be better than black for a picture border, in theatres in which there is high screen illumination—say, in excess of 10 or 12 foot-candles. For theatres having low screen illumination, below 10 foot-candles, I am not so sure about it, even with uniform screen illumination.

Under present conditions of uneven screen illumination, due entirely to imperfect projector optical trains, I certainly hold non-glossy black to be best at the picture edge, though it may, and very possibly should be shaded off gradually in neutral tints toward the outer edge of the border. However, a strip from 3 to 4 inches wide, of pure black, should border the picture, extending into the picture by 1 to 2 inches.

The reason for having it extend into the picture is that the picture edge will not be plainly visible on entirely non-gloss black, therefore slight movements of the screen image as a whole will not be so visible to theatre patrons.

CHARACTERISTICS OF RCA-57 TUBE

I HAVE BEEN receiving letters from theatre managers and projectionists asking whether the RCA-57 and RCA-82 tubes are interchangeable with tubes 50 and 81. They are not.

The RCA-57 is of a newer type, being a triple-grid amplifier or detector, with a.c. heater. Its complete characteristics are:

Heater.—Coated uni-potential cathode: Voltage, 2.5, a.c. or d.c. Current, 1 ampere.

Direct inter-electrode capacitances.—Between control grid (or cap of the tube) and the plate, 0.010 micro-microfarads (one micro-microfarad is equivalent to 1x10-12 farad). Between the control grid, and the cathode and scren grid connected together, 5.2 micro-microfarads. Between the plate, and the cathode and screen grid connected together, 6.8 micro-microfarads.

Overall length.—4 19/32 to 4 27/32 inches.

Maximum diameter.—1 9/16 inches. *Base,* 6-pin.

AMPLIFIER (CLASS A).

Operating conditions and characteristics.—Heater (with shield can), 2.5 a.c. volts. Plate, 250 volts, maximum. Screen, 100 volts, maximum. Grid, —3 volts. Suppressor, connected to cathode at socket. Amplification factor, greater than 1,500. (In general, the amplification per stage in a screen grid stage is determined by the mutual conductance and load impedance.) Plate resistance, greater than 1:5 megohms. Mutual conductance, 1,225 micro-mhos (conductance units). Cathode current cut-off, approximately 7 grid bias volts. Plate current, 2 milliamperes. Screen current, 1 milliampere maximum.

DETECTOR

Operating conditions as biased detector.—Heater, 2.5 volts a.c. Plate, 250 volts maximum. Screen, 100 volts maximum. Grid, —6 volts, approximately. Suppressor, connected to cathode at socket. Plate load, 250,000 ohms, or 500 h. choke shunted by 0.25 megohm. (For resistance load, plate supply voltage will be voltage at plate *plus* voltage drop in load caused by specified plate current.) Plate current, adjusted to 0.1 milliampere with no alternating current input signal.

To be noted is that in designing circuits for use of the 57 as a detector, it is desirable to work from the detector stage directly into the power output stage.

Also to be noted is that the recommended practice is to have no potential difference between the heater and the cathode. If this practice is not followed, the heater may be made negative with respect to the cathode by not more than 45 volts.

As to the RCA-82 tube, this is a full-wave mercury vapor rectifier. It is not interchangeable with the RCA-280 (commonly referred to as RCA-80), which is also a full-wave rectifier, but of the high-vacuum type.

THE CAUSE OF CARBON PENCILING

FROM THE New Jersey State Prison comes a letter, certain excerpts from which are taken, as follows:

"Have been an interested reader of your departments in MOTION PICTURE HERALD and BETTER THEATRES for the past year. Am an inmate in the New Jersey State Prison. While here have learned motion

picture projection. Was taught by another inmate, a member of the New York City projectionists' union who has been licensed for 16 years. He has gone out into the world of freedom again. We have two of your books, one on projection and one on sound. They have helped immensely but do not seem to cover the problems I am now confronted with.

"We have one Simplex projector, using a.c. through a variable type transformer—a.c. at the arc, I mean. Have had trouble due to carbon penciling. This was overcome by using a larger diameter carbon. After reading the chapter in your book devoted to carbons, I discovered the probable cause. Upon connecting an ammeter and voltmeter into the arc circuit I found we were using 52 amperes at 32 volts, with transformer working at its minimum, and 77 amperes at 33 or 34 volts at maximum, which evidently was all wrong, as the transformer name plate set its rating at 25 to 40 amperes at 110 volts.

"Examining the transformer I discovered we were using only two of the three primary leads, the common, and one 110-volt wire. I feel that the trouble, so far as penciling is concerned, was due to the fact that this other lead was not connected. Will you kindly explain so that I may set the matter before the proper authority correctly?"

Your description of the Edison transformer is not sufficient to enable me to determine definitely just what that third wire is for. There is a transformer which may be used on 110- or on 220-volts, according to which leads are connected. However, I think you have one of the early type transformers in which the amperage was altered by making different wire connections. J. H. Hallberg made one that way in the early days, and, possibly Edison did too. I cannot remember. However, the matter is easily determined. You can use only two of the three wires. Disconnect one (either one) of the wires, and connect the idle one. If the other wire is for 220-volt circuits, then you will get only half the former light. Possibly the arc won't strike, though I believe it will. If it is another 110-volt connection, you will get a different amperage, presumably less. Connect in your ammeter when you try it out. You cannot do any damage in any event. Penciling means the carbon is overloaded. It is too small in diameter for the amperage being used.

As to the shutter, I see, though you do not say so, you have an old style in-front-of-the-lens shutter. I would certainly recommend to the prison authorities the installation of a rear shutter. It can and by all means should be installed. It reduces fire danger and film heating by more than 50%. It therefore makes for added safety and longer life of films, and the projector mechanism as well, since it then is not subjected to high temperatures. In the end it will pay for itself many times over in the saving effected.

As to the present shutter, I don't know which edition you have of the Bluebook. Presumably the fourth and the Sound volume, or fifth. If that is correct, turn to page 620 and under "How To Trim Shutter Blade" you will see what should be done. By substituting paper shutter blade (which will last for weeks) you may experiment as much as you like, and still leave your metal blade unaltered. If you find you can make an improvement, then trim the metal blade to the paper blade dimensions, and there you are. It is unlikely, but possible, that you are using low-cycle current (say 25-cycle), in which case the flicker is inherent in the light itself, and there is nothing you can do.

If you have some other edition than the fourth, then here is what you should do: Secure a sheet of stiff, thin cardboard, such as business cards are printed on. Remove your metal shutter blade and cut out a paper one just like it, omitting the outside ring, which is not necessary. Install the paper shutter blade in place of the metal one, having made a mark on the hub opposite one side of one of the blades before removing the metal blade, so you can install the paper one without the trouble of setting it.

Now gradually trim off say, 1/16 of an inch from both sides of *all* blades and try it out. If there is no travel ghost, remove another like portion from all blade edges and try it out. Keep this up until faint travel ghost results, whereupon cut another paper blade with just a bit wider blades—say, 1/16 wider—and see what the results are as to flicker. If there is an improvement, trim your metal blade to conform to the dimensions of the paper one, and—there you are. If there is no improvement you can do as you see fit about trimming the metal blade. If the result is as good as it was, but no better—well anyhow you will get some more screen illumination by trimming it down.

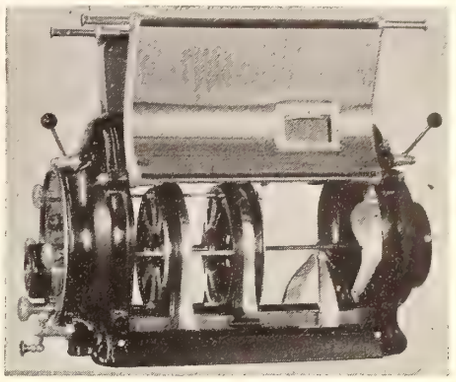
STATE USES MOTION PICTURES

B. A. AUGHIBAUGH, supervisor of Visual Instruction, Department of Education, for the State of Ohio, hands me a 15-page catalog listing films and slides carried in the Visual Instruction Exchange, owned and operated by the state. Dr. B. O. Skinner, Director of Education, certainly has, as evidenced by the catalog, built up a remarkable exchange containing a large assortment of both 35- and 16-millimeter films, all on non-inflammable stock, and a comprehensive collection of stereopticon slides, the whole dealing entirely with educational subjects.

This catalog interested me particularly because I had just listened to an address by Donald P. Bean of the University of Chicago, in which the view was expressed that with proper, well planned procedure, motion pictures can have very large value in educational work. Certainly this view must be well founded.

In the catalog certain books are listed under the title, "Some Helpful Literature." In this list "A Million and One Nights," by Terry Ramsaye, leads the rest. In projection, the Bluebook is the only one named.

AT LAST!



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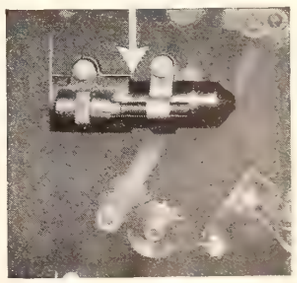
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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE ARE now building a small theatre. It is to be a one-story building, 100 feet long and 30 feet wide, finished 16 feet high inside, with no balcony. The building is now under construction, and the thought occurred to me that you might have some helpful suggestions as to planning the entrance, lobby, seating arrangement, interior and stage.

In your opinion, is masonite suitable for the interior, as that is what we are planning to use?—A. H. C.

The Answer:

NOTING THE dimensions of your theatre, I am afraid that the ceiling height is too low. It would be better if you could increase this to 18 feet at the high part of the auditorium floor.

Beginning with the front of the theatre, I suggest that you place two sets of 5-foot doors in the center of the front elevation. This will give you a lobby 12 feet wide and taking off the thickness of the walls, there will be left a space of 7 feet, 6 inches in width on each side of the lobby. This space being too small for store rooms, I suggest that you plan for a women's room on one side of the lobby, and for a men's room and an office on the other, these rooms to open from the cross aisle or foyer, except the office, which should open from the lobby. Set the entrance doors about 8 feet back from the front of the building, allowing space for a ticket booth in front of the entrance doors.

Place another set of doors 10 feet back from the entrance doors. This will give you a 10 by 12-foot lobby. Make the ceiling in the lobby at least 9 feet high. Over this front part plan for the projection room and be sure to provide for wash room facilities in connection with same.

In the auditorium first provide for a 5-foot cross aisle leading to the wall aisles. Plan for a center bank of 13 seats in the middle of the auditorium, with aisles along the side walls. Of course you can plan for a center aisle and gain one more seat in each row, but you know that a center aisle is not advisable and the use of same should be prevented if possible, as it takes the place of the best seats in the house and the frequent use of same interferes with the vision of the audience, while the wall aisles do not hinder at all.

For such a small house you do not need a stage. An apron about 10 feet wide will do. You can use this for small vaudeville acts if necessary. However, design this as a proscenium arch. Place near the stage in each side wall exit doors as required by your State code. So far we have used for lobby, apron and thickness of walls, 35 feet of the 100-foot length of the building, leaving 65 feet for seats. After taking off at least 7 feet, 6 inches for space between the first row and apron, we find that there is space for 23 rows, making the total seating capacity 299 seats.

I find no objection to your using the material you mention as it takes paint satisfactorily and if you employ someone who is well familiar with applying this material, you can obtain good results by using beveled-edge design. The manufacturer of this material will furnish you with tools and designs.

Provide for as many poster cabinets in front and in the lobby as possible.

▲

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

THERE ARE two independent companies who are interested in constructing a modern theatre in Panama City. Both have asked me to request that you furnish them with any information available regarding purchase of equipment, chairs, air cooling systems, etc.

One company has already drawn up their plans for a theatre 150x50 feet, capacity of 1,045 (438 seats on first floor; 369 seats in first balcony, to be used for better class public; 238 seats for gallery). This company owns the property on which they plan to build their theatre. They are well-known building contractors.

The other company proposes building a theatre of about the same capacity as the above mentioned one, but have not yet drawn up their plans.

It would be appreciated if you could supply these companies, also myself, with information requested just as early as possible—J. R. N.

The Answer:

DESIGNING a motion picture theatre in a warm climate, such as in Panama, is to me an entirely different problem from that of designing an average theatre in an ordinary climate. It is my opinion that to enjoy a performance in comfort in such a theatre one should eliminate all thoughts of excessive heat and design the interior in such a way that nothing will refer to high temperature. The auditorium should be made as comfortable as possible, and an even temperature from 70° to 75° should be maintained.

The first consideration I would give to the building would be to plan it so that all roofs and walls would be properly insulated, so as to prevent the heat from the sun to penetrate to the interior. The next consideration would be to install a very efficient air conditioning plant. Since I think it would be nearly impossible to obtain water at 60° temperature, a refrigeration plant would have to be installed. Plan for as many air changes per hour as possible, and provide for plenty of cool air blast in the lobby and foyer. The direction of this blast should be toward the entrance doors, so as to prevent the warm air from entering through the doors when opened. When the building is properly insulated and the air cooling plant in good operation I do not think you will experience any trouble in keeping the auditorium comfortable.

Further I suggest that all electric lighting be of the concealed type, as an exposed light bulb suggests heat. Outside of the proscenium arch I would eliminate all drapes or fabric hangings, and whatever there is to be used should be of a floral design. The decorative treatment also calls for a great deal of study. Use only real light tones, as red and yellow make one

think of heat. If decorative panels are required I suggest you use a floral or a cascade or a snow capped mountain motif. A modernistic design in line effect would also be satisfactory.

Provide only the amount of doors necessary for the safety of the public and provide them with self-closing devices so that no door shall be open any longer than necessary. For the seats I would not advise the use of velour. Use leather or a glazed fabric. As for floor covering in aisles or foyer, I would advise use of rubber or cork.

▲

On Decoration

SO MANY readers have sent inquiries relative to ways for decorating old and new theatres, that I feel obliged to try to give a description of a very inexpensive, but an effective modern decoration scheme. This scheme will eliminate a great deal of painting, and in new theatres, eliminate plastering of side and rear walls, which item will mean a great saving in the cost of construction. I want it understood that I am not trying to discourage the use of paint or do away with color treatments, but simply to describe a very inexpensive way of renovation, which can be done in the shortest time possible and will change the atmosphere of a theatre after remodeling.

Let us take as an example the plain side and rear walls of an auditorium. To eliminate the plainness of such walls, I suggest breaking up this wall surface by introducing wall sections divided by fluted pilasters. Making these pilasters out of natural wood or ornamental plaster would be rather expensive, so I am going to suggest a material which was once used for only walls and roofs of factory buildings: namely, corrugated sheet metal. This corrugation will give the effect of the modern interpretation of fluting. Cover this metal with a thin material, such as flexwood of any kind of natural finish desired, and the desired result will be like a real wood pilaster. The effect can be enriched by using natural wood bases and caps or by placing wood strips horizontally at equal distances, according to the lengths of the sheets.

The panels between the pilasters could be built out of a wood-grained material. Of this product there are several kinds manufactured, so one is not limited to a certain choice. The best results will be obtained by having the grain of the wood mitred or placed in a checkerboard pattern, each square to be from 24 to 30 inches in width. The ceiling should be plastered and should be decorated in a very light soft tone, free from any ornamentation, except a few shadowed borders along the walls.

Indirect light fixtures should be used for the wall panels, or a more effective but more expensive way of lighting would be a continuous band of concealed lights behind obscure glass in the angle of ceiling and walls. In place of wood-grained material one could also use sound absorbing sheets

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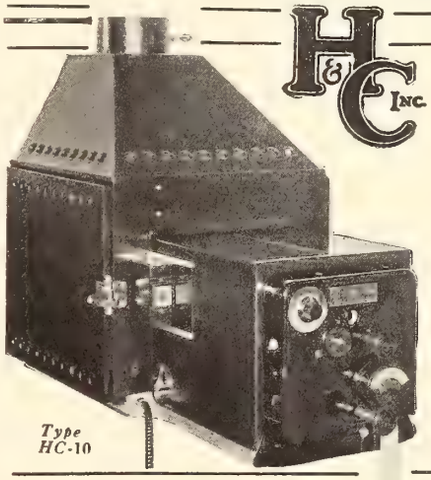


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or tiles, especially when the acoustic qualities of the house demand improvement. However, this panel will need decorating.

These wall panels should be applied on furring strips, which method will be a great improvement for old houses where the walls are covered wtih ornaments and where the walls are not straight and plumb, and certainly will improve the acoustics. I am sure that this scheme will make a very pleasant effect and a total transformation of any old theatre at a very low cost. The cost of wood-grained material in imitation or real wood runs from 5½ to 35c per square foot.

The effect of the above treatment can be elaborated by the application of a wainscoting of mableized material, which is also easily applied. Another very effective scheme, which is also of a rather low cost, is to paint the walls and ceiling of the auditorium as light as possible, then provide for concealed lights with a cut-out cover to throw designs on wall and ceiling. The color scheme can be changed by using differently colored lamps or by changing the gelatines in the cut-out covers. The only drawback of this method is that to obtain good results, the wall and ceiling have to be perfectly smooth and even.

The Demands of Theatre Technology

(*Continued from page* 6)

should represent *a true condition existing at the time such statement is prepared.* When such statements do not include at least a remark to cover the sadly neglected maintenance condition, it cannot reflect the whole truth.

Perhaps if the maintenance requirements were considered there would be much less to show as a net figure. But why should we fool ourselves? *Delayed maintenance means more expensive maintenance—patchwork maintenance and emergency maintenance means higher maintenance costs in the end.*

There are many theatres that are undoubtedly managed ably and honestly, but there still remain enough exceptions to cast the shadow of doubt and to make it worth while to consider the question here of the value of proper maintenance.

In examining the statements of any theatre in the light of the past and present depression in theatre attendance, it is very important to know how successful that manager has been in reducing expenses; for it is one thing to reduce expenses and still operate efficiently with a theatre and equipment which has not been permitted to depreciate faster than a normal rate, and quite another to reduce expenses and permit both theatre and equipment to fall to pieces.

It is those theatres which have been successful in regard to reduced expenses in proper ratio to the physical condition of the theatre and equipment, that will make the best showing as the upturn in business proceeds.

HOW DEPRECIATION SHOULD BE HANDLED

ON MAINTENANCE some discussion should be devoted to the item of depreciation. The purpose of charging depreciation to expense is to distribute extraordinary costs of replacements equitably over the useful life of the property or equipment. *The charge should be credited to a depreciation reserve account against which actual replacements are subsequently charged.*

Are there any depreciation reserves left in the theatre business, did any ever exist, where are they now?

Each theatre, depending upon type, construction, etc., and each item of equipment should have its own rate of depreciation. This rate is so established that the accumulated reserves, plus the secondhand value, should represent a sufficient amount in dollars and cents to replace the property or equipment when it is desirable to do so.

It follows from this that the less spent on maintenance, the higher should be the rate of depreciation. If this had been true during the past three or four years, judging from the amounts spent on maintenance there should have been some very handsome sums set aside as a depreciation reserve. This, of course, has not been the case. However, there is a ratio between expenditures for maintenance and the amount set aside for depreciation which will result in maximum life, highest efficiency, and greatest utility of both theatre and equipment.

The annual depreciation charge is usually set at a fixed percentage of the gross value of the property or the equipment, generally with no other maintenance consideration other than to repair breakdowns. This established percentage is based upon the premise that the replacement costs would equal the initial costs. This is obviously not always the case. Any appreciable change in the unit costs from time to time should necessitate a change in the annual depreciation rate in order that at time of replacement there would be sufficient money in the depreciation reserve to cover the complete replacement. This change in annual depreciation rate is most generally established by a careful revaluation of the theatre and equipment—in other words, an accurate appraisal.

There is a great tendency on the part of circuit operators to neglect adequate provisions for depreciation during periods when box office grosses are declining. This is always done in order to make a more favorable showing on the operating statement. During such periods of declining box office grosses there is also that great temptation to cut down maintenance expenditures, and consequently the theatre properties and equipment of this country are in a deplorable condition at this time.

PROPER PLACE OF MAINTENANCE

TODAY MOST theatres, either through the inability of landlords to get enough rent or because of receiverships or bankruptcies, have been revalued and readjusted downward during the past eighteen months to a lower dollar and cents scale in order to meet the condition of lower box office grosses. But this revaluation downward has only altered the financial setup and has not corrected the deplorable physical conditions that now exist. Too many of those higher executives who have been busily engaged in this revaluation process seem to believe that this revaluation has corrected all evils; they seem to have no knowledge of the absolutely dilapidated physical conditions that need attention now.

Just as it was pointed out in a previous article of this series, that this is a beginning of a new era so far as the theatre manager is concerned, so it will be a new era for theatre maintenance in scope, conception and organization. Maintenance should be a branch of engineering and therefore tied in definitely with the chief engineer of a circuit or group of theatres; the chief engineer in reality should be an executive of the circuit with definite engineering background and experience, capable of meeting any technical or scientific problem.

The maintenance department should be composed of a minimum number of men, properly trained and with definite work and responsibilities, allocated to them. There should be no attempt to build up a staff of mechanics or trouble shooters, nor should any effort be made to send mechanics on missions to distant towns when the travel expense, salary, hotel and meals make the cost of the job exceed what it could be done for with local labor. The maintenance department should be an engineering service to every theatre manager, a control on maintenance expenditures, an agent for allocating maintenance appropriations, and a means of checking work done locally under the theatre manager.

The more up-to-date conception of maintenance should place it definitely as one of the important functions of theatre operation and management. In the past most any detail that did not definitely fall as a responsibility of some other department, was shunted over to the maintenance—in brief, it was the "catch all" for any and everything. Consequently a department not recognized as on a par with other management departments, was looked down upon by all, managers as well as executives.

There are many theatre operating and management executives who know so little about the mechanics or the technical side of theatre management that they present an extremely difficult situation in discussing with them maintenance problems. Such

executives, because of no engineering background, don't even want to make the effort to understand, and hence say yes or no many times, basing their decisions on the most superficial facts. It is for this reason that it is believed that ultimately the larger circuits will have an engineering officer of the company—call him chief engineer or anything else—who can be counted upon to direct and control all phases of theatre operation that is based upon technical or scientific facts.

The organization for maintenance should never be intricate or numerous so far as the circuit headquarters is concerned. The maintenance department should be advisory and supervisory, not a direct operating department, employing projectionists, electricians, upholsterers, painters, carpenters, handymen, etc., on a department pay roll. That particular type of labor should be hired, paid for and charged to the theatre as needed. Such a maintenance department so organized so as not to saddle on each theatre an appreciable weekly charge in the form of overhead expense for an elaborate department of skilled mechanics, for which a theatre might not have use for periods of several weeks at a time, could and would be of definite value to a circuit.

It is to be noted that during this entire discussion no attempt has been made to include purchasing, warehousing or the service of supplies to theatres. In many instances it is economical and a sound policy to combine these functions with maintenance. But at this time it is not wise to confuse the maintenance issue or to becloud it by such considerations.

If the theatres of this country are to be safe, free from fires, panics, and catastrophies; and performances are to be free from interruption, maintenance is of primary importance *now* to every circuit and independent theatre. If the theatres are to reap returns promptly with any marked improvement in theatre attendance, repairs and renewals should be promptly cared for.

The year 1934 is going to bring that improvement in theatre attendance if every person connected with the motion picture industry bends every effort toward that end. The Motion Picture Industry is like one giant organization (the Code has made it so), with various units competing against each other. Any marked improvement or development by one unit will automatically raise the standard of the whole industry. All who find themselves actively a part of this great industry in January, 1934, should have the right to believe that they are to be a part of this business for years to come. This industry requires the help of men and women of many temperaments, ages and qualifications. All are important. All should have the aim of creating in this business the brightest futures possible.

Men and women of patience, perseverance and industry who are honest with themselves and their organizations, have every reason to be proud of this industry and to believe that it holds for them the satisfaction of all their desires. The time has come when those who always ask, "What is there in it for me?" will quickly fade out of the picture.

This year is one of service, co-operation, helpfulness and coordination. These are the sign posts of progress and point the way this year.

Duty to Protect Patrons' Property

(*Continued from page* 15)

patrons, may introduce this fact in a suit to show that he has taken precaution to furnish a place in which the valuables of his patrons may be safeguarded. Also, patrons who fail to take advantage of the check-room cannot recover for lost or stolen valuables unless, of course, it is proved that the loss was occasioned by gross negligence of the theatre employes. Furthermore, it is apparent that where a proprietor provides a suitable place in which to deposit articles of value for safe-keeping, and a patron, failing to take advantage of the service, hangs his hat or other wearing apparel on a hook, or places it in a vacant seat, or leaves it in a dressing room, thereby contributes to a great extent to the loss of the articles, resulting in non-liability of the proprietor. Moreover, in cases of this kind the burden is on the patron to prove negligence of the theatre owner or his employes, otherwise there is no liability.

CASE

For illustration, in the late case of Nolde (164 Atl. 804), it was shown that a patron left an expensive fur coat hanging upon a rack in a room not having an attendant therein. The coat was stolen and the patron filed suit against the proprietor to recover its value.

However, since the room in which the coat was left was not intended for hanging wearing apparel, except when the owners of such apparel were in the room, the higher court refused to hold the proprietor liable, and said:

DECISION

"Neither actual nor implied bailment or constructive custody having been established, there is no evidence of such negligence on the part of the defendant (proprietor). . . . The burden of proof upon this point was upon the plaintiff (patron); for it is only in a case of a bailment that the burden is cast upon a bailee (proprietor) to account for the loss of the goods."

CASE

In another case it was shown that a patron purchased all of the seats in a box for himself and a party of friends. A usual curtain or portiere hung at the door, and the walls of the box were supplied with hooks intended for the use of patrons

(*Continued on page* 34)

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EQUIPMENT AFFAIRS

Equipment News and Comment

"SUPREX" PROJECTION

● Development of the a. c. projection carbon has been accompanied by efforts to adapt this very type of carbon to an improved d. c. projection arc. This phase of the innovation has not had the publicity accorded the use of this carbon directly with alternating current, yet it has already stimulated a certain amount of experimental work on the part of lamp manufacturers.

According to the National Carbon Company, developers of this new type of projection carbon, the combination which will probably be in most general use consists of a 7-mm. x 12 copper-coated high-intensity positive, and a 6-mm. x 9 copper-coated cored negative. Lamps adapted to the new carbon for use with direct current are distinguished by the term "Suprex."

Such a lamp has been placed on the market by the Imperial Electric and Manufacturing Company of Los Angeles, under the trade name of Sterling-Suprex. Tests, according to the manufacturer, have indicated a volume of light 3½ times that of the low-intensity lamp. The Sterling-Suprex draw from 40 to 50 amperes, while the arc voltage is 36.

This product was designed by C. S. Ashcraft and is distributed by Continental Theatre Accessories, Inc., New York; Western Theatrical Equipment Company, San Francisco; Joe Goldberg, Chicago; B. F. Shearer Company, Seattle; and the Brick Photoplay Supply Company, Los Angeles.

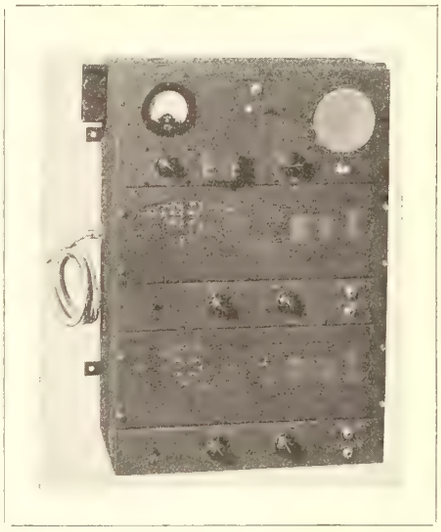
ATTRACTION LETTERS

● A complete line of cast aluminum attraction letters has been marketed by Ben Adler Signs, Inc., of Chicago. These are adapted to any type of sign using changeable letters, either of flat or of raised glass. They are of rigid construction and designed so as not to bend or break. All letters are cast solid.

WIDE RANGE AMPLIFIERS

● Two new series of wide-range theatre sound amplifiers have been introduced by the Clough-Brengle Company of Chicago. One series is an a. c. line-operated amplifier for use with any soundhead and stage speaker system, providing a usable peak output power of 27 watts. Single and double channel models are available.

The other series is similar to the larger amplifier except that it permits lower costs for smaller houses where an undistorted peak power of 15 watts is sufficient. Both amplifiers supply p.e. cell voltage and exciter lamp current. Switching facilities allow instant switching between projectors,



Clough-Brengle amplifier.

and in dual-channel models, for quick changeover to the spare amplifier.

These amplifiers may be connected directly to any 500-ohm stage speaker line. However, they have special output ranges to utilize the new dual speaker systems having special high note or "tweeter" speakers for wide-range reproduction.

TESTING SERVICE

● Service engineers of Electrical Research Products are now supplied with new testing apparatus for making measurements on Western Electric sound systems to determine quantitatively the actual response at various frequencies.

The new test apparatus consists of two newly designed meters and a multi-frequency test film. One of these meters is a combination d. c. voltmeter, ammeter and ohmmeter, which permits the measurement of every d. c. voltage and current used in the Western Electric sound system. In addition, it has a self-contained source of voltage which permits its use as an ohmmeter by means of which resistance values can be quickly and accurately checked.

The other meter is a combination a. c. voltmeter and power level indicator. The a. c. voltmeter will measure every a. c. voltage used in the sound equipment. The power level indicator has a range of minus-18 to plus-56 decibels, so that it can be used to measure the output of the largest amplifier. These meters are portable.

Used in connection with these meters is a new multi-frequency test film produced by Eastern Service Studios, a licensee of Erpi. Each of these films is especially recorded and calibrated, and provides the necessary high and steady output. Through the use of the test films and power level indicator, the frequency characteristic, the gain and the overload point of the sound system can be readily determined.

It is disclosed that more than 1,700 exhibitors have signed the new Repair and Replacement agreements offered by Electrical Research Products.

NEW INSTALLATIONS

● The steady increase in the amount of equipment being purchased reflects a revived interest in normal theatre maintenance that at the same time reflects a steady increase in patronage. To some extent current installations represent new theatres, but it is significant that most of them reconditioning in some form. General reports cover most of the country and a wide variety of equipment and furnishings, while at hand are special reports on specific types of equipment. Among them are listed the following theatre interests:

Curtain control equipment.—O. C. Lam Amusement Company, Cedartown, Ga.; Larchmont, Larchmont, N. Y.; Argonne, Belair, Md.; Aldine, Baltimore; Little, Baltimore; State, Richmond, Va.; Lyric, Lexington, Va.; Tiger, Auburn, Ala.; Virginia, Wellston, Ohio; Orient, Dunmore, Pa.; Kingston, Kingston, N. Y.; Rex, Baltimore; State, Harrisburg, Pa.; Lane, New York City; Old Howard, Boston; Heights, New York City; Yorktown, New York City; Arden, New York City; Alpha, Brooklyn; Barron, Pratt, Kan.; Paramount, High Point, N. C.; and Heights theatre, Cleveland Heights, Ohio. *Reported by the Vallen Electrical Company, Inc., of Akron, Ohio.*

Air conditioning equipment.—Parkway, Minneapolis; Rialto, Dickinson, N. Dak.; Lake Shore, Chicago; De Luxe, Chicago; Strand, St. Paul; Villas, Cicero, Ill.; Piller, Valley City, N. Dak.; Paramount, Bismarck, N. Dak.; Capitol, Bismarck, N. Dak.; Ritz, Newburgh, N. Y.; World, Minneapolis; Drexel, Chicago; Macklind, St. Louis; and Rio, Beaumont, Tex. *Reported by United States Air Conditioning Corporation of Minneapolis.*

Sound reproduction equipment.—Palace, Erwin, Tenn.; Lyric, Beattyville, Ky.; Photoplay, Grassflat, Pa.; Orpheum, Nelsonville, Ohio; the Family, the State, and the Sorg in Middletown, Ohio; Lyric, Hamilton, Ohio; Oak Harbor, Ohio; Central Park, Birmingham, Ala.; Lyric, Gassaway, W. Va.; Fraternity, Baldwinsville, Mass.; the Bijou and the Booth in Knoxville, Tenn.; and the Liberty, Kalamazoo, Mich. *Reported by Cincinnati Time Recorder Company of Cincinnati.*

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new constructions, remodeling and re-equipping. This list has been compiled from the latest reports available on January 9. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

California

BELLFLOWER—Long Beach Building & Loan Association, corner First and Locust, Long Beach. Will repair theatre at 330 N. Downey Avenue. Architect, C. E. Murry. Engineer, 6239 Newell Street, Huntington Park. Cost $4,900. Population 6,700.

COMPTON—Lessee, R. D. Whitson and Albert Hansen, 253 E. Compton Boulevard. Architect, H. L. Gogerty, 221 E. Compton Boulevard. Seating capacity 850. Building new theatre. Marquee, acoustic treatment, ventilating system, gas-fired heating to be installed.

LOS ANGELES—Jeanette Bell, 715 Rives-Strong Building. Will repair theatre at 6523 Compton Avenue. Architect, Jas. O. Sorrell, 1715 Stamford St., Santa Monica. Cost $8,000.

LOS ANGELES—Auditorium Company, 427 W. 5th Street. Will alter office and theatre building to cost $1,300. Builder, Mission Staff & Stone Company, Inc., 1512 Knowles Street.

SAN FRANCISCO—New Fillmore Theatre, 1329 Fillmore Street. Remodeling interior and exterior of theatre. Architect, A. A. Cantin, 557 Market Street.

Connecticut

EAST HARTFORD—Lessee, The Astor Theatre Company, 1175 Main Street. Alterations to theatre to cost $3,500. Owner, L. B. Comstock, Comstock Building, East Hartford. Contractor, A. K. Beaton, 27 Garvan St., East Hartford.

Georgia

ATLANTA—G. W. Hemphill, care of A. F. N. Everett, architect, 301 Bona Allen Building. To erect theatre.

Illinois

MAYWOOD—Syndicate, care of F. Koenig, architect, 143 S. Ninth Avenue. To erect theatre building.

OAK PARK—Northern Trust Company, 30 S. LaSalle Street. Will erect addition to theatre at 828 S. Oak Avenue. General contractor, Zirwas Construction Company, 1516 N. Hoyne Avenue, Chicago, Ill. Population 64,000.

Maryland

BALTIMORE—Arnold M. Lohrfinck, 213 St. Paul Place. To alter and remodel two buildings for a theatre at 1429-31 Pennsylvania Avenue. Architect, David Harrison, 3735 Reisterstown Road.

Michigan

KALAMAZOO—W. C. Butterfield Theatre Corporation, First National Bank Building, Detroit, to convert store building into theatre building. Architects, Leroy & Newlander, Pratt Building. Seating capacity 640. Cost $35,000.

Missouri

CHARLESTON—American Theatre, care of O. W. McCutcheon, Blytheville, Ark. Will remodel theatre. Cost $20,000. Seating capacity 500. Population 3,400.

ST. LOUIS—Hubery W. Guth, Architect, 1503 S. Grand Boulevard. To alter theatre building and install new screen, seats, sound and projection equipment. Cost $20,000.

North Carolina

ASHEVILLE—C. L. & W. Theatres, S. W. Craver, president, Patton & Lexington Avenues. Remodeling Strand Theatre Building. Architects, Benton & Benton, Wilson, N. C. Cost $25,000. To equip theatre with sound.

New Jersey

ATLANTIC CITY—Apollo Theatre, Boardwalk, New York Avenue. Alterations being made to theatre. Owner, Theodore J. Lapres, Kentucky Ave. and Boardwalk. Architect, William H. Lee, 1505 Race Street, Philadelphia, Pa.

New York

BROOKLYN—J. Stern, 1971-84th Street. To erect theatre building at 1669-83 McDonald Avenue. Cost $20,000. Architect, I. Kallich, 375 Fulton Street.

GLOVERSVILLE—Myron Van Buren, 31 West Pine Street, to erect theatre building. Seating capacity 2,000. Cost $150,000.

MOUNT VERNON—Samuel Lerner, 354-4th Avenue, New York City. Alterations. Costing $30,000. Architect, Eugene DeRosa, Inc., 105 W. 40th Street, New York City.

NEW YORK CITY—Owner, care of Ben Schlanger, architect, 452 Lexington Avenue. Alterations to building at 205-9 E. 57th Street for use as a theatre. Cost $30,000. Seating capacity 600.

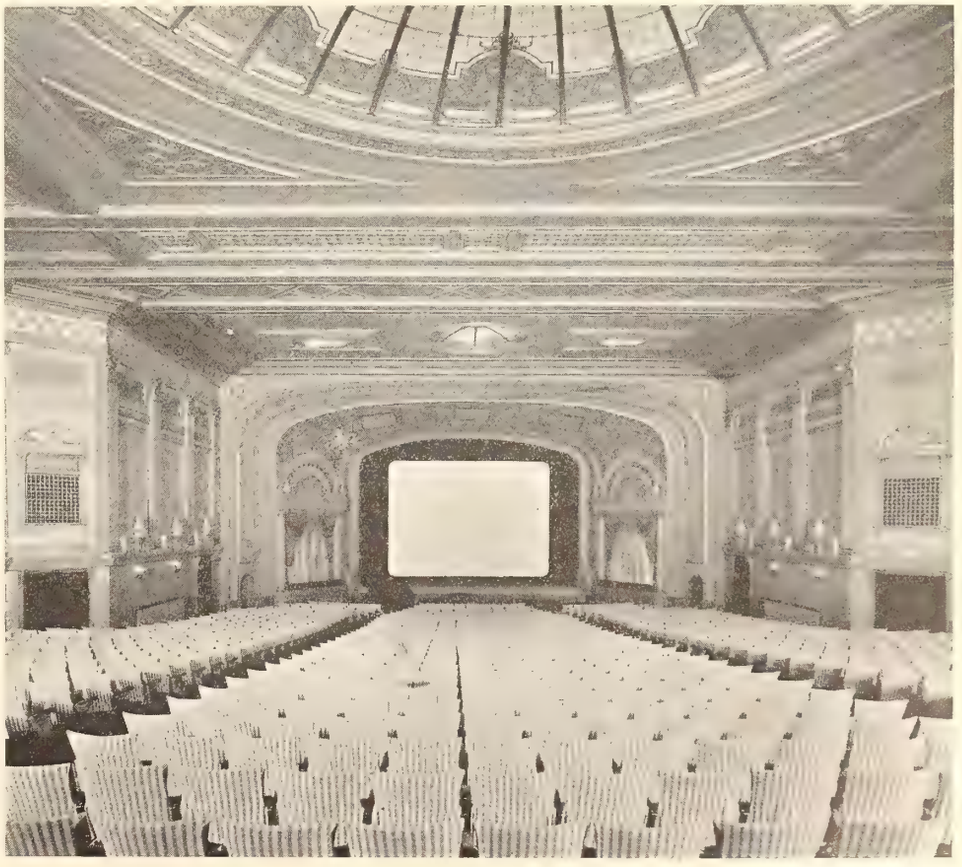
Ohio

CINCINNATI—Monte Vista Theatre, 6214 Montgomery Road. Will install new lobby, redecorate, new lighting fixtures, etc. Architects, Grunkemeyer & Sullivan, 3717 Eastern Avenue.

Incorporations

McCutchen's Theatre, Inc., Charleston, Mo. Capital $10,00. Stanley S. Dark and others.

Riverside Operating Company, care of Thomas E. Allen, 176 W. Wisconsin Avenue, Milwaukee, Wis. Thomas E. Allen & others.



Auditorium of the Kentucky theatre in Lexington, Ky., as remodeled by the Phoenix Amusement Company. The seating capacity is 1,234. The new style is French Provencal, in a green-gold-rose color scheme.

ALPHABETICAL LIST OF ADVERTISERS

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Among Contributors to This Issue:

¶ J. T. Knight, Jr. (*The Demands of Theatre Technology*) *is writing an indefinite number of articles on the management, operation and maintenance of motion picture theatres exclusively for this publication. Mr. Knight (who by this time must have become familiar to most of our readers) is in charge of maintenance for Paramount Publix theatres, with which organization he has been associated for a long period of years.*

¶ *The two designs described under the title, Modern Illuminated Facades, and reproduced on pages 7 and 8, have been especially prepared for* Better Theatres *by the architectural firm of Eberson & Kautzky, which is headed by the well known motion picture theatre architect, John Eberson. The type of glass tile forming the basis of these designs is a new product recently brought out by the Sealed Joint Products Company, for whom the National Theatre Supply Company is acting as agents in the motion picture theatre field.*

¶ *The series on Constructing Theatre Advertising reaches, in this issue, the practical stage of actual preparation. The present discussion, and the accompanying examples, precede a presentation of type styles and their application to theatre advertising.*

¶ Leo T. Parker (*Duty to Protect Patrons' Property*) *is a regular contributor to* Better Theatres *on legal phases of theatre operation. He is an attorney-at-law with offices in Cincinnati.*

¶ V. C. Allen (*Tubes in Theatre Reproduction*) *is in charge of developmental activities of the Hygrade Sylvania Corporation, among whose products radio and sound reproduction tubes take prominent place. Executive offices are maintained in New York City, while tube manufacturing is conducted at Clifton, N. J. In additon, a lamp factory is operated at Salem, Mass.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B

Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C

Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D

Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E

Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F

Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel end signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

Duty to Protect Patrons' Property

(*Continued from page* 29)

who desired to suspend coats, hats and other outer wearing apparel thereon.

The patron hung his coat on one of the hooks, and during intermission, visited other parts of the theatre, leaving his coat on the hook. While the patron was out of the box, a stranger entered and tarried a short time without objection on the part of the patron's friends who were in the box at the time. The patron's coat was stolen, and he instituted legal proceedings against the owner of the theatre for the recovery of its value.

DECISION

However, the court held the owner of the theatre not responsible for the loss of the coat and explained that the manager or owner of a theatre is not an absolute insurer against the loss of his patrons' property, even though the property may comprise ordinary wearing apparel such as is usually discarded by patrons who enter the theatre. The court said further that in this instance, as in other similar litigations, a theatre proprietor is liable at most to observe only *reasonable* care to insure the safety of garments or other valuable property which is brought into the theatre by patrons.

LOSS FROM CHECK-ROOMS

A THEATRE OWNER is liable for wearing apparel stolen from a check-room having an attendant therein, unless it is proved that the loss resulted from unusual circumstances.

CASE AND DECISION

For instance, in Hines v. Riley (216 N. Y. S. 158), it was disclosed that a fur coat valued at $850 was checked by its owner in a check-room. The coat was stolen and the owner sued to recover its value. The court promptly held the owner entitled to a recovery.

CASE

Also, in Honig (213 N. Y. S. 380), it was shown that a State statute provided that where wearing apparel is deposited by patrons in the parcel or check-room and a check is delivered therefor, and for which no charge is exacted, the proprietor shall not be liable beyond $100 "unless such loss occurs through his fault or negligence."

In this case it was proved that the patron received a check which failed to have written thereon that the value of the coat was in excess of $100. However, the court held the proprietor liable for full value of the stolen coat, saying:

DECISION

"The further provision that, if a value receipt is not issued 'he shall in no event be liable beyond $100, unless such loss occurs through his fault or negligence' is wholly meaningless."

However, it is important to know that if the check simply provided that the proprietor would be not liable for more than $100 *for the loss of a coat, unless an additional fee of* 10 *cents for each* $100 *value of the coat is paid by the owner, the proprietor of the theatre would not have been liable.* (See the recent case of Healy v. N. Y. C. [210 N. Y. 646] and Central v. Pickering [O. S.].

CARE REQUIRED BEFORE LOSS

THE FACT that a theatre owner offers a reward for the return of stolen property does not in the least reduce his liability.

CASE

For example, in Southern v. Goldman (84 So. 478), it was disclosed that through negligence of the employes a patron's property was stolen. The proprietor advertised that he would pay a reward to anyone returning the articles or arresting the thief.

During the trial he endeavored to convince the court that he had made an attempt to recover the property and that for this reason he should not be held liable. However, the court held the proprietor liable, saying:

DECISION

"Any diligence exercised by the defendant (proprietor) in seeking to recover the property would not absolve him from liability, and the fact that he had offered a reward for the recovery or the arrest of the culprit, was clearly immaterial."

HOW TO REDUCE LIABILITY

IT IS WELL settled that a theatre owner may lawfully reduce his liability by having his patron sign receipts limiting the valuation to a reasonable amount, provided the articles are not lost or damaged by negligence of the theatre employes, and the theatre owner does not know that the valuation of the property exceeds the amount specified in the receipt.

However, where the patron merely agrees verbally, or signs a written contract, to relieve the theatre owner from liability for the loss or injury to the goods, the theatre owner's liability remains unchanged, unless the patron specifically agrees to relieve the theatre owner from liability for losses resulting from a certain or specified cause. Moreover, the fact that the contract contains a clause intended to relieve the theatre owner from liability for a loss resulting from his negligence does not prevent the patron from obtaining a judgment, if the contract fails to clearly stipulate against the actual cause of the loss.

In other words, it is well established that a contract between a theatre owner and a patron, by which the former is relieved from liability for loss or injury to the patrons's property, is valid *only* where such contract clearly and unmistakably specifies the reason causing the loss which is shown *not* to have been the result of negligence of theatre owner or employes.

UNSIGNED RECEIPTS ARE INVALID

ORDINARILY a negligent theatre owner is not relieved of liability for loss or injury to a customer's property, although the receipts issued to the patron include protective provisions intended to effect this result. Limitations of the liabilities of a theatre owner for loss or injury to a patron's goods must be agreed to by the customer or be part of the contract.

CASE

For example, in Cothren v. Kansas (242 S. W. 167), it was shown that a customer received from a bailee a receipt, in effect, as follows:

"Our liability for either loss or damage *will not,* under any circumstances, exceed an amount *ten times our charge,* unless a special declared value is made on an article by the owner, in writing. . . ."

The proprietor lost the article, and the patron filed suit to collect an amount equal to its value. The counsel for the proprietor argued that the printed notification on the receipt limited his liability to not more than ten times the charge for the services to be rendered. Also, it was shown that the patron had regularly received receipts, having printed thereon the same notification, for two years. Nevertheless, the court held the proprietor liable for the full value of the merchandise, saying:

DECISION

"Limitations of liability, even those permissible under the law, must be contained in or made a part of the original contract of bailment, for that arises upon the delivery of the goods to the bailee, and the latter cannot afterward impose conditions nor limit his liability resulting from such bailment. There was no showing of any assent or agreement on the part of plaintiff (patron) to any special contract of limited liability. Her assent to any such agreement cannot be inferred. . . ."

GENERAL LIABILITY

IN THE VERY recent case of Lemnos Broad v. Spiegelberg (217 N. Y. S. 595), the Supreme Court of New York explained the rights and liabilities of a bailee and owner of goods left in the former's possession, saying:

"The responsibility of a bailee upon elementary principles, is for negligence. A bailee is *not* an insurer. A bailee, unlike an insurer, is liable only in the event of neglect."

AROUND THE WORLD WITH Simplex PROJECTORS

Simplex TRADE MARK REG.



FORWARD 1934

The Cine Eden, opened this month in Mexico City, Mexico, is tangible, conclusive evidence of the constant, resistless advance motion pictures continue to make in spite of every hindrance and handicap.

Bringing entertainment and education to the great centers of population and to every "nook and cranny" of the universe where groups gather for recreation, motion pictures carry joy and consolation to the peoples of all the world.

For a quarter of a century this Company, above all others in the technical field, has been the outstanding source of equipment that gives the highest possible results where projection is demanded or where dependability is so essential.

In the series of advertisements we have been running for some time we have shown that "Simplex, The International Projector—Supreme on Land and Sea" is no idle boast. At this Season of the year we again extend a Greeting to our friends throughout the world and give an absolute assurance that we shall continue to advance with this great industry as we always have in the past.

This Splendid Theatre

THE CINE EDEN

MEXICO CITY, MEXICO

OPENED JANUARY 1934

NRA WE DO OUR PART

INTERNATIONAL PROJECTOR CORPORATION

88-96 GOLD STREET NEW YORK, N.Y. U.S.A.



In making the statement to you a year ago—"I will not tolerate a let-down in Motiograph Quality"—I expressed that which has for over thirty years been a watchword in our organization.

It is gratifying to look back on the year 1933 and realize that during this trying period, exhibitors have expressed confidence in our standard of quality by volume purchases sufficient to enable us to carry on our work and endeavors.

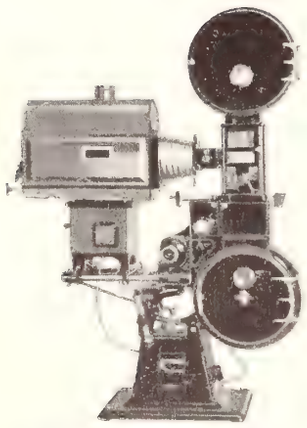
Surely this is a tribute to the merit and performance of our equipment.

This New Year is particularly promising to me because of the unquestioned upward trend of business recovery. It is this which has encouraged us to carry on new and important developments and improvements which are shortly to be announced.

O. F. Goahr

President

The Enterprise Optical Mfg. Co., Chicago



MOTIOGRAPH DeLUXE
SOUND PROJECTOR

MOTION PICTURE
HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE LIFE as HOLLYWOOD LIVES IT

By TERRY RAMSAYE

Written in Hollywood

De-Coding Distribution and Exhibition Trade Practices

Vol. 114, No. 4 Entered as second-class matter January 13, 1931, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. January 20, 1934



Leo's Smiling!

Because he watches with glee "Dinner at 8" making new records at pop prices Because GARBO is a bigger draw than ever in "Christina" at the $2 Astor N.Y. Because week after week it's happiness in every box-office


Marion Davies


Clark Gable


Greta Garbo


Wallace Beery


Jean Harlow


Maurice Chevalier

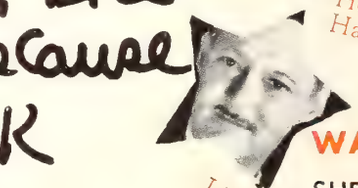

Jeanette MacDonald


Robert Montgomery


Jimmy Durante




Jackie Cooper

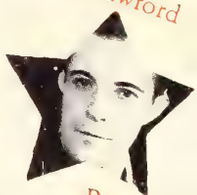

Lionel Barrymore


Laurel & Hardy


Norma Shearer


John Barrymore


Joan Crawford


Ramon Novarro


Marie Dressler


Helen Hayes

WATCH!

NOVARRO *and* Jeanette **MacDONALD** *in* "Cat and the Fiddle"

—

MONTGOMERY *in* "Fugitive Lovers"

—

GABLE *in* "Men in White"

—

WEISSMULLER *in* "Tarzan and His Mate"

—

BEERY *in* "Viva Villa"

WATCH!

SHEARER *in* "Rip Tide"

—

"ESKIMO" nationally exploited at popular prices

—

MAY ROBSON *in* "You Can't Buy Everything"

—

"HOLLYWOOD PARTY" Unique!

—

And Plenty More M-G-M Smiling Hits!

ASH BULLETIN FROM WARNER BROS. TO EVERY EXHIBITOR IN AMERICA:-

MUNI IS COMING IN A BIG ONE!

HOUSE MANAGERS:—Paul Muni in "Hi, Nellie" soon will sweep America to the roar of record grosses • Tune up your staff • Start your campaign now!

ADVERTISING, PUBLICITY AND EXPLOITATION MEN:—Here's a chance to do your stuff • You can absolutely shoot the works—the show will back you up.

PROJECTION OPERATORS:—Gear machines to the last point of perfection. Muni gives the GREATEST PERFORMANCE IN TALKING PICTURE HISTORY!

TICKET SELLERS:—Limber up your fingers • "Hi, Nellie" will pull like a billion-volt dynamo if properly sold . . . . . .

USHERS:—Snap into it like real showmen • Start telling 'em now about "Hi, Nellie"

BILL POSTERS:—Drape the town with the sensational line of Muni paper—a two week flash in advance won't be too much . . . . . .

SIGN ARTISTS:—Get the situation stills and character shots of Muni • Here's your chance to spread yourself . . . . . .

"Hi, Nellie"

With Glenda Farrell—Ned Sparks—Directed by Mervyn LeRoy

TWO LITTLE WORDS THAT MEAN A GOLD MINE FROM WARNER BROS.



COMING!

THE SCREEN'S FIRST

"FASHION"

STARRING WILLIAM POWELL

DIRECTED by DIETERLE • DANCES

Remember!



$10.00 TOP

Opening at Hollywood Theatre, Broadway

JAN. 18TH



from WARNER BROS.!

FASHION EXTRAVAGANZA—WITH SONGS AND MUSIC!

'S OF 1934

BETTE DAVIS • VEREE TEASDALE • FRANK McHUGH • HUGH HERBERT • REGINALD OWEN

STAGED and DIRECTED by BUSBY BERKELEY • SONGS by KAHAL and FAIN • GOWNS by ORRY KELLY

"42ND STREET" • "GOLD DIGGERS" • "FOOTLIGHT PARADE"

well here we are again!

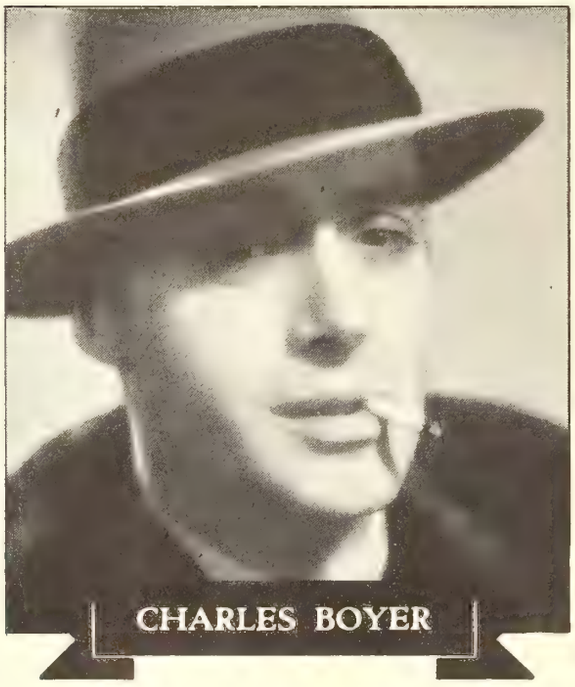


Erik Charell
Charles Boyer

FOX welcomes you to America!

and all America will welcome your genius!

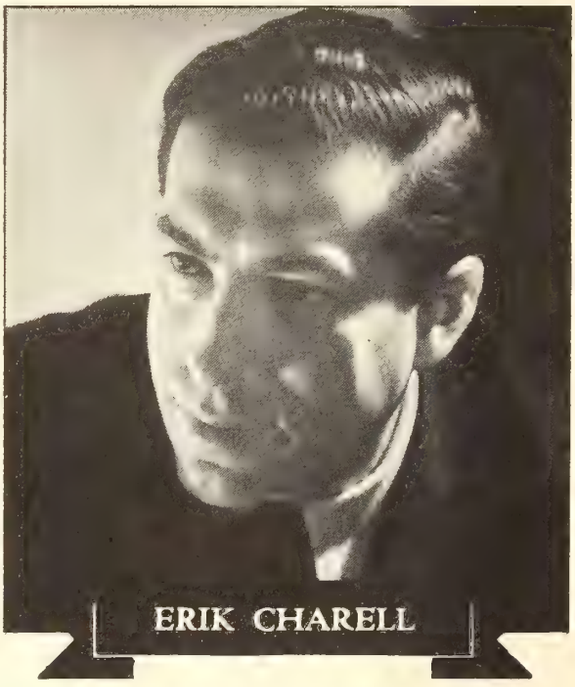
Erik Charell, producer of international fame! Charles Boyer, outstanding dramatic figure of France! Joining their genius under the FOX banner . . . to give America a glorious new entertainment thrill. Two more brilliant names added to the resplendent FOX Parade of Personalities. Further evidence that FOX is ever alert to add glamour to your box office!



To appear in Erik Charell's first American production . . . which will bring to the fore all the mysterious glamour that radiates from this magnetic personality.

•

Foremost romantic and dramatic personality of the French stage and screen. Starred in the French stage success: "Le Bonheur"; "Melo"; "Le Venin"; "La Gallerie des Glaces". Starred in many motion picture hits . . among others: Erich Pommer's epochal "Liliom" in French.



Here to make productions typical of the amazing vitality, originality and appeal which characterize his sensational Continental successes.

•

Producer of "White Horse Inn", current hit of all Europe (now in its 3rd year in Paris, its 2nd in London). Max Reinhardt's associate in "The Miracle". Successfully produced "The Merry Widow", "The Three Musketeers", "Madame Pompadour", many other hits, in Berlin's Grosses Schauspielhaus.

FOX

JAN 20 1934 ©C1B 215060

MOTION PICTURE HERALD

Vol. 114, No. 4 January 20, 1934

THE EXHIBITOR'S JOB

THE exhibitor interested in the preservation of the status of his craft will be doing well to pay ever more heed to his programming and more especially to the short and incidental product which accompanies his feature picture presentations. The effort and trend being fostered by powerful interests in Hollywood production, calculated to make the exhibitor of about the rank of a house manager in the town opera house presenting road shows, takes no cognizance of the possible continuance of the motion picture as a definitely local institution knit into its community life. The strength of the theatre as an institution of and for its customers, and not merely an amusement merchandise outlet, must be maintained or the screen will lose a large part of the intimate hold upon public esteem and attention upon which its greatness and prosperities have been built. There is a capable but not too articulate minority in Hollywood which understands this and which is working toward increased output of competent productions at a level of costs which will permit the motion picture business to continue a business of the great masses.

△ △ △

SOMETHING TO DO

MISS MARY PICKFORD has long and amply won her right and demonstrated her ability to do a good job of attending to her own business, but, in spite of that, The Pickford doing five shows a day as a Broadway vaudeville attraction inevitably gives occasion to some relevant reflections.

The engagement is said to pay Miss Pickford some ten thousand dollars a week. That may or may not be justification enough, or inspiration enough. However, it is to be recalled that a few months ago Miss Mary in a chat with the editor of *Motion Picture Herald* remarked that the screen would be considerably better off "if we had all our money taken away from us so we would have to work." Further, it is most improbable that another ten thousand, or several of tens of thousands, should be really important to Miss Pickford, and one cannot perceive what contribution she can be to the art and industry of the screen in five-a-day on the stage. According to the press, Miss Pickford explains it by saying, "I must always be doing something."

There are many, many motion picture works yet to be done, explorations of technique to be made, in which Miss Pickford might quite as well serve the art, and mayhap her own interests as well. One is, or was, a project presenting her as the lone human figure in a production of "Alice in Wonderland" with accompanying cast by Mr. Walt Disney's facile cartoon pencil. The rapidly evolving refinements of technique in both camera and recorder are giving the art of the motion picture instruments of a capacity considerably greater in scope than its creative minds can yet utilize. There is plenty of work to do for those who can afford to invest their abilities and energies without demand for instant box office result.

Progress in the motion picture art has come mostly by falling upstairs, by the unexpected but successful eventuation of a project which escaped its authors and became something else. The motion picture is now near enough to maturity among the arts to quit leaving everything to luck. No other great technological system does.

△ △ △

OUT OF PUBLICITY

THE emergence of Mr. Pete Smith from publicity activities into a fullblown maker of short subjects for Metro-Goldwyn-Mayer, an overlap dissolve that has been underway for a year or so, suffices to remind one that exceedingly few of the press agent attaches of the motion picture have adventured into production. Offhand, but one other conspicuous instance comes to mind: Mr. Ben Schulberg, who has been identified with the studio so long that his beginnings in the publicity service of Famous Players are well near forgotten. Mr. John Flinn, now executive secretary of the Code Authority, went from publicity into various posts, including production, but in the main has been a general executive. Generally, public relations have not led to studio relations.

△ △ △

JUST A PIPEFUL

THE solemn Associated Press—it used to be solemn—reports that Mr. Will Rogers got sick trying to smoke a pipe in a scene on the Fox lot the other day. The W.C.T.U. will doubtless be telling Mr. Will Hays to tell Mr. Joe Breen to speak to Mr. Winfield Sheehan about this debauchery of American manhood by the movies.

Personal-like we think it is a lot of hooey. Mr. Rogers, the polo playing Mr. Rogers, the wise cracking, movie actin', hoss wranglin' son of Oklahoma, takes what we'd call a bum stance when he permits publicity to rule him out of all qualification for the hot stove league of philosophy to which he so obviously belongs.

If Mr. Rogers can't spit in a wildcat's eye with a cud of natural leaf, at full gallop, from the back of a piebald pinto, the American public has been gypped. Mr. W. S. Hart, one-time hero of the wide open spaces, became a boy scout example so sweet we couldn't stand it. We do not want Mr. Rogers so pure.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

DE MILLE OBSERVES

"The end of carelessly made pictures is in sight. . . . A good picture will always be well received by the public. . . . During the past year the public has shown shrewd taste. . . ." So spoke the veteran Cecil B. DeMille, Paramount director, last week, reflecting on the present and future as he celebrated 20 years of motion picture effort. . . .

GERMAN MARKET

Indications are that American film imports into Germany this year may fall below the low 43 of 1932-33 as a result of the abolition of the double bill in German houses, reports trade commissioner George R. Canty. Little or no market is seen for English versions. Slight compensation is probable increased rental because of dual bill abandonment. . . .

ANTI-TRUST SUIT

Invoking the Clayton and Sherman anti-trust acts, Detroit Neighborhood Theatres, Inc., operating the Oriole, has filed suit against Mid States Theatres, local booking combine, and its individual members, asking $180,000. Triple damages are possible under the law. . . .

LEGISLATION

With the strong influence of the new Virginia MPTO brought to bear, exhibitors of the state are concentrating efforts on the legislature in Richmond, in support of repeal of the state blue laws, in opposition to a ten per cent amusement tax. . . .

"STILL" UNANIMITY

With the acquiescence of 20th Century, Monogram and Majestic, all Coast producers now have agreed to submission of all "stills" and advertising campaigns to the MPPDA Hollywood office, for approval—or censoring. . . .

AT BIOGRAPH

The Biograph studio in New York may be the scene of the making of two Reliance features, for United Artists release. The first, "Frankie and Johnnie," will be done under Chester Erskine's direction, the other awaits conclusion of negotiations. . . .

KENTUCKY TAX

Kentucky exhibitors were shocked this week when Governor Ruby Laffoon's tax program was found to contain a ticket tax scale of five cents for each 25 cents of admission or fraction thereof. Rallying is organized opposition to the proposed impost. . . .

VAN OSTEN SUCCESSOR

Unusual is the appointment of a woman, Mrs. Hulda McGinn, former public relations director for the California Theatre Association, as secretary and manager of the association, succeeding the late Thomas D. Van Osten. She is credited with a principal part in the defeat of daylight saving in the state last year. . . .

WARNER TIEUP

The spending of $1,000,000 in advertising in all national media, over a two-year period, is involved in a tie-up between the manufacturers of Coca-Cola and Warner, featuring stars in full-page displays. Dealer cards are included with Coca-Cola men contacting exhibitors. Advertising, publicity director S. Charles Einfeld of Warner handled the negotiations. . . .

RKO PRODUCTION

An expenditure of $4,000,000 will be involved in the 17 productions intended for completion within the next three months under the supervision of Merian Cooper, in charge of RKO Radio production. . . .

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WILD CARGO ASHORE

Safely to port in Boston after a stormy passage has come the SS Steel Navigator, with its wild cargo of Indian jungle beasts captured by Frank Buck during the filming of his "Wild Cargo," for Van Beuren, the picture to be released in March by RKO Radio. . . .

FOREIGN EXPANSION

Expanding its European distribution facilities, RKO Radio, through Ned Depinet, distribution vice-president, has named Ambrose Dowling European manager, with headquarters in London. Phil Reisman, general manager of foreign distribution, will accompany Mr. Dowling this week to survey the field. . . .

DISNEY HONORED

One more honor went this week to Walt Disney, of "Three Little Pigs," when on Wednesday in Philadelphia the Poor Richard Club of advertising men and publishers awarded him its annual gold medal for the outstanding achievement of 1933. Mickey Mouse and the Silly Symphonies are the collective reason. . . .

JOB TRANSPOSITION

To effect closer cooperation between home office and Coast publicity, Arch Reeve, head of the Fox Coast publicity department, and G. S. Yorke, advertising manager at the home office, shortly will assume each other's post, Charles E. McCarthy, director of advertising and publicity, announced this week. . . .

MOTION DROPPED

With reorganization of Allied Owners Corporation almost set, bankruptcy referee Theodore Stitt in Brooklyn last week ordered dropped from the calendar motion to remove William M. Greve, under indictment, as a trustee of Allied Owners, a subsidiary of New York Investors. . . .

ACTION POSTPONED

Again last week the government's anti-trust action against Warner Brothers, growing out of the acquisition of First National, was postponed, this time until March 10. Scheduled for trial in the U. S. district court, the suit has been pending two years. . . .

CLEVELAND RELIEF

For the relief of needy members of the industry will go the proceeds of the annual Cleveland film party, scheduled for February 12. The Cleveland Film Board of Trade is sponsor. . . .

GOVERNMENT LAUNCHES PAY QUIZ; 6,000 SIGNED CODE BLANKS FILED

ACTIVITIES UNDER CODE THIS WEEK

Highlights of this week's motion picture code and related developments included the following:

1. Government initiates intensive investigation of motion picture salaries above $150 per week, including "relatives," also of grosses.

▽

2. *Code Authority receives 325 more names of exhibitor and exchange candidates for Local Grievance and Local Clearance Boards. Total names now on file reach 636, with deadline set for Saturday. Only board secretaries to be paid.*

▽

3. Delay of Code Authority in naming *various local boards hurting exhibitors, it was charged.*

▽

4. *Six thousand code acceptance blanks received from industry by Code Authority, out of 20,000 mailed out, with deadline set for January 31.*

▽

5. The first labor dispute under the code was settled by arbitration of wages and working hours of union projectionists in Chicago theatres.

▽

6. *West Coast theatres charged by Federal Trade Commission with unfair practices.*

▽

7. Some organizations in field still meeting on code problems.

▽

8. *NRA appoints code committees for studios.*

▽

9. Poster men were still at odds on their code.

▽

10. *Vaudeville field decide to see Rosenblatt on code changes.*

▽ ▽ ▽

The third article of MOTION PICTURE HERALD'S series translating the code from the legal phraseology into a working language for the industry appears on page 37. The article this week translates the trade practice provisions for distribution and exhibition, also clearance and zoning provisions.

Initiating the most intensive investigation of salaries ever undertaken by the Government in any industry, Division Administrator Sol A. Rosenblatt late last week mailed to some 2,000 producers, distributors and theatre circuits a questionnaire requesting intimate business, earnings and salary details which heretofore have been held closely within the motion picture industry.

All salaries of $150 or more a week are to be studied by the National Recovery Administration in this investigation, ordered by President Roosevelt November 27 when he signed the film code.

ALL RECEIVING $150 OR MORE AS SALARIES WILL BE LISTED

Among the data to be brought to light will be the names of relatives of executives and others receiving $150 or more a week who also are on the motion picture industry payroll, and the compensation given in the form of cash and stock bonuses, rights to stock and other ways.

While the Federal Trade Commission already has made a study of the salaries paid officers and directors of film companies, Mr. Rosenbatt begins where the Commission left off. The nature of parts of the questionnaire is expected to be something of a shock in many companies, where it was expected that, at worst, the Recovery Administration inquiry would cover only the more apparent phases of salary payments.

Instead, the companies are required first of all to provide a condensed balance sheet covering operations of the past three years, showing also the number of persons employed and the aggregate payroll for a large number of certain classes of employees. The purpose of this information is to show to some extent the proportion of total expense assignable to wages and salaries and also, by checking the return of a company against that of competitors doing about the same business, the Administration will be able to determine whether it is employing a disproportionate number of persons in any department.

All this ties into the second part of the questionnaire, which requires the names and salaries of persons receiving $150 or more a week, and which is accompanied by a form on which the reporting company is required to show whether any such individual has relatives also on the industry payroll—even though they may be employed by some other company.

MUST SHOW FORM OF ANY OTHER PAY THAN CASH SALARY

In the third part of the questionnaire, companies are required to show the form in which any compensation other than regular cash salary has been paid, by means of cash or stock bonuses, stock rights, etc.

When the questionnaires are returned to Washington—and one must be filed for every affiliated company as well as for all the affiliates with the parent company as a single entity—the Government will have at its command more information regarding the industry than it ever heretofore has been possible to gather.

A comparison of salary payments with net earnings will show at once whether the stockholders of the industry are being deprived of a fair return on their investment by reason of excessive salaries.

Also, the information gathered in the investigation obviously could supply the government with data with which it could check upon income tax returns.

In attempting to control so-called excessive salaries in the motion picture industry by controlling the bidding-up of salary offers to stars and executives, the NRA incorporated in the motion picture code the following clause, Part 4, Article V of "Unfair Trade Practices":

"To avoid the payment of sums unreasonably in excess of the fair value of personal services which results in unfair and destructive competition, the Code Authority shall have power, with the approval of the Administrator, to investigate whether in any case any

(*Continued on page* 17)

325 MORE NOMINATIONS TO BOARDS

The Code Authority in New York this week made known the names of 325 additional exhibitor and exchange candidates for membership on the 32 Local Grivance Boards and the 32 Local Clearance and Zoning Boards. These nominees, together with the 311 publicly announced last week by the Code Authority, make a total of 636 exhibitor and exchange candidates for the 256 exchange and exhibitor posts, which divided evenly, will comprise the membership of two groups of boards, to be named by the Code Authority, beginning January 21.

The last date for making nominations to these boards is midnight, January 20, and anyone may make nominations, but such nomination will not be honored unless the nominee has signed the official code acceptance blank. No exchange man or exhibitor will be permitted to serve on either board unless he has affixed his signature to the acceptance blank.

The names of the second group of 325 exchange and exhibitor candidates who have been named, in addition to those announced last week, follow alphabetically and by zones:

ALBANY
Jack Beck
C. G. Eastman
Henry Frieder
R. C. Halligan
M. Harrington
Harry Hellman
Charles Johnson
Maurice Kronick
Lou Lazar
Bernie Mills
William Raynor
Jacob Rosenthal
Nate Sanbar
Morris Shulman
Morris Silverman
William Smalley
Ray Smith
A. Stone
Charles Wilson

▼

ATLANTA
A. C. Bromberg
M. C. Howard
Charles Hughes
L. D. Joel
W. T. Murray
Captain J. A. Rebb
Adolph Samuels
Fred Weis

▼

BOSTON
Tom Bailey
Joseph Brennan
R. C. Cropper
John Dervin
Martha Ferris
J. J. Jeffrey
Frank Lydon
Tom Meighan
Max Melincoff
Herman Rifkin
Al Somerby
Ralph Synder
Harold Stoneman
Tim O'Toole
Martin Tuohey
Maurice Wolf
Nathan Yamins

▼

BUFFALO
Nicholas Basil
M. E. Comerford
Ralph Crabill
Nikitos Dipson
Harry Dixon
Albert Fenyiessy
Chester Fenyiessy
James Holden
Byron Inderbitzen
G. N. King
Stanley Kozenowski
R. P. Merriman
John Osborne
E. K. O'Shea
Erwin Price
Sol Raives
Kenneth Robinson
Willis Sargent
E. Wm. Tishkoff

▼

CHARLOTTE
E. L. Hearne
T. A. Little
J. E. Simpson
L. C. Sipe
Marian Wrenn

▼

CHICAGO
Emma Abplanalp
Ben Bartelstein
Andrew Cuser
Henri Elman
Harry Foster
E. W. Haferkamp
Verne Langdon
Benjamin Lasker
I. W. Mandel
Jack Osserman
Mrs. Paley
M. Rubin
S. Schlaes
S. H. Selig
B. N. Sudell

▼

CINCINNATI
William Chesborough
Andy Hattesheimer
Wesley Huss, Jr.
S. D. Lee
Sam Lind
William Onie

▼

CLEVELAND
Henry Greenleiger
Frank Gross
Paul Gusdanovic
Maurice Kaplan
I. J. Schwartz
Julius Schwartz
Jerry Steele

▼

DALLAS
I. B. Adelman
Eph Charnisky
Claude Ezell
Rubin Frels
B. Legg
Leon Lewis
A. W. Lilly
Jack Lilly
Bob McIllheran
Leaman Marshall
Paul Scott
Wm. Shields Tyler
W. G. Underwood

▼

DENVER
Burns Ellison
H. A. Goodridge
P. H. Hoppen
James R. Keitz
Earl Kerr
Harry Marcus

▼

DETROIT
Otto Bolle
Ray Brauch
G. W. Freudle
David Idzal
Audrey Littell
Lester Matt
James Minter
Fred North
Sam Sepolin
Harlan Starr
Roy Taylor
Dan Thompson
George Wilbur
Henry Zapp

▼

DES MOINES
Ralph Branton
Wayne Dutton
E. D. Ellsworth
Joe Lery
S. J. Mayer
C. L. Niles
Louis Patz
F. R. Puffer
Don Thornley
E. J. Tilton
Leo Wolcott

▼

INDIANAPOLIS
R. R. Bair
Ace Berry
W. J. Bradley
Henry Burton
Kenneth Collins
Earl Kunnyham
Jack Flex
Marian Hull
Helen Keller
M. Marcus
Louis Markun
Harry Markun
L. W. Marriott
M. Mazur
Charles Olsen
F. B. Saunders
L. B. Soulden
A. C. Zaring

▼

KANSAS CITY
Earl Blackman
Harry McClure
John McManus
Ray Wilson

▼

LITTLE ROCK
James Augustine
J. M. Ensor
L. F. Haven
R. V. McGinnis
W. M. McGinnis
W. M. Reeves
James Rodgers
T. W. Sharpe
W. E. Sipe

▼

LOS ANGELES
George Bromley
Joe Leo
Lou Metzger
William Rider
Robert Whitson
W. W. Wimquist

▼

MILWAUKEE
John Adler
William Ainsworth
B. K. Fischer
George Fischer
H. S. Fitzgerald
Jack Frackman
John Homthaner
F. J. McWilliams
Ed Maertz
J. E. O'Toole
Harry Perlenitz
Thomas Saxe
W. Silcock
Martin Thomas
Charles Wishicheck
W. Weinshenker
Jack Yeo

MINNEAPOLIS
Bennie Berger
Sidney Blackmore
W. R. Frank
John J. Friedl
L. E. Goldhammer
A. A. Kaplan
O. A. Lee
H. O. Mugridge
Gilbert Nathanson
C. O. Roeder
Eddie Ruben
Al Steffes
J. Stern

▼

NEW HAVEN
Leo Bonoff
R. W. Cobe
Jack Fishman
Morris Jacobson
Martin Kelleher
Arthur Lockwood
Leo Ricci
Kathryn Sullivan

▼

NEW ORLEANS
Joseph Akina
Guy Brown
Jack Dischany
Richard Frank
Fred Goodrow
I. J. Hanelson
Mrs. E. Junqua
Henry Lazarus
E. V. Richards
W. J. Salles
Leo Scheznayder

▼

NEW YORK CITY
Jack Bellman
Jack Hattein
J. C. Kroesen
Harry Pear
Leon Rosenblatt
Sol Saphire
H. H. Schwartz
Joseph Seider
Harry Thomas

▼

OKLAHOMA CITY
H. J. Buchanan
Sam Caporal
Orville Enloe
P. R. Isley
E. G. Kadane
W. P. Moran

▼

OMAHA
Calvan Bard

▼

PHILADELPHIA
Al Blofson
Al Boyd
A. J. DiFiori
George Gravenstine
Jack Greenberg
Oscar Neufeld

▼

PITTSBURGH
James Alexander
M. J. Cullen
William Davis
Emmaline Fineberg
Harry Fleishman
Frank Harris
John Harris
Dr. C. E. Herman
Harry Kalmine
Lew Lefton
William Lipsie
John Maloney
Alexander Moore
A. H. Schnitzer
B. M. Stern

▼

PORTLAND, ORE.
Harry Aiken
George Appleby
C. J. Farnes
John Hamrick
Howard Mapes
Oscar Seltzer
Homer Sill
Ray Stumbo
Bob White

▼

ST. LOUIS
Harry Greenman
Dave Nelson
Barney Rosenthal
Nat Steinberg
Francis Stout

▼

SAN FRANCISCO
A. M. Bowles
Herman Cohen
Morris Gallos
Henry Goldenberg
H. V. Harvey
R. Harvey
Mel Hulling
M. L. Markowitz
G. C. Parsons
Ramey Rise
Floyd St. John
Morgan Walsh

▼

SEATTLE
Paul Aust
Harry Black
Hugh Bruen
Neal East
Albert Finkelstein
John Hamrick
A. H. Huot
Leroy Johnson
L. O. Lukan
L. J. McGinley
Al Oxtoly
Al Rosenberg
L. N. Walton

▼

TAMPA
Arthur Bromberg
L. D. Joel
M. C. Moore
Ben Stein
Mitchel Wolfson

▼

WASHINGTON, D. C.
M. Bendheim
Harry Brown
Max Cluster
George Gill
Herman Hable
William Hicks
A. Lichtman
I. Rappaport
Willard Silverberg

THE LIFE as HOLLYWOOD LIVES IT

by TERRY RAMSAYE

Written in Hollywood

The editor of Motion Picture Herald, gripping his bulldog pipe between his teeth and donning a fore-and-aft cap in the conventional sleuthian mode, set about ferreting out the life of Hollywood, and the accompanying article is the definition with which he emerged.

When Walt Disney and his production staff came to an impasse in the lyrics of "Three Little Pigs" they met the problem by forgetting the words and finishing the quatrain on the flute.

This sun-pickled afternoon that I have set myself at the task of recording something of the life of Hollywood—and I mean the life sociologically, biologically, ethnologically and in fact everything but logically—I wish I were a piccolo player, because I suspect that is the medium in which it could be told best.

IT'S LIKE AN ASPIC THAT NEVER JELLED

To put it up in one paragraph, there is no life in Hollywood. It is like nothing so much as an aspic that never jelled—

Hollywood is the only mining camp which has operated on one gulch for a quarter of a century, a process rendered possible only by the continuous supply of pay dirt forwarded by the home offices in New York.

Twice in its history Hollywood was almost organized socially. First it was when the Lasky lot was the center of the production universe, and second when Pickfair loomed as a symbol of the success idyllic. That is now all as long ago and far away as the bells of Mandalay. Hollywood just doesn't know who is who or why, today, and it has not had anything more than a notion since sound came along. If you want to be safest and surest about who's the whoest in Hollywood at any given time, turn to the box office receipts pages of Motion Picture Herald and read the key city grosses. The top figure is the top personality. The United States in all of its major centers has built its social registers on success, with Dun and Bradstreet the real authorities behind them. The same condition obtains yet in Hollywood, but the sensitivity of the situation is such that to be absolutely assured of making no mistakes there ought to be a movie receipts ticker set up in the lobby of the Beverly-Wilshire hotel.

△ △ △

IT'S A REGION, NOT A COMMUNITY

The social life of the motion picture community is inextricably intermeshed with the art life, the commercial life, the sex life and the political life of the region—it is a region, not a community, because strive as they may they cannot make a community out of it.

One blessing of the depression is to be recorded. With the glum years, by force of pressure expressed in the roars of the angry mob the era of ostentation in its more crass expressions appears to be over. A decade ago Tom Mix snorted up and down the by-ways in a car trimmed in embossed silver and Spanish leather, and a downtown piano store displayed a Steinway concert grand plated with mother-of-pearl to the order of Charlie Ray.

Then came the night a year or so ago when the scintillant, haughty and mighty in their glories of ermine and platinum and Kimberly hardware poured out to a de luxe, searchlighted, microphoned, rose petaled world premier preview at the Pantages theatre and had to flee into the lobby for cover at the breaking of a barrage of unborn Plymouth Rocks. The hungry and hopeless of the unemployed were annoyed a lot. This became one of the classic unpublished stories of Hollywood, and it sounds very like some of the items which eventually a few weeks ago led President Roosevelt to make remarks about movie salaries. Hollywood, which had staged its weddings and sound-cued its funerals, took to cover and since—no picture, no society.

In its own struggling way Hollywood is trying hard to have a life, to "be people." One of the current evidences, strangely overlooked by the palpitating fan writers, is what might be called "the baby cycle." It is becoming positively the thing to have babies. Research, while leading to no absolute conclusions, tends to indicate that it was none other than the vital Gloria Swanson who started the baby cycle.

This would scarcely be worth recording in these pages if it were not that the exhibitor needs the background to let him understand some of the curious qualities of the wares that he gets to sell. It all pertains to a state of what might be called mind if it could be focused. The manner in which Hollywood tries to live with itself has a lot to do with, and is considerably indicative of how it works with itself, too.

The standard stock concept and assorted stories of Hollywood as a sink hole of sin are all very wrong. Hollywood has not got enough social guts to be sinful in a big way. It has its sprinkling of amateur and professional vice, all trivial. Its big, imposing, extra-legal liaisons are robbed of importance by their social acceptance. Any American city can teach Hollywood tricks, and I am not even including New York. The drug traffic, which got so much publicity in the aftermath of sensational journalism which followed the murder of William Dean Tanner, alias Taylor, a decade ago, has all but vanished. It had a flurry of awakening for a few minutes last week when an Asiatic cargo got across with its agents from Tia Juana, but it was done within a few hours before a new merchandising wave had begun. As for liquor, Hollywood can not take it. The reasons are largely climatic. Very little sincere drinking is done, even by experts among the expatriates from New York. They do not dare. Three highballs may make a man sassy, and there is no such man in Hollywood. Those who got snooted and said "No" probably were all deported long ago. On those rare occasions when a motion picture Hollywoodsman gets tight he hurries home by a back road and goes to bed for fear he will have courage to tell somebody what he thinks. That makes the night life very brief.

The most outspoken man in Hollywood is Mr. Pat Casey, who never takes a drink.

Speaking entirely of the yes-system and with absolutely no bearing whatsoever on the drink topic, it may be recorded that a few years ago the brilliant Mr. Arthur Caesar reversed the rule, and proved it by reversal—which is to say that he gave all comers a verbal bust in the nose. He was shortly employed at high salary and has not been heard from since.

That reminds me of the time when in the New York service of a considerable but transient screen magnate, I was offered, accepted and given a large raise in salary on a deal to quit making "quotable remarks" about the company's administration. The principle is that if the gag man is to be gagged and muzzled he still is entitled to his corn—but the ox must not be gored.

Cite if you will the synthetically celebrated bout between Mr. Al Jolson and Mr. Walter Winchell, and the even more exciting outburst of Mr. Lee Tracy at Mexico City. I say cite them if you will—but all Hollywood knows and declares them to be mere publicity frame-ups—one of which got just a shade out of hand. That, however, is not strictly in the pattern of our story; there's no time at the

NAMES SPARKLE BUT NOT SOCIAL LIFE

moment to go into all that Hollywood will do to attract and amuse the customers.

There is a life in Hollywood lived by a few of the saner, self-assured and established figures of the industry—and that can describe only a few—that is very like the life of any normal American city, but this pertains only to homes that are islands unto themselves in this Hollywood South Sea archipelago, not a part or influence on the picture map. Such a reserved American life is typified by the L. B. Mayers, for instance, and this despite the fact that the name of Mayer is such a compelling factor of influence extending deep into every nuance of the Hollywood scene.

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THERE'S NORMAL LIFE ON "ISLAND" HOMES

Some among those of lofty fame in Hollywood are almost recluses. Mr. Charles Chaplin, once so much the life of the big parties, is now rarely to be seen. His Japanese major domo, "Kono," answers the telephone and relays messages, but Mr. Chaplin sits by the fireside and plays the fiddle. It was a matter of no little comment when Chaplin appeared at Darryl Zanuck's "Bowery party" at the Vendome cafe. He brought along Paulette Goddard, of whom perhaps more later on the screen, if, when and as there is another Chaplin production. The "Bowery" party was enlivened with considerable of the jollity of the make-believers of Hollywood. For instance, Connie Cummings, Twentieth Century player, and Benn Levy, writer, rode a tandem down the boulevard for the last half dozen squares approaching the Vendome. Such cut-ups, in our village!

The cut-up spirit had a vogue. Joan Crawford threw a garden party and positively had "hot dog" stand. Movieland at play is almost as funny sometimes as Southampton and Newport.

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And mention of the Vendome brings up consideration of the restaurant life of Hollywood. The Vendome is the newest and most costly menued and swank-laden of the eating places. And while there is food to be had at the Vendome, its real significance pertains to other matters, elaborate ramifications of the invisible map of Hollywood. The Vendome is about as much a restaurnt as Wall street is a thoroughfare, or Tammany Hall is a benevolent association. All of which pertains to another story for another time—"The Politics of Hollywood."

Al Levy's restaurant is the oldest and probably most atmospheric of Hollywood's eating places. Levy's operates on a policy of good food and ample. There one may find most any Hollywood figure most any day, but the regulars are the old school picture writers and their producer friends, and the ranking publicity persons.

". . . There is a life in Hollywood lived by a few of the saner, self-assured and established figures of the industry. . . . that is very like the life of any normal American city, but this pertains only to homes that are islands unto themselves. . . . Some among those of lofty fame . . . are almost recluses."

Like as not you will be seeing there such a literary nector as Mr. Al Cohn, among the first and most famous scenario craftsmen, now with Warners and, incidentally, but importantly, also collector of the Port of Los Angeles, second in tonnage for the United States, in recognition of his sterling services to the Democratic party.

And there will be maybe Homer Croy, now picture writer and formerly from Booneville, Missouri, subsequently of the Hotel Judson colony in New York's Washington Square, where he became a humorist. The Judson was a funny place anyway. There will be directors and players, without end—and with lots of it. It is a handy spot for Mr. Joe Breen of the Hays office and Mr. Pat Casey, producers' labor boss, and Mr. Charlie Sullivan and Mr. Edward B. Derr, one time star of Bethlehem (Pa.), who was pre-war, a master accountant and while serving Mr. Joseph P. Kennedy saw the light and took the other side of the ledger to become a producer.

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The assorted Brown Derby restaurants, all growing out of a strange conceit of a place shaped like a hat in Wilshire Boulevard in Los Angeles, now located also in Hollywood and Beverly, are meeting grounds for all manner of members of the picture colony, with a large sprinkling of stars great and lesser, and an adoring, hopeful, autograph hunting fan fringe. The Brown Derby chain is under able publicity administration attentions, and just to make sure, "the press," meaning the army of writers for the fan magazines and newspapers, are equipped with cards that entitle them to a fifty per cent discount on the check. This of course pertains not to our subject but to publicity—but everything in Hollywood pertains to publicity.

The food, if you are interested, in these establishments is above the Los Angeles average, and the waitresses are better than that. Most of them came out to break into the movies. There's one who has not made the screen yet, but has two apartment houses to show for her efforts so far. She is the kind that would do well anywhere.

Hollywood's nearest current approach to organized society is "The Mayfair," a dinner-and-dance club with five scheduled functions a year, and "all industry" but hand picked membership. It began at the Biltmore and is now holding its parties at the Beverly-Wilshire in Beverly Hills, which, incidentally, makes a Sunday night party possible. Los Angeles, you may understand, is so completely under the domination of the weather-and-climate refugees from the Bible Belt and the middle west's Prairies of Propriety that there can be no Sunday night dancing, not even at the still impressive Hotel Ambassador's far famed Cocoanut Grove.

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NEAREST CURRENT APPROACH TO ORGANIZED SOCIETY

The Ambassador is still a movie capital, despite its years, and there the folk of Hollywood are taken most seriously. I have to record that breakfasting one afternoon in the main dining room, where the acoustics of the serving pantry seem indiscreetly arranged, I was regaled with a most acrimonious discussion between a head waiter and various assistants because someone on the Sunday night before had been such an utter dumbbell as to serve Mr. Julian Johnson, story editor of Fox, with rye buns. It seems that the entire world was supposed to know that Mr. Johnson would have nothing but French bread, and hell was to be had all over the lot. It has long been known that Mr. Johnson is the terror of headwaiters from Canoe Place, Long Island, to Point Loma, but at the Ambassador they do it with gestures and oratory.

Blushing the while, one might as well set down that motion pictures and their people are not what one would say accepted in the upper crust of Los Angeles. Los Angeles, you know, supports its upper crust on oil, citrus fruits and cattle. The movie people are as badly off as though they lived on the wrong side of the railroad tracks in Sedalia. A very few motion picture persons are among the socially elect of Los Angeles, but they are very few. Film cement smells like banana oil.

Some of the most sparkling names in movieland appear to have no social life at all in Hollywood. There's Miss Anna Sten, who has been so busy taking English lessons from and for Mr. Sam Goldwyn, preparatory to her appearance in "Nana," that for her whole two years in the region she has not been seen at a party. And few can be more rare than Greta Garbo, timid soul, sequestered in her pent house a-top Sunset Towers. Also one does not

CLOTHES IMPORTANT TO MAKE-BELIEVE

discover Miss Mae West at the parties. When Miss Mae's "I'm No Angel" was previewed at Mr. Sid Grauman's classic Chinese Theatre not one of Hollywood's stars attended. That in Hollywood means something, or is supposed to. If one may judge of Miss West's disposition in the matter, it would not be much of a speculation as to what she might say they could do about it. As it is, her chief public appearances are at the prize fights, sitting alongside, on the one side, of Mr. Emanuel Cohen, Paramount's chief of production, who has, one might remark, seemingly more of an eye on the box office than on Hollywood and its foibles.

Mr. Winfield Sheehan, with a home of vast splendors up in the hills, is on occasions the host of considerable functions, but all so very quietly conducted. No reporter has yet overtaken a Sheehan guest list. It may be set down in passing that the stormy vitrolic Sheehan moods are no longer a part of the Hollywood weather, but the same non-committal blue eyes sweep the scene, on the Fox lot and across Hollywood. The technique may change tint, but the basic system, never.

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THE REAL TRIUMPH OF ANY PARTY

For the touch exotic, consider the fact that the real triumph of any Hollywood party is to win the attendance of Miss Anna May Wong, the premier contribution of the Orient to the screen. Miss Wong, one is told, was born in San Francisco.

Anna May Wong has a slant on the world, but not in her eyes. They suggest an Occidental seeing, recording for an Oriental mind.

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In Hollywood as elsewhere there is a phase of social activity which takes its inspiration and movement from charitable impulses. There is the Assistance League, presided over by Mrs. Abe Lehr, which serves luncheons, with society girls as waitresses, with also the tips going to the selected causes. And mostly unrecorded and remarkably conducted without publicity are the many benefactions of Miss Marion Davies, who supports a clinic for children and each Christmastide gives an exciting party for the children of the worthy poor at the Metro-Goldwyn-Studio. The whole Metro lot was knee deep in kiddie cars and Christmas baskets one day this December.

As might be expected in this effulgent land of make-believe, clothes are important. For showmanship in clothes take Lilyan Tashman, who has hers done mostly by Howard Greer, a local couturier. She's famous too for her glittering emerald clips. Lilian Harvey highlights the occasion with a 22 karat diamond and Carole Lombard has a star sapphire about the size of a colonial doorknob.

". . . Motion pictures and their people are not what one would say accepted in the upper crust of Los Angeles. . . . Los Angeles, you know, supports its upper crust on oil, citrus fruits and cattle. . . . Film cement smells like banana oil."

The diligence of racketeers, kidnapers and bootleggers looking for something else to do, has driven many of Hollywood's best gems into the safety deposit box while paste copies make the appearances. Depression and market accidents might have the same general effect, except that the originals would not be in the box.

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STUDIO FASHION DESIGNERS ADD MUCH TO SOCIAL SCENE

The studio fashion designers, conspicuously Adrian of MGM and Travis Banton of Paramount, contribute not a little to the Hollywood social scene. They are likely to be the hands that shape the garb of such figures as Mae West, Joan Crawford and Norma Shearer—and Jean Harlow, although of course studio influences tend to keep Miss Harlow in the pictorial role of the "Blonde Bombshell," whether she likes it or not, and she probably does.

The Hollywood version of the Prince of Wales is the dashing Mr. Bob Montgomery, who has a gold name plate on the instrument board of his amazing car. It bears his name, address and studio address. It would be very difficult for Mr. Montgomery to get permanently lost.

Adolphe Menjou has the sophisticated name of being the best dressed man about, with his fifty suits and forty pairs of shoes—only ten less than has Mr. Albert Wiggin of the New York Chase bank Wiggins.

Over on the Paramount lot the social center is Gary Cooper's dressing room and he is no casual dresser. The current glass of fashion in Hollywood, however, is Mr. George Raft.

There is a marginal life around and about Hollywood that is called "ranching." Among the ranchers, who would be suburbanites elsewhere, are Paul Muni, Richard Dix and Bill Boyd. They take their open air open. When they give a party it is a barbecue party, and a good one.

Out on the edge of things about where you start for San Francisco is Will Rogers' ranch, a tidy matter of several hundred acres, including a private polo field. Mr. Rogers apparently likes his polo, but he never ceases to be the showman. He plays his polo in overalls, tough like, to take the curse of too much gentility off'n it. Hollywood has quite a polo playing set, including such stalwarts as Spencer Tracy, Clark Gable and Bob Montgomery. Mostly they get all gashed up and there's a clause in the playing contracts which forbid their playing while on a picture. The soft spoken Darryl Zanuck is also an ardent player.

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Another suburban manifestation is in the movie life about Toluca Lake, where the type of home might be called, after the Spanish, the ***Hacienda.*** Among the residents are such diverse personages as Bing Crosby, the crooner; Charles Farrell, romancer; Jack Oakie, the lad who made Indian nuts famous, and Richard Arlen. Most recent to join this colony is Al Cohn, immortal for the script on the first of the sound pictures, and some best sellers since.

Speaking of Mr. Cohn brings to mind the Pacific Writers' Yacht Club, presided over considerably by such salty persons as Grover Jones and William Slavans McNutt. Brought to mind, you understand, because Mr. Cohn is collector of the port and has a bearing on the traffic on the high and low seas hereabouts.

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THE LITTLE IVORY BALL AND THE CAVIAR ITEM

Here and there, according to old Spanish custom, are places where the little ivory ball chases itself around over red and black between the single and double 0. This is in no wise to be confused with the single and double cross, emblems of Hollywood.

If one were in quest of night club thrills in the region it is said that they would find it in the Colony club, country, and the Clover club, in the New York manner.

I am minded of the remarks of the most famous motion picture banker of the West Coast who has said, what little the Code and the Blue Eagle may add to the cost of production is trivial, as compared to what the boys are losing on the fall of the marble and charging to the pictures.

It is set down in Hollywood gossip that one able producer made $48,000 worth of mistakes in contract bridge the other night. But he raised hell over the caviar item at a press luncheon, that same week. Basically he was right, about the caviar.

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Let us close the picture at Palm Springs. A younger rajah, scion of a celluloid dynasty, sits with his feet a-wash in the ripple of the cerulean pool, while grouped about are the beauties of the court. He has a royal command to deliver: "Hey, Bill, you go back to the studio tonight—my other stooge will be down tonight."

To the power and the glory forever, of such is the Kingdom of Hollywood.

"GREAT BUY FOR PICTURE TECHNIQUE"

Says DeCasseres of Howard Lindsay's "She Loves Me Not"; Several Other Current Stage Plays Given High Ranking As Potential Material for the Screen

by BENJAMIN DE CASSERES

SHE LOVES ME NOT

As rare a case of château Y'quem at a gravediggers' picnic is the bawling, thundertone unanimity of the New York critics (including myself and Kelcey Allen) over a play. But they just went nuts double plus over "She Loves Me Not," a farce-comedy by Howard Lindsay done from Edward Hope's novel of the same name, with a warble or two by Arthur Schwartz and Edward Heyman.

Played in picture technique—even with a Paramount news-reel to help along the guffawing convulsions—to say this is a great buy would be like saying your cat likes cream.

From beginning to end it whirls, buzzes, leaps, crashes and spoofs—spoofs the pictures (funnier than "Once in a Lifetime"), spoofs Princeton, spoofs night-club murders, spoofs Communism, spoofs the news-reel. The laughs come so fast that you can't half tell what they're pulling off next.

Locales: Philadelphia, Princeton New York, Detroit and Washington (six stages are running, sometimes simultaneously, in "She Loves Me Not").

Opens in a Philadelphia night club. Girl is doing semi-nude dance. Gangster shoots a booze Big Shot. Panic.

Princeton. Dancer, wanted as a material witness, shows up in the room of a student plugging for exams. She is still half-nude, with a cloak over her. Made her getaway on a buss from Philly (grand pix stuff here!).

Students dress her as a boy. Stowaway at Princeton. And the big hunt is on. Whole nation wants to know what has become of Curley Flagg.

Super-Sound Pictures get wind of her. Trek to Princeton. The murderer also goes there to bump her off, as she is too material a witness.

Communists, Washington, society, everybody, in an uproar. The tempo gets faster.

Meanwhile, Curley's doing well at Princeton until the picture boys get her, with the thug trying to kill her off. Here things happen too swiftly to describe.

All played in the key of Aw, whatterhell!

Picture value, 100 *per cent.*

THE DRUMS BEGIN

Howard Irving Young, who used to mould scenario mosaics at the old Astoria studio, certainly knew whereto "The Drums Begin" was bound when he wrote it.

It will make a corking, high-powered melodrama, exciting, comic and noisy. Abbott & Dunning, the old maestros of many successes, produced and Judith Anderson starred as a post-war French spy.

What I think should be cut out of it in the Hollywood gouging-machines is Howard's peace propaganda stuff. The only time human beings really believe in peace is when they are at war.

The Monarch Film Company is filming a post-war drama in a French château. The leading lady is a French woman, and as the play goes along we find out that this woman was a German spy during the real war and it was by her dirty work that thousands of her countrymen lost their lives.

Besides which, the château that is being used by the picture company is the very châuteau in which this Mata-Hari lived during the war.

The company employs both French and German actors in the play, and here we get a look in how "the drums begin," for both nationals begin to pick open the old wounds.

There is lots of comedy stuff, naturally, in these filming antics. (But why are picture executives supposed to be nuttier than directors, for instance?)

That's the woof and warp of this play. It is tragic and comic in detail with the old "Pagliacci" technique of a play within a play.

It is an immensely clever and stimulating picture idea, even though as a play it is at times confusing and heavy-handed. But Out Where the Brains Grow, in dear old Rolphland, I believe this Young opus will be ironed out into a fine bit of entertainment that no exhibitor will want to turn down—with Dietrich, for instance, as the actress-spy.

Picture value, 90 *per cent.*

RATING OF PLAYS AS SCREEN STUFF

Studying stage offerings of the day in the light of motion picture possibilities, Benjamin DeCasseres, essayist and critic, gives ratings as follows to those commented upon this week:
"She Loves Me Not"—100 per cent.
"The Drums Begin"—90 per cent.
"The Dark Tower"—80 per cent.
"Birthright"—80 per cent.

THE DARK TOWER

Those old crocheters of entertaining hokum, George S. Kaufman and Alexander Woollcott, have fashioned in "The Dark Tower" a melodrama that will make a splendid program picture for the thrill trade. But it will need considerable building up and an actor who can conceal for some sequences his identity even from the audience. That's the high spot and the big trick in this play.

These cock-eyed jinks are laid in a house in East 48th street and in a suite in the Waldorf. The dirty work at the cross-roads is done in the Waldorf by Damon Wells (Basil Sydney), a celebrated actor of the Jack Barrymore breed.

His big stunt consists in disguising himself as a German play-backer with a broken arm and a lame leg, luring the murderous, degenerate husband of his sister—also a celebrated actress—to the Waldorf, drugging him and then stabbing him to death in a closet, taking off his disguise on a Fall River boat and coming back to the house. He is never suspected, of course.

The actress sister has been hypnotized by her husband. So we excuse Damon for doing the dirty deed, for didn't it restore the Great Actress (Margalo Gilmore) to the Deah American Public?

All this, with some wit, some skill and much hooey-hooey, is written and played with the tongue in the cheek.

When it goes into picture production (and it certainly will with, I should say, Jack Barrymore doing the lead) it should be played fairly straight and the degenerate qualities of the villain (Ernest Milton) cut out with a hatchet. At least, sez I; for if there is one thing that pictures ought to clear up it is the stage degenerate.

Picture value, 80 *per cent.*

BIRTHRIGHT

This is the third attempt to stage the massacre of a civilization in Germany. And "Birthright," by Richard Maibaum, is not just "propaganda" (that bugaboo word that has no meaning, for everything is propaganda of some kind); it is for two acts splendid, tense, biting drama. Then it goes off into a smear.

The story is of Germany today and is laid around an upper middle-class Jewish family. The daughter is engaged to a gentile. A son is a Communist ranter. And it is he who gets the whole family in trouble.

When the Mad Hatter becomes Chancellor, the Storm Troopers break in, kill the old servant and are about to arrest the boy howler when the latter shoots the captain of the Nazi gang dead.

So they shoot the kid at dawn while the family prays. The girl's gentile lover tries to do something for the boy; but business is business, you know.

Waving "propaganda" pish-posh aside, there are picture values in this play of universal import, to Jew and non-Jew. If the Russians can show their pictures here, as they do, why shouldn't Hollywood start to blast against the whole crazy game going on east of the Rhine?

Picture value (with humor), 80 *per cent.*

THE CAMERA REPORTS



EVERY ONE A WINNER. The lucky candidates in Paramount's "Search for Beauty," in which 100,000 contestants were enrolled. Here are the winners as they arrived in Los Angeles, ready for roles in the Paramount production, "The Search for Beauty." They represent every English-speaking region, and therefore every section of the world. (The girls look rather short here, but that's because the young men are standing on a rail.)

SEEKS A WOMAN. For a role, be it stipulated, in Columbia's "Twentieth Century." Howard Hawks, director of this John Barrymore vehicle, is shown as he reached New York in his quest.





IN SHORTS. Montagu Love, principal in many a feature, who is in two new Educational pictures, "The Doctor" and "The Expectant Father."



LILLUMS. Rochelle Hudson, who was selected by Warner Brothers for the principal feminine role opposite Hal LeRoy in "Harold Teen."



FATHER'S DAUGHTER. Katherine DeMille, whose dad is Cecil DeMille, and who has been assigned an important role in MGM's "Viva Villa."

HONOR GUESTS. (Below) Dolores Del Rio and Walter Huston at AMPA luncheon, shown with John Flinn (center), AMPA president, and Cedric Gibbons, art director, Miss Del Rio's husband.



NOW A STAR. Aline MacMahon, a featured player in many Warner Brothers productions, who has been promoted to the rank of star, under a new contract recently signed by her and Warners. Miss MacMahon's first starring vehicle has already been scheduled, bearing the title "Fur Coats."





IN WARSAW. J. A. Koerpel (center, with glasses), general manager for United Artists in Continental Europe, as he visited the Falanga studio in the Polish capital. At his left is Friedrich Fleminger, manager of National Film Corporation, Warsaw distributor of U. A. product.



IN BURBANK. Irving Asher, Warner-British production head, on the "Registered Nurse" set during his visit to the Warner-First National studios. Shown are Arthur Greville Collins, Bebe Daniels, Mr. Asher, Director Robert Florey, Lyle Talbot and John Halliday.



AS OF 1934. Verree Teasdale as she appears very contemporaneously fixed-out in an evening gown of gold satin, in the Warner-First National production, "Fashions of 1934."



BACK TO STUDIO. Samuel J. Briskin, general manager of Columbia, is met by his sons, Jerry (left) and Raymond, as he arrives in Los Angeles by plane, ending an absence from the production capital which included several weeks in Europe.



ON VACATION. Fredric March, Paramount star, arriving in New York with Mrs. March (Florence Eldridge), after a boat trip from Los Angeles, to vacation in the East and witness the opening of his latest picture, "All of Me," at the Paramount theatre.



ON DECK. For a new production, Maurice Chevalier is shown arriving in New York, come back from abroad to star in "The Merry Widow" for Metro-Goldwyn-Mayer.

SALARY QUESTIONNAIRE DETAILED

(Continued from page 9)

employer in the motion-picture industry has agreed to pay any unreasonably excessive inducement to any person to enter into the employ of such employer. If the Code Authority finds that such employer has done so, the Code Authority shall have the power, with the approval of the Administrator, to impose an assessment against such employer in the amount of the unreasonable excess payment to such person, not, however, to exceed the sum of Ten Thousand Dollars ($10,000.00), and to make public its findings, but nothing in this PART shall in any manner impair the validity or enforceability of such agreement of employment. All such assessments shall be paid to the Code Authority for use by it in the Administration of its functions."

Despite the popular impression that the control of excessive salaries was intended solely for Hollywood's excessive star salaries and excessive producer salaries, the clause may be made applicable to any salary payments above $150 per week in any branch of the industry, at any place.

Only employers received the questionnaire blank which was mailed out last week by Mr. Rosenblatt as part of the investigation. This was sent to 2,000 producing, distributing and theatre companies and subsidiaries.

The questionnaire follows:

SCHEDULE 1

Gross receipts, investment, assets, number of individuals employed and total compensation for production, distribution and exhibition—each separately—for the years 1931, 1932 and 1933, with the following specific information asked for each year, and separately for each of the three branches:

- Gross Receipts
- Cost of Supplies and Materials
- Total Capital Investment
- Surplus and Surplus Reserves
- Total Assets
- Net Profit or Loss
- Total Number of Employees, and
- Total Compensation:
  - (a) Directors of Company
  - (b) Executives
  - (c) Supervisors
  - (d) Clerical, Office and Service
  - (e) Actors and Actresses (excluding Extras)
  - (f) Extra Players
  - (g) Motion Picture Directors
  - (h) Musical Directors and Musicians
  - (i) Writers, Authors, Dramatists (Literary)
  - (j) Composers, Arrangers, Librarians (Musical)
  - (k) Artists and Sculptors
  - (l) Scenic Artists and Designers
  - (m) Costume Designers
  - (n) Sound Engineers
  - (o) Sound Technicians
  - (p) Cameramen
  - (q) Studio Mechanics
  - (r) Laboratory Workers
  - (s) All other employees

The questions "Total Number" and "Total Compensation" are asked separately for each of the foregoing groups of employees, and separately for each year and separately for each division of the industry: production, distribution and exhibition.

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SCHEDULE 2

For each individual employee receiving an aggregate compensation of $150 or more per week, this part of the questionnaire asks the companies to list each individual separately by a number, in order to keep the identity of the worker unknown. However, on another section are to be listed the confidential name and number designation corresponding with the number on Schedule 2. This information—identities of numbers—will be detached from the questionnaire immediately upon its receipt at the office of the Administrator.

Besides the identifying individual number of each individual employee, there must be written the following information:

Position or Title
Weekly Cash Salary Rate
Cash Salary Received During Year
All Other Compensation Received During Year
Total Compensation

This information, likewise, must be listed separately for each employee for each of the years 1931, 1932 and 1933, and separately for each division of the industry: production, distribution and exhibition. Then, in addition, there must be listed a grand total of compensation from all branches where any one employee receives compensation from more than one branch of the industry.

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SCHEDULE 3

This part of the questionnaire is intended to gain an analysis of all other compensation received by an employee during the year, as follows:

Amount of Cash Bonuses, Commissions and Other Cash Compensation in Addition to Salary.

Amount of Bonuses, Commissions and Other Cash Compensation in Capital Stock, Bonds or Other Securities

Amount of Subscription Rights for Bonds, Stock or Other Securities, Including Special Options.

Amount of Any Other Compensation, Remuneration, Gift, etc., Not Already Listed.

Grand Total of All Compensation Other Than Regular Cash Salary.

This information, also, must be listed separately for each employee for each of the years 1931, 1932 and 1933, and separately for each division of the industry: production, distribution and exhibition. And, in addition, there must be filed a grand total of compensation from all branches where any one employee receives compensation from more than one branch of the industry.

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CONFIDENTIAL NAME AND NUMBER DESIGNATION

This blank says, "Designate below the names of individuals who are listed by number" in Section 3.

"This information is for identification purposes only and will be held in strictest confidence, being available only to the division administrator in charge of the investigation" (Sol A. Rosenblatt) "and to the chief investigator."

"This information will be detached from the questionnaire immediately upon its receipt at this office." (NRA.)

Besides the identifying name of each individual, to be listed beside the identifying number of such employee, there is another blank headed: "Names of such individual's relatives drawing compensation from the motion picture industry."

▽

GENERAL INSTRUCTIONS

This blank says:

"Each schedule in the attached questionnaire is set up to cover the three divisions of the motion picture industry, or in other words, to cover separately, production, distribution and exhibition.

"Where an individual or a company was engaged in all three of the activities" each individual section—production, distribution, exhibition—"of the schedules should be filled out completely. In other words, if the individual designated as 'Number 10' received a salary or other compensation from each of the three activities (branches), the amounts of such earnings should be specified in the sections dealing with each activity.

"On the other hand, if an individual received a salary or salary and other compensation from only one activity, or, for example, from motion picture exhibition only, then only" that section, "Motion Picture Exhibition," should be completed.

"If none of the individuals received an aggregate compensation of $150 or more a week, so indicate and return questionnaire to this office.

"Certificate of the correctness of this return must be made below by an appropriate executive officer in behalf of the company.

"CERTIFICATION

"I hereby certify that the answers in the schedules following are correct:
"Name
"Title of officer
"Name of Company
"Street
"City

"How many subsidiary or related companies are included in this report?

"If this report is completed by a subsidiary or affiliated company, give name and location of parent organization.

"This information will be detached from the questionnaire immediately upon its receipt at this office.

325 More Nominations to Boards

Exhibitors and exchangemen in the field continued during the week to send to the Code Authority in New York the names of exhibitor and exchange representatives suggested for appointment to the 32 Local Clearance and Zoning Boards and 32 Local Grievance Boards.

In addition to the 311 nominees announced by the Code Authority last week—the list appeared on page 10 of the January 13 issue of Motion Picture Herald—the Code Authority made known this week a second group of 325 nominations. Up to press time the Code Authority had on hand, then, a total of 636 nominations from the field to fill the 64 exchange posts and 64 exhibitor posts on the 32 Local Clearance and Zoning Boards; and the 64 exchange posts and 64 exhibitor posts on the 32 Local Grievance Boards. In addition, the Code Authority will appoint its own representative on each board, who shall not be a

EXHIBITORS RUSH ACTION ON CODE

member of the industry, but shall be the official contact between the board and the Code Authority.

The Code Authority will commence on January 20 to make the final selections for both boards, and these selections shall be subject to the approval of Division Administrator Rosenblatt.

A list of the second group of 325 exchange and exhibitor nominees announced this week by the Code Authority appears in this issue, on page 10.

Code Authority members Charles L. O'Reilly, Nathan Yamins, J. Robert Rubin and Harold S. Bareford, commenced meetings over the weekend, as a committee, to prepare a manual of rules and regulations for the 64 Grievance and Clearance Boards, of which there will be one each established in each exchange city.

Neither group of boards is expected to start operations in the field before February 15, and possibly not until March 1.

The clearance and zoning schedules which will be drawn up by each Local Clearance and Zoning Board will be applicable only to the 1934-35 season. It is said that many grievances already have been received by the Code Authority for determination by the Local Grievance Boards when they start functioning next month.

The Code Authority let it be known that only the board secretaries will be paid, and that no remuneration will be made for the services of the exchange and exhibitor representatives on the boards, nor to the Code Authority's own representative.

Each board will elect its own chairman, and it is expected that these chairmen will be selected on a rotating system.

Minimum Expense Is Policy

In announcing the decision of the Code Authority not to pay board members, except secretaries, John C. Flinn, Code Authority secretary, sent the following wire to the Theatre Owners of Oklahoma, at Oklahoma City, in answer to an inquiry about salary payments made by that organization:

"The Code Authority of the motion picture industry has placed itself on record as unanimously approving the policy of performing its duties and supervising the duties and functions of Local Clearance and Zoning Boards and Local Grievance Boards at the very minimum of expense to the three branches of the industry from which, under the code, the expense of operation will be obtained. Members of the Code Authority are devoting unlimited time and effort without remuneration, but are prompted by a desire to render unselfish and earnest service to the industry at large in support of the Administration's National Recovery Act. No provision is being made to pay fees or salaries to any members of local boards appointed from the industry or from outside the industry with the exception of the paid secretary."

Mr. Flinn's statement that fees would not be paid to board members from outside the industry clarified a misunderstanding that the Code Authority's own representative on each board might be paid.

Typical of the intense interest of exhibitors in the field in the Local Clearance and Zoning and Local Grievance Boards was that voiced in New York during the week by Ben Berinstein, president of the Independent Theatre Owners of Southern California, who came East from Los Angeles to ascertain from the Code Authority when the local boards can be expected to begin functioning.

The last date for making nominations to the boards is midnight, January 20, and anyone may make nominations, but such nominations will not be honored unless the person who is nominated has signed the official acceptance blank for the code. No exchange man or exhibitor will be permitted to serve on either board unless he has signed the acceptance blank.

Mr. Berinstein made it clear that his exhibitors had no fault to find with the code itself, but said that the delay of the Code Authority in naming the boards is "demoralizing" exhibition and distribution, at least in the southern California territory, resulting in admission slashes which may prove ruinous.

6,000 Code Assents Received

Some 6,000 code acceptance blanks had been received by the Code Authority in New York up to press time, from producers and distributors and exhibitors in the field. The Code Authority mailed out two weeks ago about 13,500 blanks to theatres and 6,500 to producers, distributors, exchanges and others.

Newcomers in the industry will be given forty-five days after their entrance into the business to sign the code blank in order to be assured of protection against unfair trade practices.

The Code Authority late last week finally selected the 23rd floor of the RKO Building on Sixth Avenue, at Radio City, as its permanent headquarters.

The Authority has not yet decided on the manner and method of financing the administration of the code, nor on the amount which it will assess each industry member, including producers, distributors and exhibitors.

The next Code Authority meeting will be held at headquarters in New York on Tuesday, January 23. R. H. Cochrane, of Universal, will preside, succeeding S. R. Kent, in line with the rotating system for chairmen.

The United States Postal Department at Washington this week refused to grant the Code Authority the privilege of free postage.

While practically all other Code Authority members already have appointed alternates, it appeared likely that alternates will not be named by and for Nathan Yamins, of Allied of New England, or for Charles L. O'Reilly, of the Theatre Owners Chamber of Commerce in New York.

Nor will Mr. Rosenblatt have an alternate to act for him at Code Authority meetings.

Mr. Rosenblatt leaves for Hollywood on Friday and for the first time the next Code Authority meeting on January 23 will witness his absence by sending a copy of the minutes to the NRA at Washington.

While in Hollywood, in the interests of the Government's investigation of studio salaries, Mr. Rosenblatt will call a general meeting of the personnel of all studios at which he will explain in detail the application of the code to production and production workers.

Indirectly involving the NRA's motion picture code was the information regarding a number of practices continued by West Coast theatres, in California, in alleged violation of the Government's consent degree of August, 1930, which information was forwarded over the weekend by the Federal Trade Commission to the Department of Justice and the chairman of the Senate banking and currency committee at Washington. A copy of the report was also sent to the National Recovery Administration, but officials of that organization pointed out that the matters involved did not involve the code and were, therefore, of but passing interest to them.

Exhibitor Organizations Meet

In the field, exhibitor organizations were continuing their discussions of operation under the code.

In Chicago, Allied exhibitors, having been unable to come to a decision on signing the code at a meeting last week, were planning to get together again within the next 10 days.

A large majority signed with reservations at a meeting of the Cleveland Motion Picture Exhibitors Association.

At Columbus, under a new ruling of the Ohio MPTO, it was announced that future bulletins will be mailed to members only.

Allied Theatre Owners of Michigan were to meet today.

In Kansas City, A. F. Baker, president of the Kansas-Missouri Theatre Association, was awaiting a reply from Mr. Rosenblatt to his invitation to address a mass meeting.

Sign "With Exceptions"

Allied Theatres of New Orleans signed the code "with exceptions." Ed Kuykendall, MPTOA president, will hold a conference there early next week.

No agreement was reached at Omaha at the MPTO meeting last week on a plan for clearance and zoning.

At a meeting of 50 Oregon exhibitors and exchange officials in Portland on giveaways and lotteries, it was decided to file "friendly" complaints against three Portland theatres.

Abandoning the idea of formulating a state code, the Inter-mountain Theatres Association at Salt Lake City decided to sign the national industry code.

Mr. Rosenblatt announced the following as members of standing committees on studio labor and extras:

Studio labor, other than extras: Pat Casey, representing the producers; Al Berres, international unions; Ed Smith, musicians' union; Dick L'Estrange, California Federation of Labor.

Committee of 15 on extras: Dr. A. H. Giannini, Mabel E. Kinney, Mrs. Una N. Hopkins, Fred Pelton, Dave Werner, M. H. Hoffman, B. B. Kahane, Pat Casey, Charles Miller, Larry Steers, Lee Phelps, Allan Garcia, Fred D. Burns, P. M. Friedman, J. Blockley Russell. Miss Kinney, M. H. Hoffman, B. B. Kahane, Charles Miller and Larry Steers are to comprise the executive committee of the standing committee.

In Hollywood the IATSE won the studio jurisdiction vote with a total of 448. The American Society of Cinematographers received 93, and the International Brotherhood of Electrical Workers, nine.

In Washington, faced with denunciation of his code by film producers, George P. Aarons, counsel for the National Poster Exchange Association, last week sought to withdraw the poster code for an undisclosed amendment to define the exact purpose of the trade. Permission was withheld by NRA officials.



BOX-OFFICE BULWARK

OF THE LARGEST THEATRE IN THE WORLD!...

THE MOST DARING ADVENTURE IN THEATRICAL HIST
CITY! . . . AN ALMOST FABULOUS EMPIRE OF STONE
AND MARBLE MADE TO LIVE BY THAT INTANGIBLE
CALLED ENTERTAINMENT! IN ITS FIRST YEAR, JUST
MOST THREE MILLION PEOPLE HAVE PASSED THROUGH
BE ENTERTAINED BY RKO-RADIO PICTURES, THE BOX-
WARK OF THIS SHOW PLACE OF THE NATION, THE LA
TRE IN THE WORLD!

IT IS WITH PRIDE THAT WE LIST THESE ATTRACTIO
OF UNIFORM EXCELLENCE, COMMANDING THE HIGHEST
PRESS AND PUBLIC AND PROVING THEIR MERIT AT THE
IT TAKES PRODUCTIONS, NOT PREDICTIONS, TO FILL
6,200 SEATS TO AN AVERAGE ATTENDANCE OF 20,000

ORY IS RADIO

AND STEEL

SOMETHING

ENDED, AL-

ITS DOORS TO

OFFICE BUL-

RGEST THEA-

NS, PICTURES

PRAISE OF

BOX-OFFICE!

A HOUSE OF

DAILY!

RKO-RADIO PICTURES AND THEIR RECORDS AT RADIO CITY MUSIC HALL

	ATTENDANCE
TOPAZE	143,736
THE GREAT JASPER	127,008
OUR BETTERS	138,345
KING KONG	124,673

(played simultaneously at both Radio City theatres, total seating capacity of 10,000, total attendance nearly 300,000)

CHRISTOPHER STRONG	100,485
SWEEPINGS	132,739
THE SILVER CORD	110,906
MELODY CRUISE	96,408
BED OF ROSES	112,207
PROFESSIONAL SWEETHEART	113,806
DOUBLE HARNESS	110,499
NO MARRIAGE TIES	102,664
MORNING GLORY	149,854
ONE MAN'S JOURNEY	144,713
ANN VICKERS	133,182
AGGIE APPLEBY	86,049
AFTER TONIGHT	92,528
LITTLE WOMEN	450,801

1st week 165,845
2nd week 138,863
3rd week 146,093

(Moved to Radio City Center Theatre for 4 weeks, playing to an additional quarter million attendance)

THE RIGHT TO ROMANCE	90,502
FLYING DOWN TO RIO	281,086

1st week 135,774
2nd week 145,312

(Moved to Radio City Center Theatre for indefinite run)

RKO Radio PICTURES



SOME COMING RKO-RADIO PICT
BOX-OFFICE REQUIREMENTS OF



URES CREATED TO MEET THE
THE WORLD'S FINEST THEATRES

LEDE

. . . . DESTINED FOR GREATNESS

"So well acted by Mr. Lederer that it tickled the risibles of the audience . . . spectators applauded this film"
—Hall, N. Y. Times

"His Hollywood entrance can be definitely set down as a success"
—Watts, N. Y. Herald-Tribune

"Broadway's most exciting matinee idol"
—Bland Johaneson, N. Y. Mirror

"Has both talent and personality"
—Regina Crewe, N. Y. American

"An excellently true and sympathetic performance"
—Boehnel, N. Y. World-Telegram

"An actor of sufficient skill and personal charm to endow any character he portrays with the love-glow"
—Delehanty, N. Y. Post

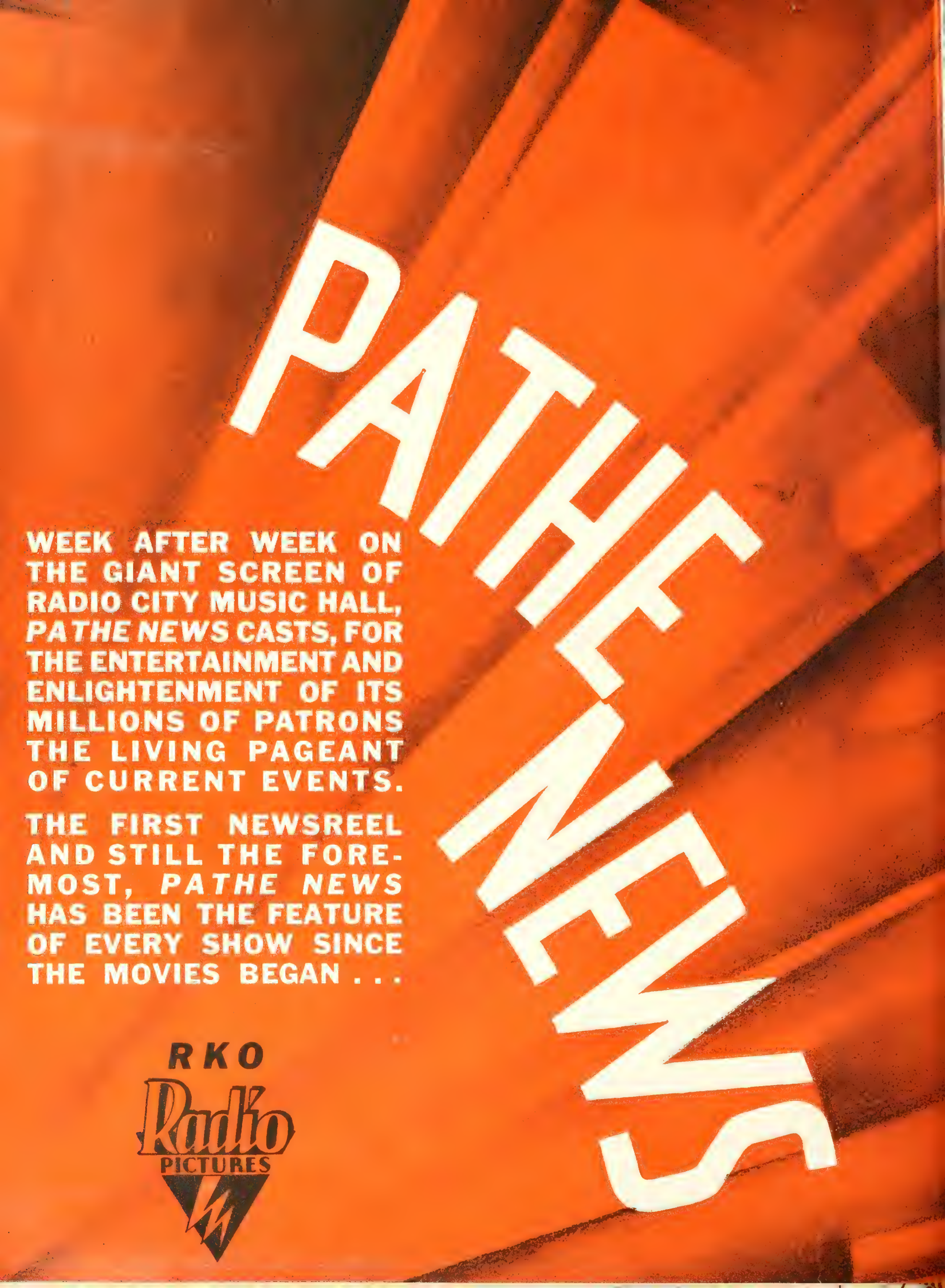
"Charming"
—John S. Cohen, N. Y. Eve. Sun

FRANCIS LEDERER
ELISSA LANDI
in
"MAN OF TWO WORLDS"

with Henry Stephenson . . J. Farrell MacDonald

Directed by J. Walter Ruben... A Pandro S. Berman Production


RER


PATHE NEWS
WEEK AFTER WEEK ON THE GIANT SCREEN OF RADIO CITY MUSIC HALL, PATHE NEWS CASTS, FOR THE ENTERTAINMENT AND ENLIGHTENMENT OF ITS MILLIONS OF PATRONS THE LIVING PAGEANT OF CURRENT EVENTS.
THE FIRST NEWSREEL AND STILL THE FOREMOST, PATHE NEWS HAS BEEN THE FEATURE OF EVERY SHOW SINCE THE MOVIES BEGAN . . .
RKO
Radio
PICTURES

MORE THAN 8,000,000 ATTENDED RADIO CITY HOUSES IN FIRST YEAR

RKO's Music Hall and Center Attendances 6,025,000 and 2,050,000, Respectively, for Period; Day's Record 30,010

On Thursday, January 11, 1934, the Radio City Music Hall celebrated the first anniversary of its operation by RKO under its present policy of screen and stage attractions, continuous performances and popular prices. The enterprise, eyed so dubiously by many showmen prior to its opening, had become a success in its first twelvemonth.

In mid-January, 1933, literally overnight, the present policy was inaugurated at the Music Hall. Since that date approximately 6,025,000 persons have paid admission to the Music Hall. The attendance record for a single day was set on Saturday, December 2, the seventeenth day of the record-breaking run of "Little Women," when 30,010 stepped to the box offices.

2,050,000 at RKO Center

During the same period the Music Hall's sister house in Radio City, the RKO Center, was moving along successfully. The Center, now playing second run pictures and short features at popular prices, was visited by 2,050,000 persons during its first year, making a total of over 8,000,000 to attend the two Radio City theatres in Rockefeller Center in the first twelve months of their operation by Radio-Keith-Orpheum.

RKO Radio's "Little Women," holder of all Music Hall attendance and receipts records, played three weeks at the Music Hall to 450,701 people, then moving a block to the RKO Center, it played another four weeks. The picture was among the Box Office Champions of November in MOTION PICTURE HERALD'S compilation, and led the field in the listing of the December Champions.

Many Notables Attended

In addition to those who attend the Music Hall regularly each week, the theatre is a magnet for visitors from outside the city, many notables among them. General Balbo, Senator Marconi, Ex-President Herbert Hoover and scores of other wellknown figures have attended from time to time.

Beside feature pictures, the Music Hall plays spectacular stage shows on what has been called the best-equipped stage in the world. Since the resignation of S. L. Rothafel (Roxy) they are staged by Leon Leonidoff as production director, with Erno Rapee as director of music and Vincente Minnelli as art director.

The Music Hall's permanent ensembles include the symphony, under Mr. Rapee's direction; the corps de ballet, directed by Florence Rogge; the choral ensemble led by Leon Rosebrook, and the noted Roxyettes, precision dancers, trained by Russell Markert. Among the notable productions offered during the first year, were Ravel's "Bolero," "Blue Prelude," Rimsky-Korsakoff's "Scheherazade" and an adaptation of Delibes' "Coppelia" ballet.

Walt Disney's "Silly Symphonies" have their first New York showings at the Music Hall. It was on the Music Hall screen that the "Three Little Pigs" began their amazing screen career.

Presented Showmanship Problems

Herman Whitman is manager of the Music Hall, while Michael Cruise officiates in the same capacity at the RKO Center.

The Music Hall, with its 6,200 seats, and the RKO Center, with its 3,700, operating a block apart, presented great problems in practical showmanship. Ten thousand seats were added overnight to the Times Square theatrical district. Prophets insisted that amusement-seekers would not leave Broadway and travel the long block to Radio City on Sixth Avenue, but 8,000,000 persons proved them wrong in the first twelve months.

With 20 RKO Radio features having figured in the year's playing time at the Music Hall, many other productions from the company's studio are slated for the house, several in the "hold over" class.

Katharine Hepburn's fourth picture for Music Hall time will be "Spitfire." John Barrymore will make his second appearance on that screen under the RKO banner in "Long Lost Father," and Leslie Howard's starring vehicle, "Of Human Bondage" will be an attraction. Frank Buck's "Wild Cargo," just back "in the can" from the Malayan jungles; "Green Mansions," with Dolores Del Rio and Joel McRae; Richard Dix in "The Crime Doctor" and Wheeler and Woolsey in "Hips, Hips Hooray" are RKO Radio films scheduled for the house during the new season.

Irene Dunne, who had the leading role in two pictures at the Music Hall during the past season, will be seen in "Transient Love;" Douglas Fairbanks, Jr., in "Success Story," recently completed, and "The Lost Patrol," with Victor McLaglen and Boris Karloff.

THEATRES OVERCAME COLD, CLOSED BANKS

On at least two occasions during the first year of the Music Hall operation the film-going public defied highly unfavorable conditions to "see the show."

When "Little Women" opened on November 16, a long line braved record cold weather. The official weather report told of the coldest November 16 in fifty years, but 23,073 persons attended for a new opening-day record.

Added to the cold of March when "King Kong" played simultaneously at both houses in Radio City, was the bank moratorium. Yet an even 200,000 braved inclement weather and the shortage of funds due to the bank holiday to see "Kong" in a single week.

Large Seating Capacity of Two Theatres Presented Showman Problems; 20 Radio Pictures Played on Music Hall Screen

Hepburn Film Sets Records

Of all the stars whose films played the Music Hall during its first year none shone more brightly and for so many weeks as did Katharine Hepburn.

Miss Hepburn had appeared in only one picture, "A Bill of Divorcement" in which she made her debut in the John Barrymore film, when the Music Hall opened. With the release of "Christopher Strong" her career became linked in a way with the Music Hall. "Christopher Strong" played the Music Hall the week of March 15, and Miss Hepburn was seen by an audience of slightly more than 100,000.

Her second screen appearance at the theatre was in "Morning Glory" and then "Little Women." The total run of the three Hepburn productions was five weeks, "Little Women" alone accounting for three of the five weeks.

"Little Women" at the Music Hall broke all opening-day records and all week, two-week and three-week records. The total attendance for the three record weeks was 451,801. The Louisa M. Alcott classic then moved in but a block away at the RKO Center, and ran for four additional weeks with the attendance thermometer registering 250,000.

"Topaze" National Board Choice

The first RKO Radio picture to play the big house on Sixth avenue was "Topaze," a John Barrymore starring vehicle. It was later chosen by the National Board of Review of Motion Pictures as the best American film for the year 1933. Harry D' Arrast directed. The supporting cast was headed by Myrna Loy, and included Albert Conti, Reginald Mason, Jobyna Howland, Frank Reicher and Jackie Searle. "Topaze" played to 143,736 people during the week's run.

Announces Development Of New Type Sound Head

Wesley Trout, sound engineer of Enid, Okla., has developed a new type of sound head which, he claims, uses a new type of optical system, two sprockets, new type of curved, case hardened sound gate, and is gear-driven. He claims Powers, Simplex, Kaplan and Motiograph projectors can be equipped with the new sound head. Mr. Trout also has developed a new all a.c. amplifier, using all latest tubes, new tone-control and changeover device.

Congratulations

FROM FOX

to RADIO CITY MUSIC HALL ... for the splendid success you have attained in your first year ... the reward of outstanding attractions on both stage and screen ... and an atmosphere of hospitality and distinction created by an intelligent personnel... which have made you a showplace of New York City.

and

MAY WE TAKE A BOW

for giving you CAVALCADE...which holds your attendance record for both first week (172,535 people) and hold-over week (172,064 people) . . . as well as the following FOX pictures which did their part toward swelling your $4,000,000 gross:

STATE FAIR

PILGRIMAGE

BERKELEY SQUARE

THE WARRIOR'S HUSBAND

I LOVED YOU WEDNESDAY

THE POWER AND THE GLORY

PADDY the Next Best Thing

—and to start your second successful year—

I AM SUZANNE!

"CAROLINA"

Producers Vote Plan to Continue Academy Services

At a momentous session of the Academy of Motion Picture Arts and Sciences in Hollywood on Wednesday, Howard Green, president, appealed to 40 producers and members for support of a new life membership plan, inviting the producers to join as corporate members, with a tax of $50 for each completed feature to defray expenses and carry on technical research, conciliation and other Academy services.

The producers, favoring the plan, voted it be made immediately effective. It was the unanimous opinion of those present that the new setup would lead the Academy to continue as a service organization.

A committee, on ways and means of continuance of the activity and financing, includes: King Vidor, chairman; Irving Thalberg, Jack Warner, Cecil B. DeMille, Lewis Stone, De Witt Jennings, Frank Capra, Waldemar Young, John Nickolaus, John Cromwell and Carl Dreher. A finance committee, to take care of existing obligations, is composed of William Sistrom, George Irving and Van Nest Polglase.

The indication, as seen in some quarters, points to the practical transposition of the Academy from a voice for creative workers to the status of a service organization. The belief has been expressed in Hollywood that with producers supporting the Academy, there is little likelihood they will recognize any other organization, such as the Writers' Guild or the Actors' Guild.

Hoblitzelle Staff To Share in Profit

As a sequel to the proposed Warner bonus plan for its theatre managers, announced last week in the HERALD, the hundred or more employees of Karl Hoblitzelle, operating his 86 theatres in 30 Texas and New Mexico cities, will participate in the profits of their respective houses, it was announced last week.

Mr. Hoblitzelle emphasized the need of making the theatre in each community the center of its activity.

"It is necessary that each theatre be operated with the greatest possible independence of the home office in Dallas," he said. "It also is necessary that the managers and others bring creative thoughts to their particular cities. The best way to obtain this is to give each manager a pecuniary interest beyond his salary."

General Theatres Hearing Date Is Now Feb. 13

Chancery court at Wilmington this week advanced to February 13 the date for hearing the application of U. S. Senator Daniel Hastings, receiver for General Theatres Equipment, for authority to compromise claims filed against General by the Chase National Bank, of New York.

Creditors Protest Davis' Reductions

Creditors of Paramount Publix voiced their objections to U. S. District Judge William Bondy on Wednesday when the report of Referee Henry K. Davis recommending 15 per cent reduction in the company's receivership cost was brought up for approval. The court referred the case to Judge John Knox for early decision.

Recommends $250,000 Be Paid

Mr. Davis' report recommended that approximately $250,000 of the $296,000 originally asked for be allowed. The allowances, the majority of which are attorneys' fees, are for expenses incurred during the seven weeks of the Paramount Publix equity receivership, from Jan. 26, 1933, up to the time the company went into bankruptcy in March.

The principal reduction recommended was $25,000 from the allowance asked by Root, Clark, Buckner & Ballantyne, attorneys for the equity receivers. Mr. Davis recommended payment of $100,000.

The allowance of Charles D. Hilles, co-receiver with Adolph Zukor, was recommended at $25,000 instead of $30,000 asked by Mr. Hilles. Mr. Zukor"s petition for $23,047 was recommended to be paid in full. Also recommended was the payment of $41,000 of the additional $59,784 asked by the equity receivers for expenses incurred as ancillary receivers in California and Illinois.

The $30,000 allowances asked by the law firm of Rosenberg, Goldmark & Colin, attorneys for Paramount, was reduced to $25,000 by the referee's recommendation. Cravath, De Gersdorff, Swaine & Wood also Paramount attorneys, had an allowance of $15,000 approved in full by the report, but the allowance of Donovan & Raichle, attorneys, was reduced to $4,000 from the requested $5,246. A $15,000 allowance asked by O'Melvany, Tuller & Myers, Los Angeles attorneys, was cut to $12,000 by Mr. Davis.

Operating on Profit Several Months

The remaining allowances asked were for the most part smaller requests for law firms handling ancillary receivership affairs in Illinois, Massachusetts, Connecticut, Texas, Ohio, California and New Jersey, and approximated $10,000.

On Friday the Paramount trustees reported the company has been operating at a profit for several months and has been aided materially by foreign revenues benefited by current exchange rates. This report came as a result of inquiries as to the activity of Paramount certificates on the Stock Exchange. The certificates reached their highest level on the exchange on Friday, rising 62½ cents a share to 2.62½, on a turnover of 117,500 shares.

Petitions for payment of $76,171 by the trustee in bankruptcy of Publix Enterprises to Paramount Publix, and $15,000 to Dan Michalove, former advisor to the trustees of the bankrupt theatre subsidiary, will be acted on January 22. The $15,000 asked by Mr. Michalove is in addition to $7,950 already paid him.

"ComiColor" Distribution Covers 84% of Country

Eighty-four per cent of American territory is now being served on the P. A. Powers-Celebrity Productions "ComiColor" cartoon series under territorial rights contracts, the company announced last week.

Another well-known fairy tale, "The Brave Tin Soldier," has been put into production as the third in the group.

Independents in New York Plan a New Association

A new independent exhibitor unit in the metropolitan area of New York is understood in the process of formation. A meeting was held last week at the Breton Hall Hotel. A. H. Schwartz, Jack Springer and Sam Cocalis, who attended the meeting, are said to be among the chief supporters of the new organization.

The Schwartz and Springer and Cocalis circuits were recently suspended from the Independent Theatre Owners Association for non-payment of dues.

The organization, if formed, would be the third in the territory, the others being the ITOA, of which Harry Brandt is president, and the Theatre Owners' Chamber of Commerce, with Charles L. O'Reilly as president. Major circuits as well as independent are included in the membership of the TOCC, the oldest group.

New Radio City Officers Named

Announcement of the new officers and board of directors of Radio City Theatres, which controls and operates the Music Hall and the RKO Center, was made this week by Merlin Hall Aylesworth, president of Radio-Keith-Orpheum Corporation. At the same time, Mr. Aylesworth announced that operation of the Music Hall will be vested in the hands of an advisory board for the time being, and no successor to S. L. (Roxy) Rothafel is likely to be appointed at present.

The new directorate consists of Mr. Aylesworth, J. R. McDonough, W. G. Van Schmus, L. E. Thompson, Webster B. Todd, Herman Zohbel, Joseph O. Brown, William Mallard and Francis T. Christy.

Officers as announced are M. H. Aylesworth, chairman of the board; J. R. McDonough, president; W. G. Van Schmus, vice-president and comptroller; L. E. Thompson, vice-president and acting general manager; Herman Zohbel, treasurer, and William Mallard, secretary.

Mr. Thompson will have direct charge of the Music Hall and Leon Leonidoff will be in general charge under him.

Meanwhile a plan of settlement of RKO's claim of $2,094,665 against Keith-Albee-Orpheum, proposed by the Irving Trust Co., RKO receiver, was upheld this week in a ruling handed down by the U. S. Circuit Court of Appeals.

Under the receiver's plan, Stadium Theatres, Inc., a newly organized RKO subsidiary, takes over the claim against K-A-O and issues its own stock to the RKO receiver in exchange.

U. A. Tour from Washington

The United Artists exploitation tour, the Moulin Rouge caravan, advertising the 20th Century film, "Moulin Rouge," will start from Washington instead of New York, as originally intended.

Columbia Congratulates Radio City Music Hall

We are proud to join the Motion Picture industry in offering our felicitations to Radio City Music Hall on the occasion of its first anniversary

•

CLARK CLAUDETTE

GABLE *and* COLBERT

in "IT HAPPENED ONE NIGHT"

From the Cosmopolitan Magazine story by Samuel Hopkins Adams

Screen play by Robert Riskin

A FRANK CAPRA *Production*

JOHN BARRYMORE

in

"20th CENTURY"

From the sensational Broadway Success by Ben Hecht and Charles MacArthur

with CAROLE LOMBARD

A HOWARD HAWKS *Production*

"NO GREATER GLORY"

From the world-famous novel by

FERENC MOLNAR

Screen play by Jo Swerling

A FRANK BORZAGE *Production*

COLUMBIA PICTURES

BOX OFFICE CHAMPIONS: December



(1) Directed by George Cukor. Executive producer: Merian C. Cooper. Supervised by Kenneth MacGowan. From the novel by Louisa May Alcott. Screen play by Sarah Y. Mason and Victor Heerman. Photographed by Henry Gerrard. Cast: Katharine Hepburn, Joan Bennett, Frances Dee, Jean Parker, Paul Lukas, Edna May Oliver, Douglass Montgomery, Henry Stephenson. Released November 24, 1933.

LITTLE WOMEN — RKO Radio



(2) Directed by Robert Z. Leonard. David O. Selznick, executive producer. John W. Considine, Jr., associate producer. Screen play by Allen Rivkin and P. J. Wolfson, from the book by James Warner Bellah. Photographed by Oliver T. Marsh. Cast: Joan Crawford, Clark Gable, Franchot Tone, May Robson, Winnie Lightner, Fred Astaire, Robert Benchley, Ted Healy, Floria Foy, Art Jarrett, Grant Mitchell, Maynard Holmes, Nelson Eddy, Sterling Holloway, Moe Howard, Jerry Howard, Larry Fine. Released November 24, 1933.

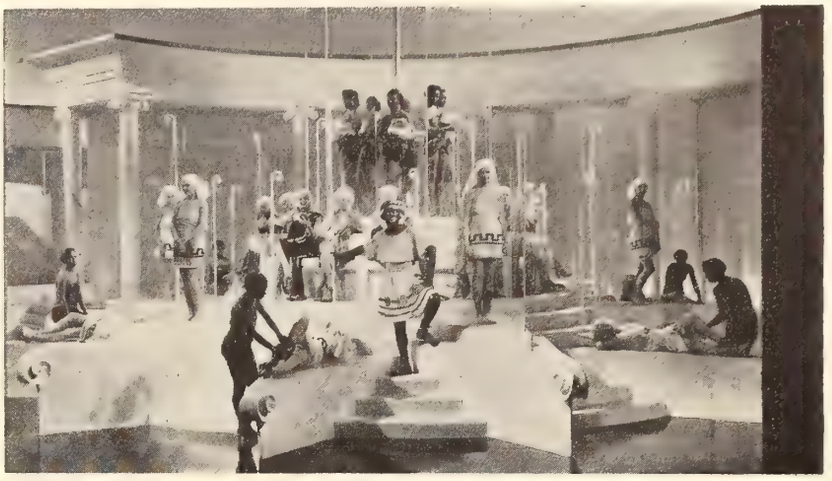
DANCING LADY — MGM



(3) Directed by Norman McLeod. From the story by Lewis Carroll. Screen play by Joseph L. Mankiewicz and William Cameron Menzies. Music by Dimitri Tiomkin. Music supervision by Nathaniel Finston. Technical effects by Gordon Jennings and Farciot Edouart. Masks and costumes by Wally Westmore and Newt Jons. Settings by Robert Odell. Phonographed by Henry Sharp and Bert Glennon. Sound, Eugene Merritt. Cast: Charlotte Henry, Richard Arlen, Roscoe Ates, William Austin, Gary Cooper, Jack Duffy, Leon Errol, Louise Fazenda, W. C. Fields, Alec B. Francis, "Skeets" Gallagher, Cary Grant, Lillian Harmer, Raymond Hatton, Sterling Holloway, Edward Everett Horton, Roscoe Karns, Baby Leroy, Lucien Littlefield, Mae Marsh, Polly Moran. Released Dec. 22, 1933.

ALICE IN WONDERLAND — Paramount

¶ With six productions listed, four rankings are represented among the Box Office Champions for December. Among the four pictures sharing their positions with another, is the whimsical "Alice in Wonderland," which is tied with the forthright, though beauteous "Roman Scandals." "Little Women," also a November Champion, rose to head of the class in December.



(3) Produced by Samuel Goldwyn. Directed by Frank Tuttle. Screen play by William Anthony McGuire, from an original story by George S. Kaufman and Robert Sherwood. Additional dialogue and material by George Oppenheimer, Arthur Sheekman and Nat Perrin. Songs by Al Dubin and Harry Warren. Dances and production numbers directed by Busby Berkeley. Art director: Richard Day. Musical director: Alfred Newman. Photography of the numbers by Gregg Toland. Photography of the story by Ray June. Film editor: Stuart Heisler. Sound recorder: Vinton Vernon. Cast: Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Verree Teasdale, Edward Arnold, Alan Mowbray, Grace Poggi, Charles C. Wilson, Harry Holman, Lee Kohlmar. Released Dec. 29, 1933.

ROMAN SCANDALS — United Artists



(4) Directed by John Blystone. From the play, "Der Komet," by Attila Orbok. Screen play by Hans Kraly and Jane Storm. Dialogue by S. N. Behrman. Music and lyrics by William Kernell. Photographed by Lee Garmes. Dance direction by Sammy Lee. Sound recorder: W. W. Lindsay, Jr. Art director: Joseph Wright. Musical arrangement by Hugo Friedhofer. Cast: Lilian Harvey, John Boles, El Brendel, Irene Browne, Maude Eburne, Henry Stephenson, Herman Bing. Released Nov. 10, 1933.

MY LIPS BETRAY — Fox



(4) Directed by John M. Stahl. Suggested by the book, "Only Yesterday," by Frederick Lewis Allen. Screen play by Arthur Richman and George O'Neill. Dialogue by William Hurlbut. Photographed by Merritt Gerstad. Cast: Margaret Sullavan, John Boles, Billie Burke, Reginald Denny, Jimmy Butler, Edna May Oliver, Benita Hume, George Meeker, June Clyde, Oscar Apfel, Jane Darwell, Tom Conlon, Berton Churchill, Onslow Stevens, Franklin Pangborn, Walter Catlett, Noel Francis, Bramwell Fletcher, Barry Norton, Arthur Hoyt, Natalie Moorhead, Joyce Compton, Betty Blythe, Grady Sutton. Released Nov. 6, 1933.

ONLY YESTERDAY — Universal

THEATRES IN THE UNITED STATES

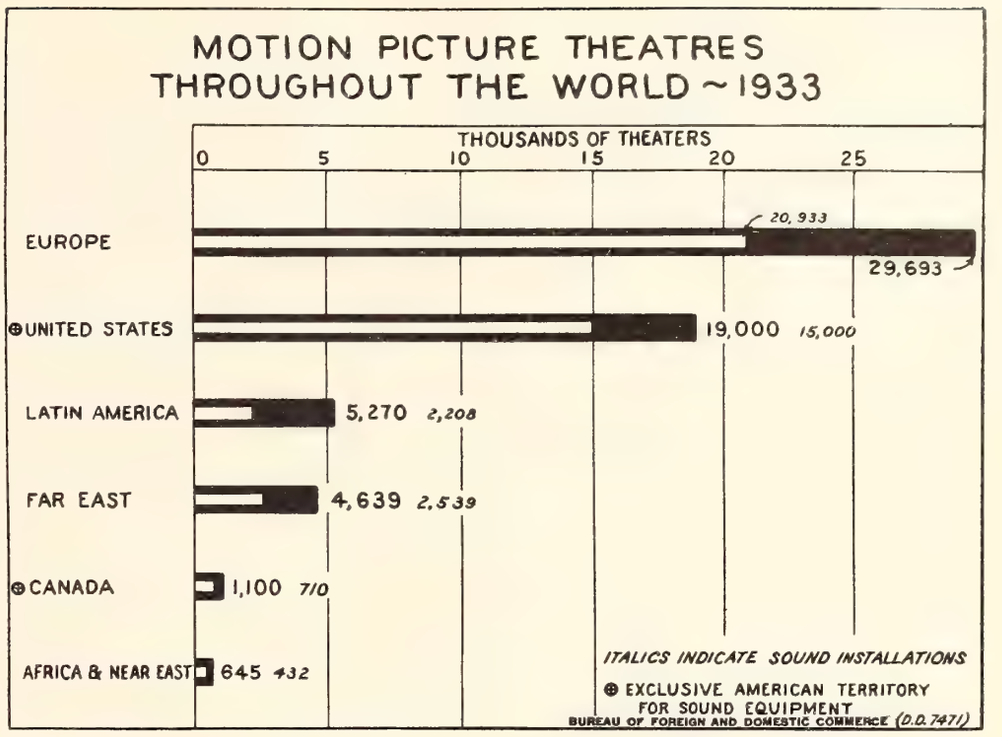
Key City Territory	Theatres		Circuit Theatres				Independent Theatres		Theatres		Closed Theatres		
			Affiliated		Unaffiliated								Total
	No.	Capacity	No.	Capacity	No.	Capacity	No.	Capacity	Sound	Silent	Sound	Silent	Closed
ALBANY (Upper N. Y., Western Vt., and Western Mass.)	453	270,012	32	50,938	130	103,816	291	115,258	370	83	74	78	152
ATLANTA (Ala., Fla., Ga., parts of Miss., S. C. and Tenn. east of Tenn. River.)	612	342,091	120	119,407	125	75,009	367	147,675	595	17	87	17	104
BOSTON (Me., Mass. except extreme western part, R. I., N. H. and all but extreme western part of Vt.)	1,072	790,657	157	210,635	147	159,235	768	420,787	845	227	186	218	404
BUFFALO (Western New York)	462	334,732	39	66,437	135	129,909	288	138,386	369	93	56	91	147
CHARLOTTE (N. C., S. C. and most of Tennessee)	382	183,956	56	47,618	23	13,443	303	122,895	354	28	37	28	65
CHICAGO (No. Ill., No. Ind. and Eastern Iowa)	915	663,845	123	205,811	163	154,194	629	303,840	771	144	86	143	229
CINCINNATI (Southern O. and parts of Ky., W. Va., Ind. and Va.)	1,346	527,724	69	76,878	126	85,920	1,151	364,926	807	539	121	521	642
CLEVELAND (Northern Ohio)	555	373,140	36	61,118	116	106,362	403	205,660	474	81	63	81	144
DALLAS (Texas)	936	443,645	16	14,590	222	174,197	698	254,858	711	225	65	224	289
DENVER (Col., west. Nebr., part of N. M., Black Hills of S. D., parts of Tex. and Wyo.)	390	187,133	51	38,082	20	16,002	319	133,049	355	35	39	34	73
DES MOINES (Parts of Ia., Ill.)	373	163,657	22	28,376	39	22,562	312	112,719	355	18	26	18	44
DETROIT (Lower Mich.)	512	372,617	92	110,019	47	42,281	373	220,317	502	10	38	10	48
INDIANAPOLIS (Most of Ind. and western Ky.)	624	296,323	15	15,460	99	88,062	510	192,801	466	158	63	158	221
KANSAS CITY (Kan. and western Mo.)	686	350,949	97	94,611	61	46,310	528	210,028	589	97	122	97	219
LOS ANGELES (Southern Cal. and parts of Ariz., Mex., Nev. and New Mex.)	577	443,345	134	172,788	78	65,084	365	205,473	482	95	35	95	130
MEMPHIS (Ark., northern Miss. and west. Tenn.)	235	112,839	11	9,582	39	21,746	185	81,511	230	5	42	5	47
MILWAUKEE (Most of Wis. and upper Michigan)	541	291,881	43	51,950	21	22,050	477	217,881	446	95	71	75	146
MINNEAPOLIS (Minn., west. Wis., parts of Ia., N. D. and S. D.)	863	357,268	75	67,009	44	23,474	744	266,785	832	31	102	31	133
NEW HAVEN (Connecticut)	176	170,817	35	48,389	38	51,588	103	70,840	175	1	18	1	19
NEW ORLEANS (La., parts of Ala., Ark., Fla., Miss.)	477	213,484	3	7,299	95	75,097	379	131,088	361	116	52	116	168
NEW YORK (Long Island, Greater N. Y. City, N. Y. State as far north as Poughkeepsie, and northern N. Jersey)	1,119	1,290,644	196	419,639	468	545,162	455	325,843	1,087	32	93	32	125
OKLAHOMA CITY (Oklahoma)	410	197,367	46	35,169	45	31,763	319	130,435	390	20	14	20	34
OMAHA (Most of Neb., parts of Ia. and S. D.)	582	204,996	23	29,075	29	16,077	530	159,844	433	149	67	149	216
PHILADELPHIA (Eastern Pa., so. N. Jersey, Delaware)	768	663,169	181	246,250	90	96,161	497	320,758	768	0	52	0	52
PITTSBURGH (Western Pa. and part of West Va.)	720	372,783	68	81,269	52	37,058	600	254,456	606	114	62	114	178
PORTLAND, ORE. (Most of Ore. and parts of Cal., Ida. and Wash.)	195	104,586	7	11,178	19	14,982	169	78,426	187	8	20	8	28
ST. LOUIS (Southern Ill., east. Mo., part of Ky.)	484	269,590	54	59,613	62	39,480	368	170,497	461	23	76	21	97
SALT LAKE CITY (Parts of Utah, Ida., Mont., Nev., Ore., Wyo., Ariz., Wash., Colo. both Dakotas)	548	203,173	22	18,009	41	23,465	485	161,699	390	158	82	155	237
SAN FRANCISCO (Parts of Cal., Ore. and Nev.)	418	329,008	45	75,104	111	107,671	262	146,233	404	14	58	14	72
SEATTLE Alaska and parts of Wash. and Ida.)	268	145,838	20	28,817	69	44,288	179	72,733	268	0	27	0	27
WASHINGTON, D. C. (D. of C., Maryland, parts Del., Va., and W. Va.)	672	357,681	66	85,523	92	60,934	514	211,224	569	103	45	102	147
Total January 1, 1934	18,371	11,028,950	1,954	2,586,643	2,846	2,493,382	13,571	5,948,925	15,652	2,719	1,979	2,656	4,635
Total January 1, 1933	19,311	11,161,193	2,266	2,937,644	3,189	2,561,726	13,796	5,585,830	15,231	4,080	2,170	3,725	5,895

42,000 Theatres Wired of World Total of 60,000

Approximately 42,000 motion picture theatres, of the world's total of 60,347, are wired for sound pictures, according to the United States Department of Commerce, Motion Picture Division, which last week completed its annual investigation of picture houses in both hemispheres. The total of all motion picture theatres was 1,577 fewer than in the previous year, while those wired grew by 5,000.

The figures, based on January 1 totals, according to the department, show Europe continuing in the lead with 29,693 theatres, of which 20,933 were wired. The United States is second, having 19,000 houses with 15,000 wired, according to the federal survey.

Following is a table of the world's theatres by countries:



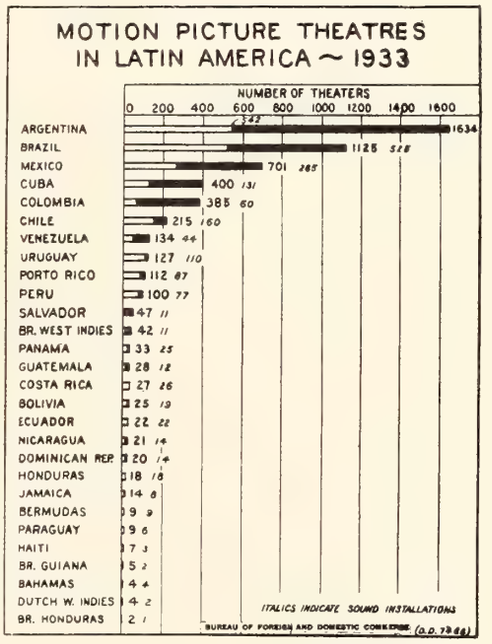
WORLD THEATRES
Total and Wired

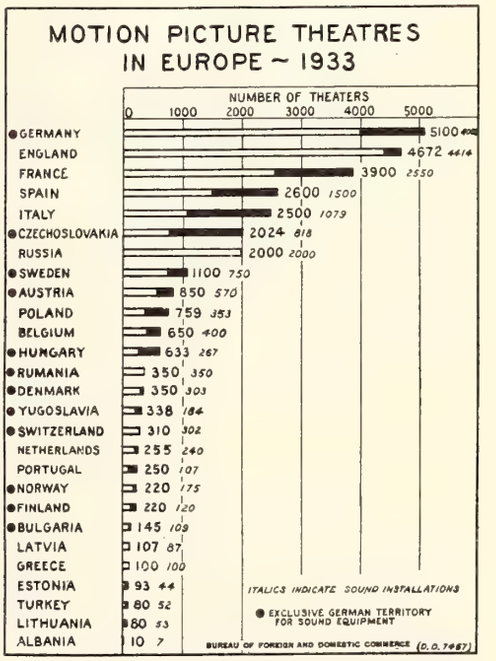
Country	Theatres	Wired
Europe	29,693	20,933
United States	19,000	15,000
Latin America	5,270	2,208
Far East	4,639	2,539
Canada	1,100	710
Africa and Near East	645	432
	60,347	41,822

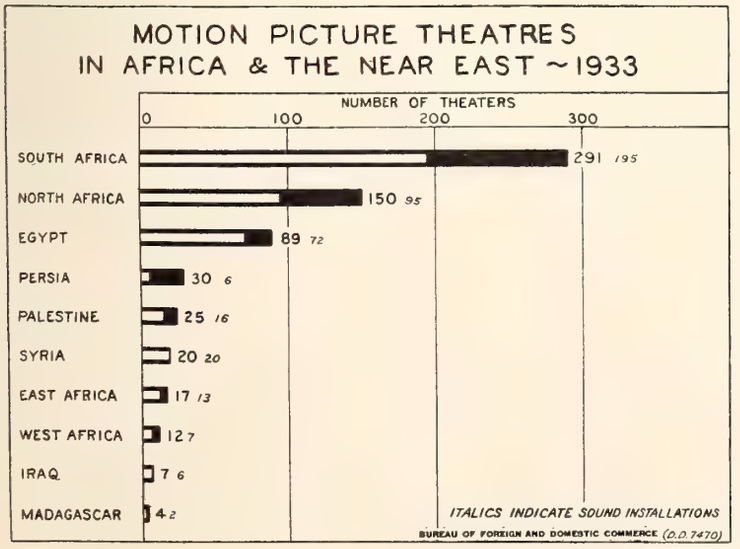
EUROPE

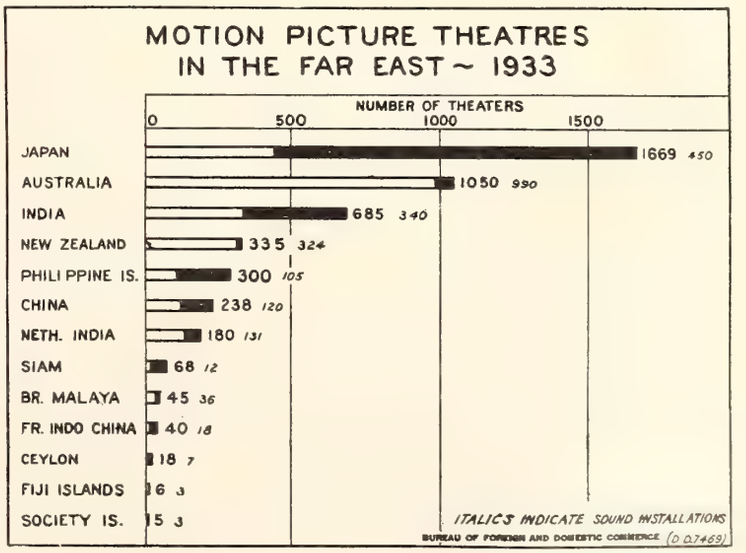
Country	Theatres	Wired
*Germany	5,100	4,000
England	4,672	4,414
France	3,900	2,550
Spain	2,600	1,500
Italy	2,500	1,079
*Czechoslovakia	2,024	818
Russia	2,000	2,000
*Sweden	1,100	750
*Austria	850	570
Poland	759	353
Belgium	650	400
*Hungary	633	267
*Roumania	350	350
*Denmark	350	303
*Yugoslavia	338	184
*Switzerland	310	302
Netherlands	255	240
Portugal	250	107
*Norway	220	175
*Finland	220	120
*Bulgaria	145	109
Latvia	107	87
Greece	100	100
Estonia	93	44
Turkey	80	52
Lithuania	80	53
Albania	10	7

*Exclusive German territory for sound equipment.









National Group Will Advise on Paramount Houses

Paramount Publix will bring together the loose ends of the executive management of its nationwide theatre decentralization system by means of a National Advisory Committee of Paramount theatre partners.

Formal announcement of the committee was made over the weekend in New York by Ralph A. Kohn. Members will be chosen within a few days, territorially, by the partners of Paramount in the theatre business in various sections. Under the company's nationwide decentralized theatre operation plan, the committee will be formed for the specific purposes of exchanging information, confirming and corelating policies and maintaining a closer contact between Paramount theatre partners and associates and the home offices. The members of the committee will be in constant communication with one another and with the home office and will meet at least once every three months with executives of Paramount's theatre department.

According to present plans the committee will consist of six members, each committeeman representing one of the five large geographical divisions in the United States and one representing Canada.

E. V. Richards, of New Orleans, representing the Paramount partners in the Southeast, was chosen by them as the first member of this committee at a meeting in Atlanta last week. Additional members will be chosen by Paramount associates in the Southwest, the Chicago territory, New England territory, the territory west of Chicago and Canada. It is expected that the southwestern representative will be chosen at Dallas, Texas, on Friday. N. L. Nathanson, president of Famous Players Canadian Corporation, also will serve.

Meanwhile, Paramount has leased the St. Francis theatre at San Francisco, from Louis R. Lurie, for 99 years at a total rental of $7,400,000, with Mr. Lurie agreeing to replace the present structure with a new one within two years.

At the same time, a sale of assets of the bankrupt Publix Nebraska Company, Inc., for $14,000, was made known at Omaha by the trustee, J. W. Denham. The purchaser was Tristate Theatres Company, of which A. H. Blank is president.

Most of the creditors of the A. H. Blank Theatre Company of Nebraska have indicated their willingness to accept the company's offer to pay claims at the rate of about 20 cents on the dollar, which would require about $1,038,000.

Means Re-Elected

Jay Means this week was re-elected for the third time as president of the Independent Theatre Owners of Greater Kansas City. Other officers, also re-elected, are Charles Vaughan, vice-president; Charles Potter, treasurer, and Mrs. A. Baier, secretary.

Loew Meeting Postponed

Stockholders of Loew, Inc., on Tuesday postponed their meeting for a month because of inability to obtain a quorum.

Missouri Passes Lowest Sales Tax

Missouri last week passed the one-half of one per cent sales tax and at the same time killed two other taxes affecting the motion picture industry. Passage of the bill is expected to settle the state's tax problem until the regular legislative session next year.

The special session had adjourned over the holidays with three bills pending, including the sales tax, which applies to all forms of business. This bill, it is said, was favored by the industry in preference to a ticket tax, which called for a levy of one and one-half cents up to 25 cents, and a straight 10 per cent on all tickets above 25 cents. The other bill killed was a one-cent footage tax on all negative and positive film.

Charles E. Mack Killed in Crash

Charles E. Mack, of the team of Moran and Mack, the "Two Black Crows," was killed last week in an automobile accident near Mesa, Ariz. With him were his wife and a daughter, Mary Jane; George Moran, the other half of the team, and Mack Sennett, the producer. All suffered minor cuts and bruises.

In 1928 the team appeared in 16 weekly broadcasts and made two pictures for Paramount and subsequently did several short subjects for various companies. At the time of Mr. Mack's death the team was working on a series for Educational, three of which had been completed.

Weeks to Head Coast G-B Unit

Gaumont-British Pictures of America will open a branch office in Los Angeles for the handling of company product in West Coast states, according to Arthur A. Lee, heading the company in this country. George W. Weeks, former general sales manager of Paramount, will be in charge of the new office. In recent years, Mr. Weeks has been engaged in the independent field.

Pictures which will be handled by the new branch under Mr. Weeks' direction will be those that are being distributed direct to exhibitors by the company. Mr. Lee pointed out that the deal will in no way affect releasing arrangements with national distributors.

Decree in Erpi-Vitaphone Suit Expected February 6

A decree in the long contested case of Electrical Research Products, Inc., against the Vitaphone Corporation will be handed down on February 6 by the supreme court of Delaware, it was announced in Washington Tuesday.

Chicago Union Tiff Cleared in a Week Under Arbitration

With announcement from Washington late last week that higher minimum wages in all codes will be discussed at the meeting of code authorities in the Capitol next month and that NRA might ask for a 32-hour week throughout all industry, motion picture projectionists were marking time this week in their fight to obtain what they consider more equitable terms in proportion with the reduction in working hours.

High labor officials of the NRA are contending for increased wages in the event that work hours are shortened.

A strike ordered by Chicago operators was called off when the attention of union officials was directed to that provision of the code calling for arbitration and outlawing strikes or lockouts pending mediation. Arbitration in less than a week effected an agreement on virtually the same scale and conditions as in effect last year, except as the NRA affects working hours. Operators, it is understood, will average from 35 to 40 hours of work per week, with wages remaining at about $75 to $100.

On the heels of the Chicago settlement, 38 new complaints charging theatre owners with NRA violations in working employees more than 40 hours weekly were filed last week with the regional labor board in New York by Local 118, Building Service Employees Union.

Code violation charges preferred by Local 306, New York, against the Independent Theatre Owners Association were heard Tuesday before Assistant Deputy Administrator Farnsworth, who had been delegated by Division Administrator Rosenblatt to hear the case. Mr. Farnsworth referred the matter to Mrs. Eleanor Herrick of the Labor Compliance Board, and James H. Hodgson, regional NRA compliance chairman.

U. S. Grants Fund To Stage Players

With the granting of a $28,000 fund to alleviate unemployment among actors and actresses of the legitimate theatre by the Civil Works Administration, indigent members of the profession in New York this week were storming the emergency headquarters at the Actors' Equity Association. In the first day about 1,000 players were seeking the 150 jobs available.

Preference was given those artists previously registered with the CWA and it was understood that each player would receive $25 weekly for two weeks of rehearsal, and two playing weeks. Twelve plays are to be offered free of charge in schools, auditoriums, hospitals and museums, beginning January 30, under the auspices of the Board of Education and Equity. Playwrights will waive royalties for all such performances, it is understood.

DE-CODING THE FILM CODE

by JAMES P. CUNNINGHAM

1. PREAMBLE—TRADE PRACTICES FOR EXHIBITORS AND FOR DISTRIBUTORS

In this third of MOTION PICTURE HERALD'S series translating the entire motion picture code from its complex legal phraseology into a clear and comprehensive working language for the industry the subjects treated are: (1) Provisions for creating fair competitive and contractual relations and fair trade practices between distributors and exhibitors and among distributors and among exhibitors; (2) Clearance and Zoning.

This is the final article pertaining to the code's provisions and clauses for distribution and exhibition; code provisions affecting production will be discussed later.

The Local Grievance Boards in each exchange center which are to be set up in another week or two to administer the trade practice and fair competition provisions of the distribution and exhibition parts of the code will probably be ready to hear grievances, or complaints of violations, of exhibitors and distributors on or before March 1.

No exhibitor and no distributor which does not sign the official blank of code acceptance—without any qualifications—on or before midnight of January 31, shall be entitled to protection against unfair competition, nor shall it be entitled to file a complaint with the Local Grievance Board for relief from such unfair competition. However, and regardless, everyone is bound under the code whether or not they sign and a distributor or an exhibitor may be made a defendant in a case brought before the Local Grievance Board even though it did not sign the official acceptance blank.

The exchange manager and salesman and theatre owner or manager who wilfully and intentionally, directly or indirectly, violates any of the trade practice provisions of the code while dealing with other distributors or exhibitors is liable under the code, as is his employer, and may be fined $500 for each day's violation of any trade practice clause. A detailed analysis of the relations to the code of the excutive or managerial type of distribution and exhibition employee appears below, as Part 3.

The trade practice provisions for distribution and exhibition which are treated below in this article, as Parts 4, 5 and 6, are divided as follows:

PART 4

TRADE PRACTICES FOR DISTRIBUTION

What the Distributor and Exchange Must Do or Must Not Do

(a) Coercion; Intimidation
(b) Employees Interfering with Buying
(c) Substitutions

This is the third and final article in this series of MOTION PICTURE HERALD'S translations of the code as the code pertains to distribution and exhibition provisions. Production will be treated separately in subsequent issues.

The subjects treated in this third article are: (1) Provisions for creating fair competitive and contractual relations and fair trade practices between distributors and exhibitors and among distributors and among exhibitors; and, (2) Clearance and Zoning.

These translations of the code are not intended to interpret the legal meaning of any clause or code provision. The Code Authority and the NRA will be the code's legal interpreters, no one else.

(d) Non-Theatrical Accounts
(e) Tieing-In Shorts with Features
(f) Divulging Box-Office Receipts
(g) Fraudulently Transferring Assets
(h) Rental Adjustments
(i) Relief to Exhibitor from Designated Playdates
(j) Withholding Deliveries for Defaults
(k) Selling Specials
(l) Exchanges and Fire Regulations
(m) Interfering with Relations of "Outside" Distributor

PART 5

TRADE PRACTICES FOR EXHIBITION

What the Exhibitor and Theatre Must Do or Must Not Do

(a) Selective Service Contracts
(b) Overbuying
(c) Reduced Admissions, Rebates, Premiums, Prizes, Lotteries, Giveaways
(d) Fraudulently Transferring Ownership of Theatres
(e) Advertising Conflicting with a Prior Run
(f) Interfering with Theatre Leasing Negotiations
(g) Midnight Shows; Prior Exhibition to Dawn
(h) Misouts on "Circuit Shipments"

PART 6

TRADE PRACTICES FOR DISTRIBUTION AND EXHIBITION TOGETHER

What Distributors or Exchanges and Exhibitors or Theatres Must Do or Must Not Do Jointly

(a) Defamation of Character; Libel
(b) Threatening Legal Procedure
(c) Securing Confidential Information by Unfair Means
(d) Payment of Excessive Salaries
(e) Optional Standard License Agreement
(f) Arbitration of Contract Disputes
(g) Fraudulently Breaching Contracts
(h) Commercial Bribery; Giving of Gratuities
(i) Disclosing Box-Office Receipts
(j) Ten Per Cent Exclusion or Cancellation Privilege
(k) Proper Moral Standards in Motion Pictures
(l) Proper Moral Standards in Motion Picture Advertising

Other Machinery

The code provides local machinery, besides the Code Authority, for administering the code provisions relating to distribution and exhibition. These include Local Grievance Boards and, also contract arbitration boards for the private arbitration of contract disputes between distributors and exhibitors, and which contract disputes arise under an existing Optional Standard License Agreement. The arbitration of such contract disputes shall be conducted in accordance with the Optional Arbitration Clause of the Optional Standard License Agreement, and as modified by the code.

Clearance and Zoning Boards are now being established to provide against clearance of unreasonable length in each exchange territory.

The Local Grievance Boards are now being established to hear all other complaints and grievances of exhibitors or distributors.

An appeal may be taken to the Code Authority from any decision of the Local Grievance Board or Local Clearance and Zoning Board.

In the first two articles of this series on code translation (appearing in the issues of December 23 and January 6), subjects treated embraced all phases of the various boards for administering the code in distribution and exhibition; labor and employee provisions in distribution and exhibition and an analysis of the general application of the code to both fields.

Must Pay Yearly Assessment

In addition to affixing a signature to the official acceptance blank to get protection from the Local Grievance Boards against unfair competition, each distributor or exchange and each theatre must pay whatever yearly assessment is made by the Code Authority for the expense of administering the code. A method of collecting such allotments, and the amount of such allotments, will shortly be made known to the industry by the Code Authority.

The Code Authority may, after notice and hearing and with the approval of the NRA Administrator and the President, add such further trade practice provisions to the code as it sees fit. Or, it may modify any existing provisions as changes in circumstances or experience may indicate.

Proposals for modifications, eliminations or supplementary provisions to the code shall be submitted to the Code Authority, which, after a hearing on the proposal, shall report to the Administrator such additional rules as they recommend for the approval of the President.

The provisions of the code are separable, so that if a court decision invalidates one clause such decision in no way affects the validity of the other provisions.

Nothing in the code shall apply to 16mm. or non-theatrical companies, except when such

TRADE PRACTICES FOR DISTRIBUTION

companies are operating as unfair competition to regular theatres, and after the Code Authority establishes this fact, then such company shall be made subject to the code.

Basically, the trade practices discussed in this article are the laws and rules and regulations for the governing of relations between distributors and exhibitors and among themselves.

2. DEFINITIONS OF TERMS

In order that each member of distribution and each member of exhibition shall have a thorough knowledge of the application of the code to individuals, firms, companies, corporations or interests, in connection with the technical terms used in the code, a study of the following definitions in the code as applicable to distribution and exhibition, should be made:

1. "MOTION PICTURE INDUSTRY" shall be deemed to include, without limitation, the production, distribution, or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of the code, as in the cases of uncompetitive non-theatrical and 16mm films, television and the like.

2. "DISTRIBUTOR" shall be deemed to include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the distribution of motion pictures.

3. "EXHIBITOR" shall include, without limitation, all persons, partnerships, associations and corporations engaged in the ownership or operation of theatres for the exhibition of motion pictures.

4. "EMPLOYEE" as used in the code shall be deemed to refer to and include every person employed by any producer, distributor, or exhibitor as defined above.

5. "CLEARANCE" shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres, and the commencement of exhibition at such other theatre or theatres.

6. "ZONE" as used in the code shall be deemed to refer to any defined area embraced within the operations of a local clearance and zoning board

7. "AFFILIATED EXHIBITOR" shall be deemed to refer to an exhibitor engaged in the business of operating a motion picture theatre which business is owned, controlled, or managed by a producer or distributor, or in which a producer or a distributor has a financial interest in the ownership, control, or management thereof. The mere ownership, however, by a producer or distributor of any theatre premises leased to an exhibitor shall not constitute any such theatre or exhibitor an "affiliated exhibitor," or "affiliated theatre."

8. "UNAFFILIATED EXHIBITOR" shall be deemed to refer to any exhibitor engaged in the business of operating a motion picture theatre which business is not owned, controlled, or managed by any producer or distributor, or in which no producer or distributor has an interest in the ownership, management or control thereof.

9. "ADMINISTRATOR" as used in the code shall be deemed to mean the National Recovery Administrator (General Hugh S. Johnson).

10. "NON-THEATRICAL" shall be deemed to refer to churches, schools, and other places where motion pictures are exhibited, but which are not operated in the usual and ordinary course of the business of operating a theatre for the exhibition of motion pictures.

3. EMPLOYEES, MANAGERS AND TRADE PRACTICES

Those classes of skilled or unskilled, unionized or unorganized labor or workers—principally engaged in exhibition—which do not belong to any of the managerial-executive-advisory classes of employees, have absolutely no responsibilities under any of the clauses or provisions of fair competition and trade practices in the code.

But, the executive type of employees of the managerial-executive-advisory classes engaged, both in distribution and exhibition, and principally involving exchange managers and distribution executives, and theatre managers and circuit executives, are bound under the clauses of fair competition and trade practices in the code. And, if they are personally held to have wilfully violated any such clauses of fair competition and trade practices, they are liable to a fine of $500 per day for each day of the violation.

The exchange manager, in his relations with a theatre owner, must abide by all of the fair competition and trade practice clauses to which his employer is bound. Likewise, a theatre manager, in his relations with the exchange, and with competitive theatres, must abide by all of the fair competition and trade practice clauses to which his employer is bound.

All of the trade practice clauses and provisions for fair competition between distributors and exhibitors, and among distributors themselves, and among competing exhibitors, are discussed in this third article in this series translating the motion picture code from the legal phraseology into a working language of the industry.

Some of the clauses in the trade practice and fair competition sections of the code specifically mention exchange or theatre employees in connection with their conduct with one another.

Obviously, when a distributor employer or an exhibitor employer violates the provisions of trade practices or fair competition, and such employer's manager or executive employee has no control over the violation by the employer, the manager or executive employee is in no wise involved, and, therefore, he is not liable to any penalties which may be levied if the violation is found to be wilful.

To illustrate the exchange manager's responsibilities: No salesmen or exchange manager shall wilfully require an exhibitor to take more short subjects when negotiating a feature contract than are required by the provisions of the code. Too, the exchange manager may be held liable if he is personally and wilfully responsible for violating that provision which compels each distributor to abide by the regulations promulgated by the Code Authority for the prevention of fire in the exchange. These two cases are but typical of a score of other clauses which involve the distributor and his manager in the field.

In exhibition, besides conducting his relations with the exchange according to the trade practice provisions of the code, and conducting his relations with competing exhibitors according to fair competition clauses of the code, the theatre manager may be held liable, for instance, if he personally and wilfully violates any ban which may be placed on rebates locally. This, likewise, is typical of a score of other clauses which involve the theatre manager.

Exchange managers and distribution executives in the field, representing both major and independent or state right distributors, and theatre managers and circuit executives in the field, are urged to study the trade practice provisions and the provisions of fair competition which, as previously mentioned, are translated in this third article of this series.

4. TRADE PRACTICES FOR DISTRIBUTION

WHAT DISTRIBUTORS AND EXCHANGES MUST DO OR MUST NOT DO

COERCION; INTIMIDATION

(*Article V—D, Part* 1)

A distributor must not threaten or coerce or attempt to force any exhibitor to enter a contract for pictures or to pay higher film rentals by the actual commission of any act which would indicate that the distributor will build a theatre, or acquire a theatre in competition with the exhibitor's if the exhibitor refuses to buy the distributor's pictures or refuses to pay higher film rentals to the distributor.

The distributor must actually perform an overt act with the thought in mind of intimidating or coercing the exhibitor; that is, for example, the erecting of any sign on a vacant lot or on any building announcing the distributor's intention of building a theatre or opening a theatre or opening a theatre in competition, or the actual filing of plans, or actual commencing of building or reopening or opening operations for such purposes of intimidation.

However, an act must actually be committed by the distributor, and no exhibitor has any grounds of complaint against a distributor based on any verbal threats to build or acquire a theatre in competition, which threats were reputed to have been voiced by a film salesman or exchange manager or other agent of the distributor. This is intended to protect the distributor against any unjust claims of an exhibitor who has no tangible evidence to offer to prove he had been threatened or coercion had been attempted in this connection.

Nothing in this clause shall in any way interfere with the right of any producer or distributor in good faith to build or acquire a theatre in any location in any place, competitive or otherwise.

Obviously, then, the exhibitor must definitely show, through the distributor's commission of any such act, that the distributor threatens to build or acquire a theatre in order to intimidate him.

DISTRIBUTOR'S EMPLOYEE INTERESTED IN THEATRE WHO INTERFERES WITH BUYING

(*Article V—D, Part* 2)

No employee of any exchange or of any distributor, if such employee is interested financially or otherwise in a theatre running in competition with a theatre owned by another exhibitor, may use his position with his distributor or exchange employer to interfere with the buying or contracting of pictures by such other exhibitor. No employee of a distributor is considered to have an interest in any theatre affiliated with his distributor employer. A Metro film salesman, for example, shall not be deemed to have an interest in a Loew theatre. The

(*Continued on page* 42)



"Best business

Orpheum Theatre (San Francisco) has enjoyed since start of present policy has been with your current picture, 'Cross Country Cruise.'"

—Charlie Caballero
Manager

with

JUNE KNIGHT

ALICE WHITE, Alan Dinehart, Eugene Palette, Henry Armetta. Story by Stanley Rauh. Produced by Carl Laemmle, Jr. Directed by Edward Buzzell. Presented by Carl Laemmle.

UNIVERSAL

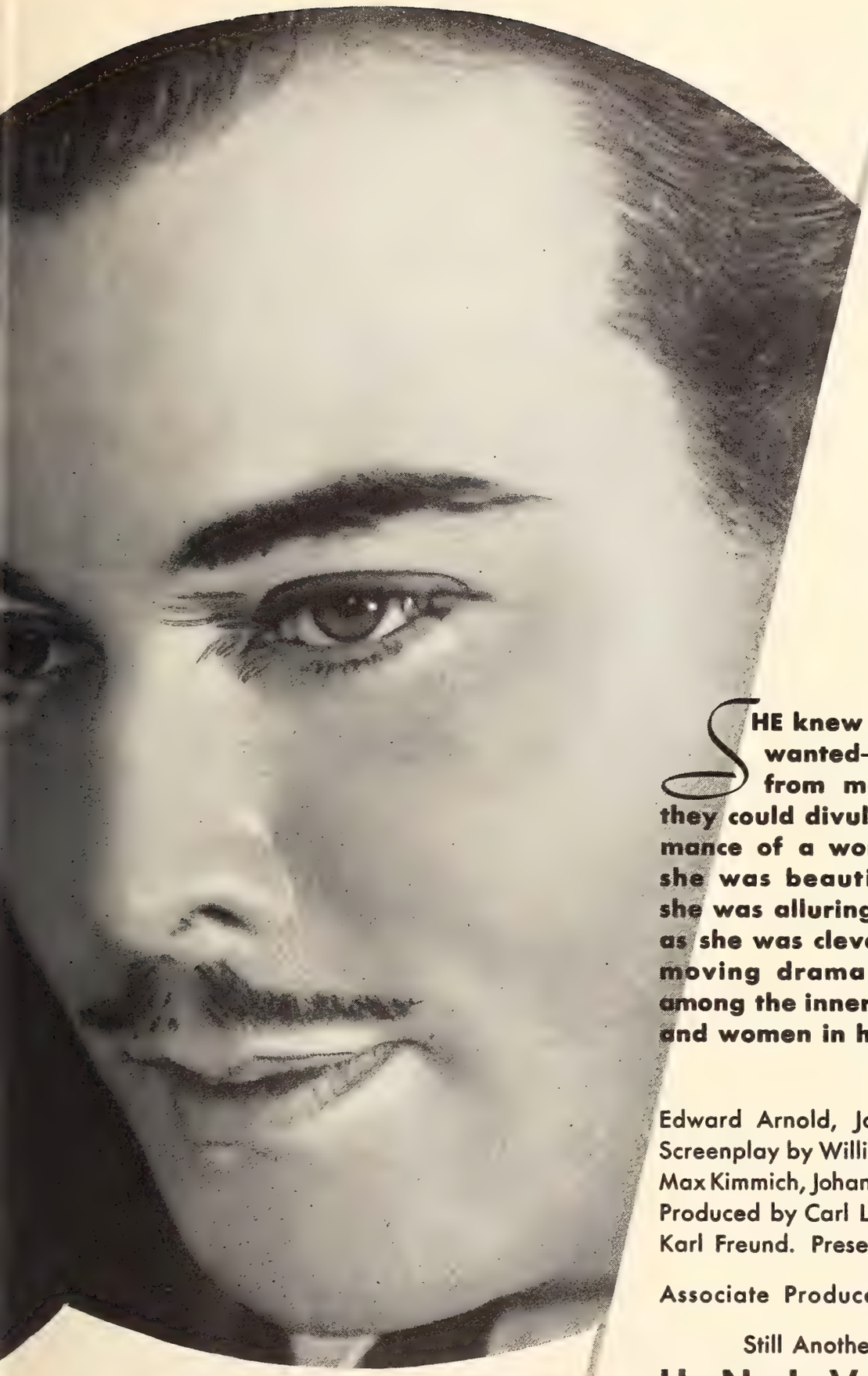


LEW AYRES IN CROSS COUNTRY CRUISE

The love story of a beautiful adventuress!



Madame



SPY

SHE knew how to get what she wanted—and all she wanted from men was the secrets they could divulge! . . . See the romance of a woman as ruthless as she was beautiful; as cunning as she was alluring, and as dangerous as she was clever! . . . It's a swift-moving drama that plunges you among the innermost secrets of men and women in high places!

•

Edward Arnold, John Miljan and others. Screenplay by William Hurlbut. Original by Max Kimmich, Johannes Brandt, Joseph Than. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

Associate Producer, Edmund Grainger.

Still Another Big One From

UNIVERSAL

•

with **FAY WRAY**

NILS ASTHER

THE NON-THEATRICALS AND THE CODE

interest of the distributor's employee must be his own personal interest.

SUBSTITUTIONS

(*Article V—D, Part 3*)

No exhibitor is required to accept any motion picture from a distributor which is substituted for another feature picture which is marked in the contract: "No Substitute."

Nor may the distributor substitute for a feature picture described in the contract as that of a named star or stars or named director or named well known author or named book or named play, any other feature picture of any other star or stars or director or well known author or book or play.

The distributor shall have the right to change the title of any feature picture, and to make any changes or alterations in or adaptations of any story, book or play, as he sees fit.

A picture described in the schedule of the contract as a "Mae Garbo" production, may not be substituted by the distributor for a picture of any other star. Or, if stated in the schedule that a picture is to be directed by Cecil von Stroheim, there cannot be substituted for it one directed by any other director. Or, if a picture is described in the contract as from a story by Sinclair Lewis—he being, of course, a "well known author"—there may not be substituted for it a story by a different author.

However, a distributor may substitute any story, book or play which is not marked in the schedule "No Substitute" and which is not described in the schedule as based upon a well known story, book or play, and which is not described in the schedule as based upon a story, book or play by a well known author; but in case the distributor does so substitute, where allowed by the foregoing to substitute a story, book or play, it must then give notice of such substitution by means of a paid advertisement of not less than one-quarter page in a national trade publication before the release date of the motion picture in which such story, book or play substitution has been made. And, where the distributor does substitute such story, book or play, and the exhibitor refuses to accept such substitution, the distributor must submit the case to the Local Grievance Board, or to arbitration if the Optional Standard License Agreement is being used, if the distributor insists that the exhibitor accept such substituted story, book or play.

In addition to having the right to change the title of any motion picture contracted for and to change, alter and adapt any story, book or play, the distributor also has the right to change any or all members of the supporting cast other than the named star or stars; and, as previously stated, even the star or stars may be changed unless the contract specifically provides that the distributor is to deliver the picture as that of a named star or stars.

NON-THEATRICAL ACCOUNTS

(*Article V—D, Part 4*)

No distributor shall enter into any contract for motion pictures with, or otherwise furnish motion pictures to any non-theatrical account contrary to the ruling of the Local Grievance Board in the territory if the Local Grievance Board has determined and announced that to contract with or supply pictures to such non-theatrical account would be unfair competition to a regular motion picture theatre.

The Local Grievance Board will decide whether such non-theatrical competition is unfair as, if and when an exhibitor files a complaint with the Local Grievance Board about such non-theatrical competition being unfair.

A non-theatrical account is a church, school or other institution or public auditorium where motion pictures are exhibited but which are not operated in the usual and ordinary course of the business of operating a theatre for the exhibition of motion pictures.

However, in Section (b) of this non-theatrical clause, the code creates somewhat of a contradictory situation by the provision that the Local Grievance Board shall not prohibit the making of motion picture contracts or the supplying of motion pictures for exhibition at army posts, army camps, on board ships of the United States Navy, on board any other ships engaged in carrying passengers to foreign or domestic ports, or at educational or religious institutions, or at institutions housing "shut-ins," such as prisons, hospitals, orphanages and the like.

In any case, where the exhibitor believes that the supplying of film to such educational or religious institution or church, has resulted in unfair competition with his theatre, he should bring the case before the Local Grievance Board in his territory, and if the board decrees that such competition is unfair, it shall order the distributor to desist from further relations with such unfair competition to the theatre complaining.

TIEING IN SHORTS WITH FEATURES

(*Article V—D, Part 5*)

A distributor may require an exhibitor to contract for a certain number of short subjects as a condition of licensing of features. But the distributor must not require any exhibitor as a condition of licensing feature pictures to contract for more short subjects in proportion to the exhibitor's short subject requirements than the features being contracted for bear to the total number of features required by the exhibitor during the year, in accordance with the established policy of the theatre.

The purpose of this clause is to prevent the distributor from overloading an exhibitor with short subjects in order for the exhibitor to secure the necessary number of feature motion pictures. A distributor must not require any exhibitor to buy more short subjects (excluding newsreels) than are needed to fill out the program for the number of features the exhibitor buys from the distributor. This does not prevent the exhibitor from voluntarily and without coercion buying all of the short subjects he wants, however.

The purpose of this clause is to prevent the distributor from overloading an exhibitor with short subjects in negotiating feature picture contracts. The distributor may compel the exhibitor to load up on shorts as a condition of the feature contract in proportion to the number of shorts which he uses during the year.

For example: The distributor and an exhibitor are negotiating a contract for 40 features, and the exhibitor's requirements for the year are 160 features and 400 shorts. The distributor, then, may require as a condition of said contract that the exhibitor also take 100 shorts. (The 40 features being negotiated for are one-fourth the number of features required for the year—160; then, one-fourth the total number of 400 shorts required during the year are 100, which the distributor may require the exhibitor to buy as a condition of the 40-feature contract.)

While the code specifically prohibits the distributor from forcing more than a proportionate number of shorts, it does not prohibit a distributor and exhibitor from voluntarily and without relation to the contract for features, contract for more shorts than such proportionate number.

The question of fact involved and to determine whether coercion or persuasion was used to secure a contract for an excess number of short subjects is apparently in each separate instance left to the Local Grievance Board to determine on its merits and on the evidence.

No distinction is made in the code between one-reel and two or more reel short subjects; each being considered one short. Which obviously means that a distributor may include all two-reelers in the proportionate number of shorts which he may require the exhibitor to take.

Newsreels are not considered short subjects for the purpose of this section of the code.

DIVULGING BOX OFFICE RECEIPTS

(*Article V—D, Part 6*)

A distributor must not divulge or knowingly permit to be divulged any information received in the checking of the receipts of its motion pictures at theatres, except that the distributor may disclose such receipts in any arbitration proceeding or proceeding before a Local Grievance Board or in litigation, or for any government report, or N.R.A. or Code Authority report.

The distributor, also, shall not authorize or knowingly permit any employee or checker to divulge such information about box-office receipts. But, the code does not make the divulging of such receipts by a checker or distributor's employee a violation by the distributor where the information is divulged contrary to the instructions of, or without the knowledge of the distributor.

Nor does this clause prohibit a distributor from divulging the number of admissions to its motion pictures at any theatre.

According to the clause, a distributor shall not publish in any advertisement the box-office receipts of its pictures at any theatre, even if such theatre is affiliated with such distributor.

FRAUDULENTLY TRANSFERRING ASSETS

(*Article V—D, Part 7*)

No distributor shall convey or transfer its assets to another for the purpose of avoiding the delivery to any exhibitor of any feature motion picture contracted for by such exhibitor.

RENTAL ADJUSTMENTS WHEN CONTRACT IS ON AVERAGE BASIS

(*Article V—D, Part 8*)

Where the exhibitor contracts for a group of feature pictures and the average rental per picture is stated in the contract, and the exhibitor fully performs the contract, then the distributor must make a fair adjustment of the rentals if all of the pictures in the group contracted for are not delivered by the distributor.

In compelling the distributor to make an adjustment of the contract rentals if the contract specifically provides that the group of pictures covered in the contract have been bought in a group on the basis of an average sum for each picture, and the distributor fails to deliver within the period provided in the contract certain of the pictures, this clause recognizes the fact that, as a result of any non-delivery of any of the pictures in the group, the average price of the rentals paid by the exhibitor for the pictures actually delivered may become higher than the average sum which was stated in the contract.

For example: An exhibitor signs a contract with a distributor for 40 feature pictures for

RELIEF FROM DESIGNATED PLAYDATES

Translating the Film Code

Being a translation of the complex legal phraseology of the motion picture code into the working language of the industry, in a series of articles, of which this is the third and final article pertaining to the distribution and exhibition provisions. Production will be treated separately in later issues.

The three articles translating distribution and exhibition provisions were organized into several parts, as follows:

First Article—Appeared in Motion Picture Herald, Dec. 23rd
DISTRIBUTION—EXHIBITION—GENERAL ADMINISTRATION

(1) PREAMBLE—Being a Translation of the General Application of the Code to Distribution and Exhibition.
(2) DEFINITIONS of the Technical Terms Used in Distribution and Exhibition Sections of the Code.
(3) ADMINISTRATION of the Distribution and Exhibition Parts of the Code.

▽ ▽ ▽

Second Article—Appeared in Motion Picture Herald, Jan. 6th
DISTRIBUTION AND EXHIBITION—LABOR AND EMPLOYEES

(1) PREAMBLE—Being a Translation of the General Application of the Labor and Employee Provisions to Distribution and Exhibition.
(2) DEFINITIONS of the Technical Terms Used in the Labor and Employee Provisions of the Distribution and Exhibition Sections of the Code.
(3) RELATION OF LABOR AND EMPLOYEES IN DISTRIBUTION AND EXHIBITION TO THE PROVISIONS OF FAIR COMPETITION.
(4) THE CODE AUTHORITY and Its Relation to Labor and Employees in Distribution and Exhibition.
(5) GENERAL PROVISIONS Pertaining to Labor and Employees in Distribution and Exhibition.
(6) WAGE SCALES AND WORKING HOURS FOR DISTRIBUTION AND EXHIBITION.
A—DISTRIBUTION
B—EXHIBITION
C—ARBITRATION FOR EXHIBITION LABOR
D—LABOR PROVISIONS FOR THEATRE ACTORS

▽ ▽ ▽

Third Article—Appearing in This Issue
DISTRIBUTION AND EXHIBITION—TRADE PRACTICES

(1) PREAMBLE—Being a Translation of the General Application of the Trade Practice Provisions and of Clearance and Zoning in Distribution and Exhibition.
(2) DEFINITIONS of the Technical Terms Used in the Trade Practice Provisions of the Distribution and Exhibition Sections of the Code.
(3) RELATION OF TRADE PRACTICE PROVISIONS IN DISTRIBUTION AND EXHIBITION TO MANAGERS AND EMPLOYEES.
(4) TRADE PRACTICES FOR DISTRIBUTION AND EXHIBITION:
A—DISTRIBUTION
B—EXHIBITION
C—DISTRIBUTION AND EXHIBITION TOGETHER
(5) ADMINISTRATION OF THE TRADE PRACTICES IN DISTRIBUTION AND EXHIBITION.
(6) CLEARANCE AND ZONING.

an average rental of $100 per picture, or $4,000 for the group, with the rental prices to be allocated by the exchange as the pictures are released. In the process of allocating prices, the exchange schedules 20 of the 40 features at $150, and the remaining 20 at $50 per picture. But, the distributor does not deliver the 40 features, but delivers only 30. The ten not delivered were of the $50 per picture group.

On the basis of the 30 pictures delivered, 20 of which were $150 per feature and 10 were $50 each, the total rental is $3,500 for the 30 pictures played and paid for. The exhibitor, therefore, would be entitled to an adjustment of $500, having paid $3,500 for 30 pictures, which at the average stipulated rental of $100, should only have cost him $3,000.

The clause recognizes the fact that disputes or controversies concerning a fair adjustment of rentals on such contracts are inevitable, and specifies that in these cases the matter of adjustment be determined by the Local Grievance Board in the territory.

This clause is not intended as a means of adjusting rentals on any contract in which a flat film rental is specifically scheduled for each separate picture.

RELIEF TO EXHIBITOR FROM DESIGNATED PLAYDATES

(Article V—D, Part 9)

No distributor shall require that any exhibitor exhibit specified motion pictures or class of pictures in any specific day or days of the week unless specifically provided for in the exhibitor's contract, and in no event if the rental fee for such picture or class of pictures is for a flat sum only.

On a percentage picture, if the contract contains no definite agreement for a Saturday or Sunday playdate, the distributor cannot insist on such a day or days of the week, nor can the distributor refuse to accept a playdate on some other day of the week if the contract contains no definite agreement for such a Saturday or Sunday playdate.

Where the rental is based on a percentage of the box office receipts, the distributor shall not require the exhibitor to exhibit its motion picture on any specific day or days unless it is so provided in the exhibitor's contract.

For good and sufficient reason, the exhibitor may be relieved from his contract obligation to play a percentage feature picture upon any designated playing day or dates, when the exhibitor believes that the subject and character of the picture so designated are objectionable or unsuitable for exhibition at the exhibitor's theatre on such designated day or days. For example: Relief may justifiably be sought from the playing of a so-called "ultra-sophisticated" feature on a Saturday when children usually attend the theatre in large numbers. Or, the exhibitor may seek relief from the Local Grievance Board from the playing of a feature entirely unsuitable for showing on established "Family Nights," or at other times, especially Sundays.

However, when such relief is granted by the Local Grievance Board, certain rights are granted the distributor.

When an exhibitor desires relief from the playing of percentage features on designated day or days, the exhibitor must file such an application for relief with the Local Grievance Board in the territory within three days after receipt of the notice of availability of such feature picture, and the application must state that the only reason for seeking such relief—and the only reason allowable under the code—is that the subject and character of the picture are unsuitable for exhibition at the exhibitor's theatre on such designated day or days of the week.

The distributor, if it so desires, may then have the Local Grievance Board determine the claim upon forty-eight hours' notice.

If the Local Grievance Board grants the exhibitor's application, the distributor has the right to substitute for that designated day or days another percentage picture if there still be one under contract and if the percentage terms are the same or similar to the terms of the picture from which relief is sought.

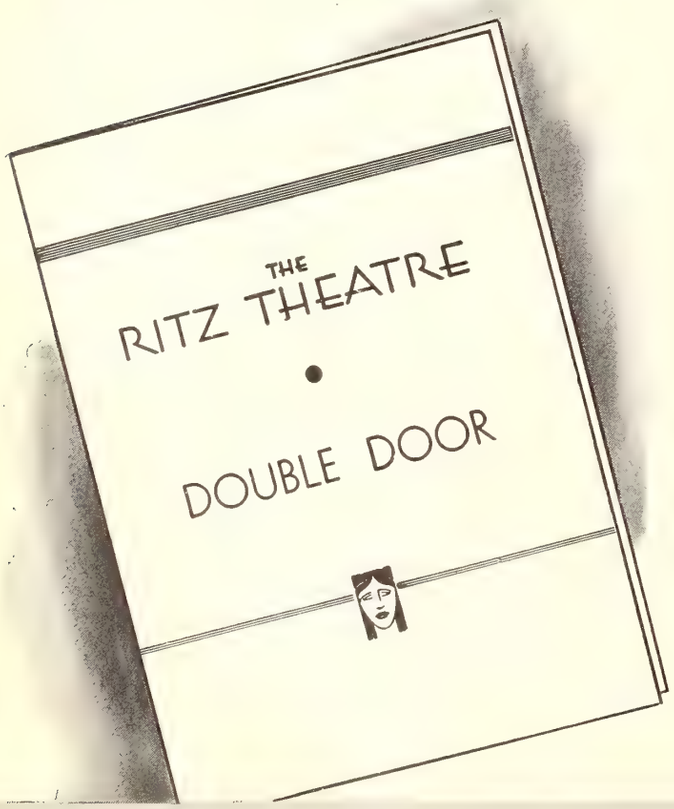
The distributor may designate a later day or

the PLAY'S THE THING!



"MURDER AT THE VANITIES"

Around a typical Earl Carroll "Vanities," with its lovely girls . . . haunting music . . . and riotous sketches, is wound the scarlet thread of an exciting murder mystery . . . a combination which accounts for its eighteen weeks of SRO business on Broadway. As a Paramount picture, it will be personally supervised by Earl Carroll, and contain the pick of "the most beautiful girls in the world."



"DOUBLE DOOR"

New York . . . the brownstone house of a wealthy family . . . ruled by a sinister and iron-willed woman . . . a secret room, sealed to the world by its double doors . . . a room where one can enter and disappear forever . . . "DOUBLE DOOR." One of the most intense and thrilling melodramas of recent years. Sought by other companies, this prize was won by Paramount, as usual.

as PARAMOUNT PICTURES they



"SAILOR, BEWARE"

When "SAILOR, BEWARE" jogged New York's funny-bone some fourteen weeks ago, the critics gave loud cheers, and among them were these: "Uproariously funny . . . rich and racy . . ."—*Evening Post.* "A new season knock-out..."—*World-Telegram.* "Sprightliest of the new year's entertainment..."—*Herald-Tribune.*



"PURSUIT OF HAPPINESS"

When a boy courted a girl on a winter night in those good old days, they "bundled," that is, they went to bed together fully clothed, with a center board between. The complications attendant on such a delightful custom were so many that "PURSUIT OF HAPPINESS," which was written about "bundling", is one of the most delightful comedies in New York, and after fourteen weeks' business on Broadway, is still selling out.



"SHE LOVES ME NOT"

Considered the funniest play in years, as these excerpts from hard-boiled reviewers indicate: "It is, so help me, just about the funniest farce I have ever seen . . ."—*New York American.* "The most gloriously cock-eyed farce comedy the season is apt to reveal . . ."—*Post.* "A wild farce . . . a riotous tale . . . they shouted in glee at the 46th Street Theatre last night . . ."—*News.* "A pip...a humdinger...a knock-out..."—*Mirror.*

'SO PARAMOUNT BUYS BROADWAY'S BIGGEST HITS!

will be the best shows in town!

REGULATIONS ON SALE OF SPECIALS

days, but different days of the week for the picture upon which later date and picture shall be shown.

The distributor, then, is entitled to the date on which the objectionable feature was scheduled to be shown, and the Local Grievance Board cannot turn that date over to another distributor, provided, however, there remains another percentage picture under contract between the exhibitor and the distributor in question.

If the Local Grievance Board shall sustain the claim of the exhibitor, such award of the Local Board shall not be deemed to apply to any other theatre in the same way nor shall it be deemed to apply to any other location. Each case must be tried and determined on its own merits for each separate theatre in each locality.

In giving the distributor the right to date in the picture objected to at a later day or days of the week or at a later date or dates, and where the petition of an exhibitor is granted by the Local Grievance Board, the code also gives to the distributor the right to move back —but not ahead—all or any subsequent run dates on the same picture. The exhibitor who filed the complaint asking for relief from playing the picture on a designated day or days of the week does not lose his protection on such picture over subsequent runs because his petition was granted by the Local Board.

WITHHOLDING FEATURE DELIVERIES FOR DEFAULT IN SHORTS CONTRACTS

(*Article V—D, Part* 10)

Because an exhibitor refuses to date in short subjects contracted for, the distributor distributing such shorts cannot withhold delivery of any features under contract, provided, however, such exhibitor has agreed to arbitrate all claims and controversies arising under all existing Optional Standard License Agreements.

Nor shall the distributor withhold delivery of any short subjects under contract because the exhibitor refuses to date in features contracted from the same distributor, provided, also, that such exhibitor has agreed to arbitrate all claims and controversies arising under all existing Optional Standard License Agreements.

The clause also prevents a distributor from forcing the dating of a short by holding up the availability date of a feature, and vice versa, again provided that the exhibitor has agreed to arbitrate all claims and controversies under all existing Optional Standard License Agreements.

SELLING SPECIALS

(*Article V—D, Part* 11)

A distributor must offer any special or additional productions—features in addition to the number announced as its season's feature releases—to its regular exhibitor account before offering such special features to such exhibitor's competitor. A regular exhibitor account is one who has bought more than 50 per cent of the distributor's season's product.

In cases where two exhibitors have each bought 50 per cent of the season's feature product the distributor may in its discretion decide to which one of the two it will first offer any such special production.

Such offers need not be made unless the exhibitor has fully performed all contracts with the distributor and is not in default under any of the existing contracts.

FIRE REGULATIONS FOR EXCHANGES

(*Article V—D, Part* 12)

Each film exchange must abide by rules and regulations to be promulgated by the Code Authority for the prevention of fire, for the holding of fire drills and rigid monthly inspections, the inspection of prints, the storing of inflammable film, the maintenance of testing routine for sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, methods and devices to protect the lives of employees and the public and to insure safety against fire, or fire hazards.

The exchange members of the Film Board of Trade in each exchange territory now operate under a set of rules and regulations for fire prevention, which rules and regulations were formulated by the MPPDA. Independent exchanges have been operating under their own rules, in many cases, but were not bound under those which bind the Film Board exchange members. From now on, however, all independent exchanges and exchanges of national distributors will be bound under the same set of regulations which will shortly be announced by the Code Authority. It is expected that these rules will be similar to the Film Board regulations, which will probably be adopted by the Code Authority as a model.

INTERFERING WITH RELATIONS OF "OUTSIDE" DISTRIBUTOR

(*Article V—C, Part* 2)

No distributor, or distributor's employee, or distributor's agent shall knowingly and intentionally, directly or indirectly, interfere with existing relations between an outside or associated producer or outside or associated distributor and another distributor which is releasing the motion picture product of such outside producer or distributor, nor shall anyone do anything to alienate or entice any such outside producer or distributor away from the other distributor nor shall anyone do anything to create discord or strife between such outside producer and distributor, for the purpose of inducing such outside producer or distributor to breach or attempt to breach any existing contracts between the outside producer or distributor and another distributor releasing its product, or to secure a change in the terms and conditions of any existing contract between any such outside producer or distributor and another distributor.

To effectuate this clause, no distributor shall negotiate with or make any offer for or to any such outside producer or distributor at any time prior to sixty days before the termination of any existing agreement between such outside producer or distributor and the distributor which is releasing such outside producer's or distributor's product, nor shall another distributor make any offer to such outside producer or distributor prior to sixty days before the date when the outside producer or distributor shall fulfill its delivery commitment to the producer or distributor with whom it has contractual obligations, whichever date is earlier.

5. TRADE PRACTICES FOR EXHIBITION

WHAT EXHIBITORS AND THEATRES MUST DO OR MUST NOT DO

SELECTIVE SERVICE CONTRACTS

(*Article V—E, Part* 1)

Any exhibitor entering into a selective service or selective buying contract for the exhibition of pictures which contract permits the exhibitor to select from the total number of pictures contracted for any number of less than 85 per cent of such total and to reject the remainder as released shall by written notice to distributor reject each of such motion pictures not to exceed the number which are permitted to be rejected, within 21 days after the date of availability of prints for booking, and upon the exhibitor's failure to give such notice of rejection, each of such pictures shall be deemed to have been selected and the exhibitor must play and pay for them.

The pictures to be rejected under the selective buying contract are to be rejected as the pictures are released and the permission of rejection is cumulative, that is, if the selective buying contract gives the exhibitor the right to reject 10 out of 50 pictures, the exhibitor may play all of the first 40 and reject the entire last 10.

The practice of selective buying is usually followed by the deluxe first run and subsequent run theatres, which by their longer-run policy are unable to use every picture released. The 21-day clause which compels the exhibitor to notify the distributor of rejection not later than that period is to prevent the abuse of tying-up product by selective contracts away from a competing theatre that may need pictures on the same "run." It is contemplated that the provision will force the rejection of pictures that are not going to be used as they may be resold to such competing exhibitor who may need pictures.

The date of availability in the exchange territory may be determined as the date on which the regular theatre exhibitions start in that distribution zone and prints are available in the exchange for screening.

OVERBUYING

(*Article V—E, Part* 2)

This is a general clause against the practice of overbuying by an exhibitor and says that an exhibitor must not contract for more motion pictures than such exhibitor reasonably requires for exhibition at his theatre with the intent and effect of depriving a competing exhibitor from contracting to exhibit such excess number of pictures. But the clause does not prohibit an exhibitor from contracting for a reasonable and sufficient number of motion pictures in order to protect himself against nondelivery.

REDUCED ADMISSIONS, REBATES, PREMIUMS, PRIZES, LOTTERIES, THROW-AWAYS

(*Article V—E, Part* 3)

No exhibitor shall fail to maintain the minimum price of admission specified in any exhibition contract during the exhibition of any of the motion pictures covered by such contract. This section shall not be deemed to prohibit exhibitors from reducing admissions as they see fit, except as prohibited by a film contract.

No exhibitor shall, under any condition:

(a) Lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of

(1) Lotteries,
(2) Prizes,
(3) Reduced Script Books,
(4) Coupons,
(5) Throw-away tickets,
(6) Two-for-one admissions,
(7) By other methods or devices of similar nature which directly or indirectly lower or tend to lower such announced admission prices and which are unfair to competing exhibitors or which tend to deceive the public.

(b) Premiums and other things of value which are given to all patrons, and therefore,

TRADE PRACTICES FOR EXHIBITION

are not lotteries, may be ruled out and exhibitors in any territory shall not use them at their theatre only when and if 75 per cent of the non-affiliated theatres and 75 per cent of the affiliated theatres in any area fixed by the Local Clearance and Zoning Board have both declared in writing that such premiums shall be prohibited in their territory. For purpose of such declaration each theatre has one vote. For example, four Loew theatres in a place each have a single vote. Such declaration by the exhibitors shall not become effective until ninety days after it is made. This is to give an exhibitor having contracts with a company supplying them with the articles used as premiums, sufficient time to work out the contracts or terminate such contracts.

This clause, in two sections, clearly establishes two different points: (1) No theatre in any place under any condition may give rebates in the form of lotteries, prizes, reduced script books, cut-rate tickets, throw-away tickets, two-for-one admissions or other methods or devices of similar nature which directly or indirectly lower or tend to lower the announced admission prices and which are unfair to competing exhibitors. The giving of anything of value, such as a piece of silverware or chinaware, to each and every patron (or to each one of a certain class of patron, such as to all children or to all women or to all men), when they purchase their ticket, is not considered a lottery or a prize giveaway, but is considered for purposes of the code to be a premium and this practice is permissible unless and until 75 per cent of the exhibitors in the territory vote against it.

When an exhibitor is in doubt about the status of any practice which comes under this clause, he should consult the Local Grievance Board for advice.

(2) The giving of rebates such as premiums in the form of gifts or other things of value to all patrons, or to each one of a certain class of patron, which rebate is not otherwise definitely prohibited as a lottery under the foregoing paragraphs above, shall be deemed to be prohibited only where 75 per cent of the exhibitors in an area vote against the practice.

The term lottery or prize, both of which are absolutely prohibited, shall apply in a general manner to the awarding or giving away of anything of value when the matter of chance or skill involves such awarding. A premium to each tenth ticket purchaser, or other number, is a lottery and is prohibited. Stage drawings are prohibited.

Exploitation and publicity contests for "prizes" that require the purchase of an admission ticket to participate or witness would be prohibited as they tend to lower the announced or advertised admission price.

Also prohibited is any method or manner of directly or indirectly lowering or tending to lower the announced admission price when such manner or method deceives the public. For example, cut-rate tickets obtained by customers from local merchants would entitle two persons to enter the theatre for a single admission, which in fact cuts the announced admission price to one half, but another theatre patron is charged the full admission price because he does not have a cut-rate ticket from a merchant. This would be deceiving the person who pays the full admission as to the true admission price, because he would not be aware of such a possibility.

When 75 per cent of the exhibitors in an area or territory or zone which zone or area is to be defined by Local Clearance and Zoning Board, declare in writing that premiums shall not be permitted in such area or zone, and in case any exhibitor is found after notice and hearing by the Local Grievance Board to have violated any of the provisions of this clause as to either rebates or premiums, and if the exhibitor refuses to cease and desist from the practice, the Local Grievance Board shall have the right to order any and all exchanges to refuse to service such exhibitor with film until such exhibitor ceases and desists from the practice.

PRODUCTION CLAUSES IN NEXT ARTICLE

Labor, trade practice and general provisions of the code which pertain to studios and production and producers, on both coasts, will be treated in early issues.

FRAUDULENTLY TRANSFERRING OWNERSHIP OF THEATRES

(Article V—E, Part 4)

No exhibitor shall transfer his theatre to another exhibitor or company for the purpose of avoiding uncompleted motion picture contracts and the clause specifically assigns to the Local Grievance Board the power to hear and determine any disputes arising under this clause and the Board shall make findings of fact which shall be binding upon all the parties concerned.

ADVERTISING CONFLICTING WITH A PRIOR RUN

(Article V—E, Part 5)

An exhibitor having a subsequent run must not advertise a specific picture prior to or during the exhibition of that picture by the exhibitor having the right to a prior run with clearance over that subsequent run theatre. The subsequent run exhibitor shall not start advertising such a motion picture until the prior run has completed the exhibition of the picture, except in cases where the subsequent run is within seven days of the prior run, then the Local Grievance Board may grant the right to the subsequent run exhibitor to advertise upon the screen of his subsequent run or to distribute within his subsequent run theatre a printed program or mail such printed program to a list of regular patrons. Such screen announcement and such printed programs shall be limited to the bare announcement of the motion pictures which will be exhibited at the subsequent run during the period of not more than seven days immediately following the appearance of the screen announcement or appearance of the printed program.

Because this clause is aimed to abolish the practice whereby a subsequent run exhibitor announces the coming of a picture at his theatre at lower admissions than that charged by the prior run while the picture is playing at the prior run, the clause does forbid the exhibitor to mention in his screen announcement or on his printed programs, which are released to patrons within seven days of the exhibition of the picture at such subsequent run theatre, the prices or scales of admission which will be charged by such subsequent run exhibitor.

Where a subsequent run exhibitor complains that the general prohibition of prior advertising announcements on a specific picture or specific pictures works an unfair hardship upon him, then the Local Grievance Board shall have the right to hear such complaint and after determination of the facts presented, shall fix and specify the number of days within which such subsequent run exhibitor may advertise such picture; provided, however, that should the subsequent run exhibitor be granted permission to advertise the picture at his subsequent run theatre before the close of the prior run, he shall not advertise the picture before the beginning of the run at the prior run theatre, nor shall he have the right to advertise in any way, shape, manner or form, or issue any statement that the prices of admission are or will be less than the admission prices charged by the exhibitor having the first or prior run of such motion picture.

The code does not prohibit an exhibitor from advertising generally all of the feature motion pictures licensed by such exhibitor as a group, but this general advertising shall not specifically refer to any one of such pictures at any time prior to its exhibition by any other exhibitor having the first or immediately prior run thereof excepting as hereinabove provided. For example: An exhibitor may advertise the fact that he is playing Paramount Pictures, but he may not specifically mention any one of those Paramount pictures prior to its run by a prior theatre, except as hereinabove provided.

Again, clause is intended to restrain subsequent run exhibitors from unfair advertising of this nature: "Why pay 25 cents to see a picture at the —— theatre when you can see it at the —— —— theatre in a few days for 15 cents."

INTERFERING WITH THEATRE LEASING NEGOTIATIONS

(Article V—E, Part 6)

Any person engaged in the industry must not knowingly and intentionally, directly or indirectly interfere with pending negotiations between an exhibitor and his landlord, or any other party, pertaining to or affecting the possession, operation or occupancy of a theatre then actually operated by such exhibitor or with respect to any modification, renewal or extension of any agreement affecting such theatre for the purpose of preventing consummation of such negotiations so as to deprive such exhibitor of the continued operation, possession or occupancy of such theatre. This clause was written after it became known that one circuit company supposedly secretly made a better offer to the landlord of a theatre for which the current operator was at that time negotiating a new lease with that landlord. The higher offer made by the outside circuit caused the landlord to cancel negotiations which were being conducted with the current operator and to open and eventually conclude negotiations with the circuit company which made the higher offer.

MIDNIGHT SHOWS; PRIOR EXHIBITION TO DAWN

(Article V—E, Part 7)

No exhibitor shall exhibit a motion picture previous to dawn of the first licensed and booked day of exhibition withoutt securing express written permission from the exchange.

MISOUTS ON "CIRCUIT SHIPMENTS"

(Article VIII—Part 1)

An exhibitor when he forwards or delivers a print of a motion picture to another exhibitor at the request or upon the order of the dis-

In reply to an inquiring Friend who asks—
"Who is the star of 'Legal Holiday'"?
Here is our answer, My Friend—

Big Pictures Make Stars

"LEGAL

The Exploitation Special of the Year 1934 A.D.*

**After Depression*

"Name" players of ability to fit the roles—that is our casting policy—as it was the policy behind The Birth of a Nation, The Miracle Man, The Covered Wagon, The Big Parade, The Ten Commandments, Cavalcade, etc. Before The Four Horsemen, the great Valentino was an unknown. The Kid made Jackie Coogan over night. Yes, Big Pictures make stars.

This is the 5th of a series of 12 Advertisements.
The first appeared in the Herald issue of Dec. 23rd
WATCH THEM!

"HOLIDAY"

has 3 Star-making Roles

Just now we're building our script—and building is the right word for it because our director is a real screen architect.

And speaking of building a script—have you ever noticed the difference between a story you've read and the story (which may have cost a fortune) when it appeared on the screen?

Screen stories have to be built by screen dramatists. We have two of the best working with our director on "Legal Holiday" right now.

(Signed) **J. D. WILLIAMS**

DISTINGUISHED PICTURES CORPORATION

11 West 42nd Street, New York

J. D. WILLIAMS, Night Address:
Edison Hotel, 47th St., West of Broadway

ARBITRATION OF CONTRACT DISPUTES

tributor, is for such purpose to be deemed the agent of the distributor. This is for purposes of holding the distributor responsible for the act of his agent in case the print does not reach the destination of the second theatre on scheduled time for scheduled exhibition.

6. TRADE PRACTICES FOR DISTRIBUTION, EXHIBITION

WHAT DISTRIBUTORS OR EXCHANGES AND EXHIBITORS OR THEATRES MUST OR MUST NOT DO JOINTLY

DEFAMATION OR DISPARAGEMENT OF CHARACTER; LIBEL

(*Article V—A, Part* 1)

A distributor or exhibitor must not defame competitors by falsely imputing to any of them dishonorable conduct or inability to perform contracts or questionable credit standing, or by other false representations or by falsely disparaging the grade or quality of their motion picture or theatres. This does not, however, prohibit a fair appraisal of a distributor's pictures in comparison with those of other distributors.

THREATS OF LEGAL PROCEEDINGS

(*Article V—A, Part* 2)

Distributors and exhibitors must not publish or circularize threats of suits or any other legal proceedings not in good faith in order to harass or intimidate other distributors or exhibitors. This is declared to be an unfair trade practice subject to all of the penalties for violation of the code.

SECURING CONFIDENTIAL INFORMATION BY UNFAIR MEANS

(*Article V—A, Part* 3)

Commercial espionage is prohibited under the code, which means that the securing of confidential information concerning the business of a competitor by false or misleading statement or representations, by a false impersonation of one in authority, by bribery, or by any other unfair method, shall be deemed to be unfair.

The Local Grievance Board will investigate such complaints to ascertain whether the code has been violated, and if such a fact is established, the Board shall then report the case to the Code Authority.

PAYMENT OF EXCESSIVE SALARIES

(*Article V—A, Part* 4)

Pending an investigation, which is now under way, a special Presidential order which accompanied the final approved code postponed for ninety days, or, until February 26, this clause of the code which is intended to stop the practice in all branches of the business, of paying excessive salaries and bonuses for the services of anyone. As a result of the investigation, the government will decide whether the clause shall not become effective, or whether it should be suspended, or modified, altered or changed.

The popular impression is that the clause involves only high priced salaries and payments to Hollywood stars and producers and to family relations on the payrolls of studios. True, it was aimed especially at Hollywood, but, regardless, it may be made applicable to any employer in either exhibition or distribution, as well as production, who pays an unreasonably excessive inducement in excess of a fair value of the personal services to get an employee away from another employer.

The clause says: "To avoid the payment of sums unreasonably in excess of the fair value of personal services which results in unfair and destructive competition, the Code Authority shall have power, with the approval of the Administrator, to investigate whether in any case any employer in the industry has agreed to pay an unreasonably excessive inducement to any person to enter into the employ of such employer.

"If the Code Authority finds that such employer has done so, the Code Authority shall have the power, with the approval of the Administrator, to impose an assessment against such employer in the amount of the unreasonable excess payment to such person, not however, to exceed the sum of $10,000, and to make public its findings, but nothing in this Part shall in any manner impair the validity or enforcement provisions of such agreement of employment." In other words, the Code Authority may fine the employer up to $10,000, but the Code Authority's action shall not interfere with the continued contractual or working arrangement between the employer so fined and the employee.

OPTIONAL STANDARD LICENSE AGREEMENT

(*Article V—F, Part* 1)

All distributors are required under the code to have available for use by exhibitors a copy of the Optional Standard License Agreement (negotiated by exhibitors in 1933) and a copy of the regular company contract form and the exhibitor shall have the right to select either form for use in contracting from the distributor or exchange motion picture product. Unless the distributor and the exhibitor otherwise mutually agree, the form of contract, then, must be the Optional Standard License Agreement.

However, in case any condition or clause or provision of the said Optional Standard License Agreement conflicts or is inconsistent with any provision or clause of the code, such conflicting or inconsistent clause, condition or provision shall be deemed amended to conform with such similar provision or clause of the code, it being the intention that the provisions of the code shall govern.

Provisions of the Optional Standard License Agreement which may differ with similar provisions of the code, and which automatically are amended in the contract to conform with the code, involve: Substitutions, prior advertising rights, cancellations; adjusting of film rentals, preferred playing time or designated playdates, selective contracts, midnight showings, divulging box-office receipts, directions to an exhibitor to forward prints and overbuying.

Individual distributors' sales policy provisions may be inserted in the "Schedule" of the Optional Standard License Agreement, but the code says that these, too, shall not be contradictory of, or inconsistent with any of the Optional Standard License Agreement clauses or provisions.

ARBITRATION OF CONTRACT DISPUTES

(*Article V—F, Part* 2)

If the exhibitor desires arbitration under the Optional Standard License Agreement, he must, in addition to signing the Optional Contract, also sign the Optional Arbitration clause which is appended to the Optional Standard License Agreement, and in such cases, the Optional Arbitration clause shall also be signed by the distributor.

Also, the clause says that in cases where exhibitors select to accept the Optional Arbitration clause of the Optional Standard License Agreement, then such arbitration shall be in accordance with the machintry for arbitration which is specifically mentioned in the Optional Arbitration clause of the Optional contract, except as the provisions of such Optional Arbitration clause may be modified by provisions of this code.

By stipulation of the parties to any dispute growing out of an exhibition contract, the number of arbitrators to be appointed by each party may be reduced to one each, with the power in two thus appointed, if they cannot agree upon award, to appoint an umpire as provided in said Optional Arbitration clause of the Optional Standard License Agreement.

The contract arbitration boards were discussed in the first article of the series in the issue of December 23.

When an exhibitor does not select the Optional Arbitration clause of the Optional Standard License Agreement, or when the exhibitor and the distributor did not agree to arbitration under any contract, then the code provides local "General Arbitration" machinery for the use of the exhibitor and distributor to determine contract disputes by voluntary arbitration, or if the dispute between the distributor and the exhibitor is not over contractual relations and is specifically under the jurisdiction of the Local Grievance Board, such dispute would automatically be referred to the Local Grievance Board.

The purpose, personnel-makeup, procedure, jurisdiction, duties and general comment both on the Local General Arbitration Boards and the Local Grievance Boards were discussed in detail in the first article in this series of code translations, on page 30 and page 38, respectively, of the December 23rd issue of MOTION PICTURE HERALD.

FRAUDULENTLY BREACHING CONTRACTS

(*Article V—F, Part* 3)

Commercial fraud is prohibited under the code and the clause so governing specifically says that no distributor and no exhibitor must induce another distributor or another exhibitor to breach any existing contract covering the licensing of motion pictures. For example: When one exhibitor and a distributor's agent "cooks up" a "scheme" to break a contract between that exhibitor and another distributor in order to have the product of the "scheming" distributor succeed the product of such other distributor in the theatre of the "scheming" exhibitor.

COMMERCIAL BRIBERY; GIVING OF GRATUITIES

(*Article V—F, Part* 4)

No distributor or no exhibitor must give or offer a gratuity in order to procure advantages that otherwise would not be procurable or to induce an exhibitor or distributor not to deal with other distributors or other exhibitors.

DISCLOSING BOX OFFICE RECEIPTS

(*Article V—F, Part* 5)

No distributor or exhibitor shall make any disclosure of box-office receipts for publication except necessary reports to stockholders, credit and governmental agencies, and to other like

So rich in every human emotion that —

TWO OF THE SCREEN'S MOST POPULAR STARS GIVE *Fully* OF THEIR BOUNDLESS GENIUS



● Drama . . . romance . . . humanness . . . humor . . . abound in this completely appealing picture. A wisp of a girl bursts like a ray of sunshine into a sleepy Carolina plantation . . . tumbles cobwebby tradition . . . awakens a new joyous spirit . . . stirs up excitement. Into-the-heart entertainment . . . bigger than "State Fair"!

JANET GAYNOR
LIONEL BARRYMORE

in

"CAROLINA"

ROBERT YOUNG • HENRIETTA CROSMAN
RICHARD CROMWELL • MONA BARRIE
STEPIN FETCHIT

Directed by HENRY KING. From "The House of Connelly" by Paul Green

FOX production

Your patrons always like
FOX MOVIETONE NEWS

PROPER MORAL STANDARDS IN FILMS

bodies. No exhibitor or distributor shall be responsible for disclosures in violation of this clause made by agents or employees of such exhibitors or distributors who are not authorized to do so.

TEN PER CENT EXCLUSION OR REJECTION CLAUSE

(Article V—F, Part 6)

The ten per cent exclusion or rejection privilege which the code provides exhibitors shall have, is given to exhibitors in the following cases:

If in the license agreement for the exhibition of feature motion pictures the exhibitor has contracted to exhibit all of the motion pictures offered at one time by the distributor to the exhibitor and the rental fees of all of these pictures average not more than $250.

The exhibitor has the privilege to exclude or cancel from such contract not to exceed ten per cent of the total number of pictures in the contract, provided the exhibitor:

(1) is not in default under such contract, and

(2) shall have complied with all of the contract provisions for the exhibition of such pictures at specified intervals.

The manner of exercising the ten per cent exclusion privilege is as follows:

1 The exhibitor shall give to the distributor written notice of each picture to be excluded or cancelled within 14 days after the general release date of such picture in the exchange territory out of which the exhibitor is served.

2 The exhibitor may exclude without payment therefor, one motion picture out of each group of ten of the number of features specified in the contract provided he has paid for the other pictures already played. The privilege of the ten per cent rejection or exclusion provision is cumulative, that is, if an exhibitor contracted for 100 features of an average rental of less than $250, it is not necessary that he exercise the privilege after every ten pictures, but may play the first 90 pictures and reject the last ten.

3 If the rejection or exclusion privilege is not exercised on the tenth picture in the regular manner, but the exhibitor wants to reject another picture before the tenth, he then pays for such picture but does not exhibit it at his theatre, and duly notifies the distributor of such rejection. Such rental payment shall be credited against such tenth or succeeding picture, as the case may be.

4 Upon the failure or refusal of the exhibitor to comply with any term or condition of such license agreement, or to comply with any arbitration award involving such contract, the privilege of exclusion shall be revoked and the exhibitor shall be liable for and pay to the distributor the license fees of all motion pictures therefore excluded or rejected.

5 If the license fee of any feature picture specified in the contract is to be computed in whole or in part upon a percentage payment arrangement, such percentage fee (for the purpose of computing the average license fee of all the pictures licensed under such contract) shall be determined as follows:

(a) Average the license fees of all of the distributor's feature pictures exhibited upon a percentage basis at such theatre during the period of one year prior to the term of such license agreement.

(b) If none of the distributor's feature pictures were exhibited upon a percentage basis at such theatre during such period of one year before the term of the license agreement, then average the license fees of all feature pictures of all distributors which were shown upon a percentage basis during such period of one year prior to the term of such license agreement.

MANAGERS LIABLE UNDER THE CODE

A theatre manager or exchange manager in the field who wilfully violates any of the trade practice provisions of the code in his relations with another exhibitor or another distributor is liable under the code and if the violation is upheld by the Local Grievance Board, such manager is liable to a fine of $500 for each day's violation.

(c) If the rental of any motion picture cancelled or excluded is to be computed in whole or in part upon a percentage of the receipts of the exhibitor's theatre, the sum to be paid by the exhibitor as a condition of excluding a picture out of order shall be determined as follows:

(1) Average the gross receipts of all the distributor's feature pictures exhibited at the exhibitor's theatre during the ninety-day period preceding the exhibitor's notice of exclusion, and apply to such average the percentage terms specified in the license agreement for the picture so excluded.

(2) If no feature motion pictures of the distributor's were exhibited during said ninety-day period, average the daily gross receipts of the exhibitor's theatre for the period of thirty operating days preceding the exhibitor's notice of exclusion and apply to such average the percentage terms specified in the license agreement for the picture excluded.

(3) In computing the number of feature pictures which may be excluded under the provisions of this clause, fractions of more than one-half shall be regarded as one, but fractions of less than one-half shall not be counted. For example: An exhibitor with a contract for 42 pictures would be entitled to reject or exclude four features; an exhibitor with a contract for 47 pictures would be entitled to reject or exclude five features.

PROPER MORAL STANDARDS IN MOTION PICTURES

(Article VII—Part 1)

Every one in distribution and exhibition, as well as in production, is pledged and bound under the code to give their combined strength to maintain the best standards of morals in motion pictures. And to that end the industry and everyone in it is pledged and bound to adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

The Hays code of production morals standards is that established set of regulations promulgated by and within the industry to attain such right moral standards.

IN ADVERTISING PICTURES

(Article VII—Part 2)

Everyone in distribution and exhibition, as well as in production, is pledged and bound under the code to give their combined strength to maintain the best standards of morals in advertising motion pictures in the trade and to the public. And to that end the industry and everyone in it is pledged and bound to adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

The Hays (Advertising Advisory Council under J. J. McCarthy) code of advertising morals is the established regulations promulgated by and within the industry to attain such right moral standards in advertising. If an exhibitor or distributor any place is in doubt about the propriety of the morals of any piece of advertising and publicity he may submit it voluntarily to the Advertising Advisory Council, at No. 28 West 44th Street, in New York, and the Council will advise as to the propriety of such piece of advertising and publicity and exploitation. In any event, each individual person or company or exhibitor or distributor is responsible for its own advertising under this clause.

7. ADMINISTRATION

Administration of the motion picture code's provisions which are intended to promote fair competition and eliminate unfair competitive practices between distributors and exhibitors and among distributors and among exhibitors shall be vested in 32 Local Grievance Boards and 32 Local Clearance and Zoning Boards which will be established later this month, in each of the exchange cities, and which shall administer the trade practice provisions in their respective territories under the general direction of the Code Authority.

In the first article of this series of code translations, starting on page 23 of the December 23rd issue of MOTION PICTURE HERALD, appeared a complete and detailed analysis of the purposes, personnel-makeup, procedure, jurisdiction, headquarters' locations and general comment both pertaining to the Code Authority and to the Local Grievance Boards, Local Clearance and Zoning Boards and to Contract Arbitration Boards.

8. CLEARANCE and ZONING

(Article VI—Part 1—Sections 1 to 9)

(That part of the code translation which follows and which analyzes that section of the motion picture code which pertains to clearance and zoning and Clearance and Zoning Boards, appeared in the first article of this series of code translations, on page 31 of the December 23rd issue of Motion Picture Herald.)

A. PURPOSES OF BOARDS

1. To provide against clearance of unreasonable length and/or area in any exchange territory.

2. To establish a schedule in each exchange territory of fair, just, reasonable and equitable clearance and zoning regulating the number of days which must elapse between theatres in their showing of the same motion pictures in such territory, and which shall be binding upon all distributors and exhibitors in that territory.

B. PERSONNEL

Selection of the names for the local Clearance and Zoning Boards which will be set up by the Code Authority in each of the 32 key exchange territories has not yet been completed and the boards probably will not start functioning until about March 1.

The code specifies that each of the local Clearance and Zoning Boards shall be appointed by the Code Authority and shall consist of two representatives of distributors, one of whom shall be a representative of a national distributor with theatre affiliations and the other a distributor without circuit affiliations; and two representatives of first-run theatres located in

$600.00 IN CASH PRIZES FOR SHOWMEN!!!

CONTEST OPEN TO ALL U. S. AND CANADIAN EXHIBITORS

The *biggest* prize money contest in years. Open to all exhibitors in the U. S. and Canada . . . *regardless* of the size of theatre operated.

Its aim: to get *your* ideas... as a practical showman . . . on how to advertise, exploit, publicize the three FOX smash musical productions now being filmed for spring release... FOX FOLLIES, BOTTOMS UP, GEORGE WHITE'S SCANDALS.

All three are *musicals.* But all three are *different.* Bear this in mind when preparing your campaigns. *Each campaign should be distinctive and different from the other.*

READ THESE RULES*

1 The contest will begin on receipt of this letter and will close February 17th. All campaigns must be in the office of Charles E. McCarthy, Fox Film Corporation, 444 West 56th Street, New York City, *not later than that date.*

2 The contest will be open to all theatre managers and their employees.

3 Each contestant must submit complete advertising, exploitation and publicity campaigns on *each* of the *three* pictures in order to qualify for *any* prize.

4 Contestants who are not equipped to submit drawings or layouts of their ideas may describe them in writing and be assured of equal consideration by the judges.

5 No employees of the Fox Film Corporation will be eligible to compete in this contest.

6 The Advertising and Publicity department of the Fox Film Corporation under the direction of Charles E. McCarthy will be the sole and only judge of the contest. Its decision as to the winners will be final.

7 The Fox Film Corporation shall have all rights to use all or any part of the campaigns submitted.

9 DIFFERENT AWARDS FOR CAMPAIGNS ON:

FOX FOLLIES
BOTTOMS UP
GEORGE WHITE'S SCANDALS

3 Prizes on EACH of the above:

1. $100 for the best complete campaign including outdoor, advertising, exploitation, publicity.
2. $50 for the best newspaper advertising campaign.
3. $50 for the best outdoor and exploitation campaign.

* REMEMBER, that in order to qualify for *any* of these prizes, each contestant must submit a *complete* campaign *on all three pictures!*

THE PRIZES will be distributed as soon as possible after the winners have been determined. In case of a tie, duplicate prizes will be awarded.

WATCH for a letter addressed to you containing everything you need to know for the contest.

SHOW your mettle as a showman. Start laying out your campaigns *now.* Don't wait!

Send them along at once to:

CHARLES E. McCARTHY
Director, Advertising and Publicity
Fox Film Corporation, 444 W. 56th St., New York City

FOX

ZONING BOARD DUTIES

the territory, one of whom shall be an affiliated exhibitor or manager, if there be one, and the other an unaffiliated exhibitor; and two representatives of subsequent-run unaffiliated theatres operating within the territory.

A seventh member of the Board shall be appointed by the Code Authority and approved by the Administrator and he shall be regarded as the impartial representative of the Code Authority and he shall have no direct or indirect affiliation with any branch of the motion picture industry. The Code Authority's representative shall vote on any question only when the Board is deadlocked, and his vote shall determine the question.

The local Clearance and Zoning Board will select its own chairman by a majority vote of its members, and any vacancy in the Board shall be filled by the Code Authority, but only from the class of members in which the vacancy occurred.

All members appointed to the Board by the Code Authority shall be persons of good repute and of good standing in the industry, and shall, upon accepting the appointment, subscribe and file with the Administrator an oath to fairly and impartially determine whatever issue is presented to the Board.

No Board shall contain in its membership more than one representative of any one distributor or exhibitor, and if a member of any Board ceases to belong to the class which he represents on the Board, the Code Authority shall declare him ineligible to continue on the Board and shall fill the vacancy by designating a representative of the same class.

C. PROCEDURE-JURISDICTION-DUTIES

The jurisdiction of the local Clearance and Zoning Boards shall be limited to matters of clearance and zoning and such Boards shall hear no questions other than those pertaining to clearance and zoning matters.

Although the code says that each local Clearance and Zoning Board shall promptly after its creation, and prior to January 1, 1934, and prior to January 1st of each year thereafter, formulate, prescribe and publish for its territory, schedules of clearance for the season next ensuing, the schedules for the season 1934-35 cannot possibly be ready until about March 1.

However, the schedules cannot affect existing 1933-34 *exhibition contracts on clearance and zoning, and few, if any, new contracts will be negotiated from now until after the new schedules are prescribed by the Boards in each territory.*

The Boards will individually set up schedules according to the requirements and conditions which are peculiar to the particular territory. The schedules may classify theatres by geographical zones or other classifications best suited to local conditions, but each schedule shall be intended for the sole purpose of fixing the maximum clearance in length of time and area after the conclusion of the prior runs of such theatres.

Each Board may, after fair and reasonable notice and hearing to interested exhibitors, change, modify, or vary any part of the schedule set up by it, provided that any such change or modification shall not in any wise apply to, affect, or modify any exhibition contract made subject to, or in reliance upon, or pursuant to any such schedule, without the prior written consent of the parties to such contract.

The decision of each Board shall be determined by a majority vote, and in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, whose vote shall determine the question.

The decision of the Board and/or the Code Authority's representative shall be in writing.

Each Board shall promptly publish the clearance and zoning schedules formulated by it, and file a copy of such schedules immediately with the Code Authority.

Within thirty days of publication of the clearance and zoning schedules, under specific code law, any group of exhibitors, or any individual theatre owner involved locally by the schedules, may file a protest in writing with the Board issuing them. Such Board shall then promptly convene and give reasonable notice of hearing to all those who are concerned, or who have an interest in the proceeding, and the Board shall hear them and accept from them all relative papers and evidence.

The Board shall have the power to make reasonable rules pertaining to the time, place and manner of hearing.

The Board shall make its decision on the protest within fifteen days from the filing of the protest, or within three business days after the parties involved shall have been fully heard, whichever date is sooner.

Any party aggrieved by the decision of the Board shall have absolute right of appeal to the Code Authority, provided such appeal is filed or mailed by registered mail, or delivered in writing not later than five days after the decision on the protest by the local Board. The local Board will then turn over all evidence taken before it to the Code Authority.

All persons interested in the decision on the appeal shall have the right to appear before the Code Authority and present additional evidence, and the Code Authority shall make a decision within fifteen days from and after the date of the hearing. The Code Authority shall, however, first investigate the protest, review the evidence gathered in its investigation and consider the additional evidence, if any.

The code says that the requirements as to these various steps hereinbefore prescribed shall be mandatory in order to give full relief before the buying season commences.

Each and every distributor and exchange and exhibitor in each territory shall be bound by the schedules drafted and/or decisions made by any local Clearance and Zoning Board, and/or decisions of the Code Authority upon any appeal to it.

Pending the final determination of any dispute or controversy over clearance and zoning, all existing exhibition contracts between the disputants shall continue to be performed in every respect.

Factors To Be Considered In Clearance Board Action

Each local Clearance and Zoning Board when making any classification of theatres for purposes of drawing a clearance schedule, or when fixing the maximum period or area of clearance in respect of any theatre, shall, among other things peculiar to the requirements locally, consider and give due regard to the following factors:

(a) That clearance to a very considerable extent determines the rental value of motion pictures;

(b) That exhibitions, or showings of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs, depreciates the rental value of motion pictures; and

(c) That all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourage the production of motion pictures of quality involving large investments of capital, labor, skill and enterprise and thereby tend to reduce employment.

(d) That unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theatres.

(e) That unreasonable clearance depreciates the potential return from motion pictures to subsequent-run theatres.

(f) That unreasonable clearance as to time and area diminishes the potential revenue to the distributor from the subsequent-run exhibitor.

D. HEADQUARTERS - BRANCH LOCATIONS

The Clearance and Zoning Boards will operate and will have headquarters in the following exchange cities, in offices still to be selected:

ALBANY
ATLANTA
BOSTON
BUFFALO
CHARLOTTE
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DES MOINES
DETROIT
INDIANAPOLIS
KANSAS CITY
LOS ANGELES
MEMPHIS
MILWAUKEE
MINNEAPOLIS
NEW HAVEN
NEW ORLEANS
NEW YORK
OKLAHOMA CITY
OMAHA
PHILADELPHIA
PITTSBURGH
PORTLAND
ST. LOUIS
SALT LAKE CITY
SAN FRANCISCO
SEATTLE
WASHINGTON

E. GENERAL

No exhibitor or distributor shall be entitled to file any complaint or grievance or protest under the clearance and zoning provisions of the code, or under any other article of the code unless such exhibitor or distributor shall have signed the code in its entirety by January 31.

Evidence of such signature, duly executed, shall be filed on a duly prescribed form with the Code Authority. The Code Authority has mailed to every exhibitor and exchange, distributor, producer or other corporation, firm or company, a copy of the official form for execution by each separate exhibitor and distributor, and the signature on this form binds the firm, corporation or individual to agree to comply with the code in its entirety and with all the requirements of the National Recovery Act.

New companies or individuals engaging in the motion picture business, or new theatre ventures must sign the code within forty-five days after commencing operations.

Change of ownership does not change the clearance and zoning previously specified by the Board for a particular theatre.

Also, any person, firm, theatre, exchange or corporation who shall fail to pay promptly any assessment or levy made by the Code Authority for code administration expenses, shall not be entitled to file any complaint, grievance or protest with the local Clearance and Zoning Boards, or with the Code Authority under any article or part of the code. They may, however, be made defendants in disputes, complaints or grievances filed by another. The code is a law binding every person or company in the industry, regardless of whether they sign it or pay their assessed share of code administration expenses as prescribed by the Code Authority.

"MUSTARD with your HOT DOGS?"



BROADWAY SCREAMS!

"I never saw people laugh so hard. Large numbers of kids also came!"

(signed)
ARTHUR MAYER
Rialto Thea., N. Y. City

Daily Mirror—
... joyous piece of work ... great fun ... stirring uproar ... supreme comedy ...

American—
...one of best entertainments created by this comedy combine . . . story is well constructed, full of fun and merriment keeps going with no pauses ...

Sun—
... film done well ... Laurel & Hardy excellent ... I predict a brilliant future for them in six reelers ... this only second in long career of shorts ...

Journal—
...funny... plenty of laughs...

Film Daily—
... generous feast for those who want laughs ...

Times—
... funny all the way ...

Hollywood Reporter—
... plenty of real, genuine laughter ...

Variety—
... elaborate production ... good direction ... will get laughs ...

Brooklyn Times—
...funniest of their comedies ... a pleasure ... won much laughter ...

Morning Telegraph—
... as giddy a bit of screen hilarity as you'll find anywhere ... Laurel & Hardy seldom have turned in such excellent work ... a truly amusing comedy ... it's funny ...

News—
... fresh gags keep audience in continual state of laughter ... climax hilarious ...

Brooklyn Eagle—
...a large audience appeared to be constantly in danger of laughing itself to death...

Post—
... met with approval of receptive audience ...

LAUREL-HARDY's

7 Rollicking Reels

"SONS of the DESERT"

with **CHARLEY CHASE**



"Thanks Hal Roach! Your Pal, Leo!"

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Man of Two Worlds

(RKO Radio)

Drama

In an unusual picture RKO Radio introduces to the screen a new personality, of whom they have hopes in the starring direction. Francis Lederer reached New York about a year ago and rapidly, chiefly by reason of his appearance in the starring role of the Broadway stage play, "Autumn Crocus," attained a popularity approaching that of a matinee idol. The exhibitor away from Broadway probably will find Lederer more or less unknown to the rank and file of his patronage, and that may even be an asset in the selling this time. He should be emphasized as a new screen personality, with concentration on this as his first screen appearance and an indication of his rapid rise to popularity on the stage.

His slight foreign accent fits the work, from Ainsworth Morgan's novel, "Man of Two Worlds." There is, of course, the opportunity for possible book store tieups which should not be overlooked. Lederer is attractive physically, capable and energetic in performance and possessed of a definite personality. He is worth building for future appearances.

Supporting him are the good names of Elissa Landi, Henry Stephenson and J. Farrell MacDonald in particular, the last two especially giving their customary excellent performances. Lederer's is, however, the chief marquee name.

The title is open to exploitation, since it is an accurate designation of the story's theme: an Eskimo carried to London, after falling in love with the picture of a girl, making frantic efforts to "fit in," in his primitive manner, then returning, broken-hearted and disillusioned, to his Eskimo wife and the tribe of which he is the leader. But concluding tragedy is offset by his realization that Greenland is where he belongs, and where he will be happy.

Stephenson, in Greenland in search of animals for the London Zoo, and accompanied by MacDonald, enlists the aid of Lederer, great hunter of the tribe. The Eskimo becomes fascinated by a photograph of Miss Landi, Stephenson's daughter, and at his urgent request is taken back to London, leaving his wife and son. There the fascination grows and Miss Landi is urged to assist in the fiction.

The story, in a sense novel, is interesting material, and may well be sold in interesting fashion, without any resort to exploitation of the ballyhoo type, to which the picture does not lend itself. Concentrate on Lederer, the new star, and make an effort to intrigue the feminine portion of the patronage. The resume of the story should suggest effective selling angles.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by J. Walter Ruben. From the novel by Ainsworth Morgan. Screen play by Howard J. Green and Ainsworth Morgan. Photography by Henry W. Gerrard. Film editor, George Hively. Sound recorder, John Tribby. Release date, February 9, 1934. Running time 92 minutes.

CAST

Aigo ..... Francis Lederer
Joan Pemberton ..... Elissa Landi
Sir Basil Pemberton ..... Henry Stephenson
Michael ..... J. Farrell MacDonald
Eric Paget ..... Walter Byron
Tim ..... Forrester Harvey
Dr. Lott ..... Ivan Simpson
Captain Swan ..... Lumsden Hare
Guinana ..... Steffi Duna
Olago ..... Sarah Padden
Knudson ..... Christian Rub
Natkusiak ..... Emil Chautard

LeGong

(Bennett Pictures)

Travel Novelty

Done entirely in color, with no dialogue and subtitles interpreting the story and action, this picture is a novel presentation of the people, social and religious customs and folklore of the Island of Bali. Against this background, a romantic and dramatic story plot is unfolded. A well devised musical score colors both the action and intent of the story.

Despite the fact that "LeGong" is a silent picture, it aroused and held the interest of an audience that did not know it was going to see a preview. That its novelty and charm was appreciated was indicated by the enthusiastic applause at the conclusion.

The plot is simple, but it has been so developed that it assumes dramatic and romantic punches on par with the best of current story adaptations. Poutou, native girl, is deliriously happy when she finds Nyong awakening love in her heart. Unafraid of the age-old tradition that a maid who loves but is spurned is doomed to shame, she sees her hopes swept away as Nyong gives his affections to her sister Saplak. Disheartened, she makes no effort to win the boy back, but after her last temple dance, she sacrifices her life. The finale is an elaborate picturization of the Bali cremation rites.

Differing completely from the usual travelogue, aborigine presentations, "Le Gong" should prove a pleasing novelty when offered in contrast to pictures of more modern and familiar themes. Houses that offer unusual features on their programs should find it a more than satisfactory attraction.—MCCARTHY, Hollywood.

Produced by Bennett Pictures Corporation, Ltd. Associate producer, Henry de la Falaise. Story told by Henry de la Falaise and Gaston Glass. Photographed by William Howard Greene. Titled by Hampton Del Ruth. Edited by Edward Schroeder. Music supervised by Abe Meyer. Orchestra directed by S. K. Wineland. Recorded by RCA Photophone. Running time, 55 minutes.

WITH ALL NATIVE CAST

The girl ..... Poutou
Her Father ..... Bagus
Her halfsister ..... Saplak
The boy ..... Nyong-Nyong

Search for Beauty

(Paramount)

Comedy-Drama

Quite a different brand of amusing and exciting entertainment is revealed in this show. The story premise is novel; tying up a racketeer angle, which takes a ludicrous comedy twist, with liberal dashes of health, beauty and physique developing propaganda and ringing in the thirty international contest winners in a way that makes topical exploitation easy. The leads have been so cast that the Olympic championship prestige of Larry "Buster" Crabbe can be effectively capitalized upon, and the newcomer, Ida Lupino, can be talked about.

There is an athletic twist in the beginning as clip newsreel shots of the 1932 Olympic games introduce the leads as models of physical and moral perfection. The comedy, romance and light drama, as well as the athletic spectacle presenting the international beauties, boys and girls, are developed as the promoting Armstrong, Gleason and Gertrude Michael attempt to cash in on the fame of Crabbe and Miss Lupino as editors of a health magazine.

Moving along at a steady and coherent clip, Williams promotes Swass into financing a health magazine and sells Jackson and Barbara, Olympic champs, the idea of being editors. The kids fall for his glib line, but quickly get wise that they're being used as tools in a racket. Swapping their interest in the magazine for a health farm, the athletes quarter the contest winners there.

Seeking to turn the spot into a mecca for jaded ladies and playboys, Williams, Swass and their giddy guests are given a thorough working over by Jackson, Barbara and their athletic cohorts, in sequences that are chock full of amusement. The anticlimax is the revelation of Reverend Rankin as a Department of Justice agent, who shoos the promoters out of the picture and makes it possible for the now-in-love Don and Barbara to run the health farm as a haven for real folk who want to build themselves up.

Athletic and clean living propaganda sequences give the show a lot of interesting color that permits recommending it to youthful patrons. The fast moving, comedy, light dramatic and romantic phases are values that should be capitalized to stir up adult curiosity. The advance publicity received while the search for beauty contests were under way should be revived and exploitation tieups that stress the athletic atmosphere should be worked to the limit.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Erle Kenton. Story by David Boehm and Maurine Watkins. Screen play by Frank Butler and Claude Binyon. Dialogue by Sam Hellman. Based upon a play by Schuyler E. Grey and Paul R. Milton. Photographed by Harry Fischbeck, A. S. C. Sound, Joel Butler. Music by Ralph Rainger. Lyrics by Leo Robin. Dance director, LeRoy Prinz. Art directors, Hans Dreier and John Goodman.

CAST

Don Jackson ..... Larry "Buster" Crabbe
Barbara Hilton ..... Ida Lupino
Larry Williams ..... Robert Armstrong
Sam Swass ..... James Gleason
Sally ..... Toby Wing
Jean Strange ..... Gertrude Michael
Joe ..... Bradley Page
Reverend Rankin ..... Frank McGlynn, Sr.
Miss Pettigrew ..... Nora Cecil
Mrs. Archibald Henderson-James ... Virginia Hammond
Mr. Adolph Knockler ..... Eddie Gribbon
Caretaker ..... "Pop" Kenton
Mac ..... Del Henderson
Heinie ..... Phil Dunham
Fat Man in Bed ..... Harry Stubbs
Blonde in Bed ..... Ara Haswell
Formation Director ..... Tammany Young
1st Author ..... Vigne
2nd Author ..... Monya Andre
3rd Author ..... Arthur Rankin
Cameraman ..... Charles Williams
Cement Foreman ..... William Norton Bailey
Prison Clerk ..... Earl Pingree

and

the 30 winners in the international beauty contest chosen from England, Scotland, Ireland, Australia, New Zealand, South Africa, Canada and the United States.

West of the Divide

(Monogram)

Western

Cut much to the usual pattern of the action type western, this none the less contains a goodly quota of hard riding, fast fighting, gun play and general excitement.

The popular John Wayne has the lead, sharing with his beautiful white horse the honors of the chase. No opportunity is lost to permit the powerful looking Wayne to make ample

The Biggest Names in The Biggest Laughs in short subjects





STOOPNAGLE and BUDD in "THE INVENTORS"

with OLIVE BORDEN

"Excellent comedy . . . shows Stoopnagle and Budd at their best as the nutty inventors . . . If you are looking for belly laughs, this has them." *Film Daily*

CORONET COMEDY

Produced by
AL CHRISTIE



"I pledged the Fox sales force the best comedies on the market for 1934, both in name strength and entertainment value. I believe these new two-reel laugh pictures show that Educational is going to deliver on that pledge. They will give you the treat of again hearing your audiences rocking with that good old belt-line laughter that pays you such handsome profits. I recommend that you see them both right now."

E. W. Hammons

FROLICS of YOUTH "PARDON MY PUPS"

A comedy of youth, its fights and its frolics, that will keep any audience in stitches of laughter, and then leave a pleasant memory.

with

JUNIOR COGHLAN

and

SHIRLEY TEMPLE

"Altogether delightful." *Rob. Wagner's Script*

"Furnishes plenty of laughs. Shirley Temple is great." *M. P. DAILY*





. . . and always More Big Names

To the long list of big names in Educational Pictures is now added

BUSTER KEATON

coming soon in a new

STAR COMEDY SPECIAL

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U. S. A. by FOX FILM CORPORATION

use of his fists, a factor which should lead to plenty of approbation on the part of the juvenile masculine portion of the audience. Virginia Browne Faire makes an attractive heroine in the expected western style, while the supporting cast contains such western film standbys as Lloyd Whitlock, George Hayes, Yakima Canutt and Lafe McKee.

Use of Wayne's name comes foremost, but those of several of the others familiar to the patronage should not be overlooked.

Wayne, with Hayes, an oldtimer, returns to the scene of the murder of his father 12 years before, seeking the murderer and news of his young brother, sole survivor besides himself of the raid which killed his parents. Finding a clue in letters on the body of Gatt Ganns, the outlaw, Wayne assumes the bandit's identity to learn what he can. Following directions in one of the letters, he meets Whitlock, bandit leader, bent on taking McKee's ranch and incidentally McKee's daughter to boot. Whitlock hires Wayne to murder McKee during the night theft of McKee's cattle. Wayne warns them in time without revealing his own identity.

Wayne had befriended a youngster, Billy O'Brien, from the ill treatment of a man at the bandit hideout, and the youngster, at a crucial moment, repays the kindness by warning his benefactor of impending danger when the bandits are ordered to "get" Wayne. Eventually, in a fast action finish, Wayne exposes Whitlock as the murderer of his father, discovers the youngster to be his lost brother, and saves the ranch for McKee. Wayne and the daughter, Miss Faire, complete the picture as anticipated.

There's plenty of excitement to stir the enthusiasm of the youngsters, and entertain the adults. The weekend is the playing position.—AARONSON, New York.

Produced and distributed by Monogram. A Lone Star western produced by Paul Malvern. Directed by R. N. Bradbury. Story by R. N. Bradbury. Photographed by Archie Stout. Recorded by John Stransky, Jr. Release date, February 15, 1934. Running time, 54 minutes.

CAST

Ted Hayden	John Wayne
Fay Winter	Virginia Brown Faire
Gentry	Lloyd Whitlock
Dusty Rhodes	George Hayes
Hank	Yakima Canutt
Spud	Billy O'Brien
Winters	Lafe McKee
Hutch	Blackie Whiteford
Red	Earl Dwire
Joe	Dick Dickinson

Two Alone

(Radio)

Melodrama

There are several demands for showmanship resourcefulness in putting over this picture. In the first place, cast names are none too potent, the most powerful, Zasu Pitts, appearing in only short atmospheric comedy contrast bits. The theme is melodramatic, the romantic angles tending particularly to heavy drama. While there is a strong effort to create human interest and direct audience sympathy on the two youthful leads, the unnatural cruelty and inhumanity to which they are subjected gives the picture a depressing rather than elevating tone.

Localed on a farm, Mazie is the orphan maid-of-all-work in the Slag household. Victim of all the heartlessness of Slag and Mrs. Slag, her only friend is Marshall. Adam, fleeing reform school, finds refuge on the farm. He and Mazie, alone in the world, are attracted to each other. Slag, who has sinister interests in the girl, becomes more brutal than ever in his attempt to break up the Mazie-Tom romance. As Marshall has quit his job, the two young folk, unable to bear conditions any longer, run away from the farm. Caught by Slag and brought back, Adam fights for the girl and injures Slag. Marshall returns just in time to prevent Mazie from committing suicide, and it is revealed that he is her father. Climaxing the drama, Adam is shot, as the authorities arrest Slag for harboring an escaped prisoner. After the youngsters are married, Adam returns to finish his term or be eligible for quick parole.

Sold as a picture that powerfully details all the hardship and heartache of a pair of youngsters who alone and friendless and despite endless torment found the way to love, women, both young and old should find much to interest them in the picture. There is plenty of heavy emotion, a quality that under proper handling usually interests feminine patrons. The story is the value that should be accented and the drawing power of Jean Parker, one of the highlights of "Little Women," used to the utmost.—MCCARTHY, Hollywood.

Produced and distributed by Radio. Director, Elliott Nugent. Screen play by Josephine Lovett and Joseph Moncure March. From the play, "Wild Birds," by Dan Totheroh. Photographer, Lucien Andriot. Art directors, Van Nest Polglase and Charles Kirk. Sound recorder, John L. Cass. Film editor, Arthur Roberts. Musical director, Max Steiner. Associate producer, David Lewis. Executive producer, Merian C. Cooper. Running time, 74 minutes. Release date, Jan. 26, 1934.

CAST

Mazie	Jean Parker
Adam	Tom Brown
Esthey	Zasu Pitts
Slag	Arthur Byron
Mrs. Slag	Beulah Bondi
Corie	Nydia Westman
Marshall	Willard Robertson
Sandy	Charley Grapewin
Milt	Emerson Treacy
Sheriff	Paul Nicholson

Sons of the Desert

(MGM-Roach)

Comedy

Once again the usually amusing comedy team of Stan Laurel and Oliver Hardy venture into the feature field, this time under a title which may be found somewhat misleading, since the "Sons of the Desert" is not a reference to the comics tramping over trackless wastes of sand, but rather the inspiring name of the society, or lodge, to which the two belong.

The picture approaches probably as closely to slapstick as any feature comedy offered in many a long day, and the two, especially the corpulent Hardy, almost from beginning to end, form the human targets for assorted crockery and other kitchen utensils, hurled with unerring accuracy by the good right arms of their respective irate wives. In brief, the feature, in story and execution, is neither more nor less than rather usual two-reel comedy material stretched—almost to the breaking point—into feature length.

The picture is always perfectly obvious and of the pie-heaving school of the comic, and as such, at the showing at the Rialto theatre on Broadway in New York, the audience gave considerable and repeated evidence of definite enjoyment, chuckling at frequent intervals, laughing heartily on occasion. Let that be something of a guide for the exhibitor in selling the picture.

Laurel and Hardy are the draw names, of course, with Charley Chase indulging in energetic antics in one scene, and Mae Busch and Dorothy Christy as Mrs. Hardy and Mrs. Laurel, respectively. Tieups with societies and lodges in the community and street ballyhoo of that nature are obvious, with possible use of impersonators of Laurel and Hardy. The women may be drawn to the theatre with a play on the wifely tradition of reluctance to permit husbands to attend lodge conventions unchaperoned.

Laurel and Hardy take an oath to go to the convention, but the wives raise something of an objection, especially Hardy's, after he has read Laurel a lesson in the proper superior conduct to be adopted by a husband in dealing with a wife. What Mae Busch does may readily be imagined. The two devise a scheme. Hardy plays sick and a doctor is instructed to insist he go to Honolulu. It works and they leave for the convention in Chicago. Report comes that the boat from Honolulu on which they were to return, has been wrecked, but the wives see a newsreel of their hubbies in Chicago. When they discover the situation they are in, the two make catastrophic efforts to hide in the attic, but are forced to the roof in a howling storm, taken by a policeman and returned to the tender mercies of the wives. Laurel tells the truth and is forgiven, but Hardy goes down for the third time in a hail of crockery.

Slapstick comedy laughs there are aplenty, to judge by the Rialto audience. Take what selling advantage lies in the husbands-lodge convention theme, and concentrate on the drawing power of the Laurel and Hardy names. It is material for the entire family. Midweek is suggested as a playing position.—AARONSON, New York.

Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Original story, and continuity, by Frank Craven and Byron Morgan. Directed by William A. Seiter. Photography by Kenneth Peach. Film editor, Bert Jordan. Release date, December 29, 1933. Running time, 68 minutes.

CAST

Stan	Stan Laurel
Oliver	Oliver Hardy
Mrs. Laurel	Dorothy Christy
Mrs. Hardy	Mae Busch
Charley	Charley Chase
Doc	Lucien Littlefield

Strange Holiday

(Paramount)

Melodrama

"Strange Holiday' is a rather daring picture. It should be one of the most talked about experiments in the line of unusual entertainment since talking pictures came into vogue. Here's the strange premise: The Angel of Death takes on mortal form, living on earth for three days to dip into its fleshpots in order to find out what strange fascination there is in life that impels humans to cling so tenaciously to it, and to find out why mortals fear him so. Thus the picture assumes all the wierd, eerie thrill of "Frankenstein," "Dr. Jekyll" and "The Invisible Man." Ghostly, it's not ghastly. True, there is the awesome terror of the unreal. But there is no gruesomeness. Rather it is a powerful, beautiful romantic love story of the natural and supernatural. Likewise there is a comedy contrast, resulting from the imagination-stunning situations and the sparkling dialogue.

It does not look like an easy picture to sell. It places a terrific strain on audience credulity. However, in spite of its seeming drawbacks, "Strange Holiday" has big time stuff. It's a class picture. Previewed before a class audience, it held the folk in wrapt attention, even won a resounding burst of applause. What its fate will be with the ordinary theatre-goer is a question answerable only by the showmanship smartness of the men who will play it. Certainly the novelty of it all affords endless opportunities to arouse the mass mind.

There is a strong interest-inciting commercial value in the title. Name values, with Fredric March and Evelyn Venable, the girl of "Cradle Song," and Sir Guy Standing, plus the others, are above par. It is skillfully produced, acted and directed in every phase so that the delicate subject with which it deals never gets out of control.

The story is that of Death reincarnated as Prince Sirki. Only the Duke knows his secret. Two women, Rhoda and Stephanie, are drawn to him. It's sex, but not flamboyant sex. Through Grazia he knows earthly love and she knows ethereal affection. Motivated by unreal realism, they want each other. The Duke pleads with Death not to take the girl with him. She wants to go; he wants her to go with him and she does, willingly and gladly when Death's three-day mortal existence expires. That's the story. It is no description of the glamour which surrounds it.

The entire show is a daring topic, frankly presented, totally unlike anything ever shown before on a talking screen. Whether it is entertainment, amusing or otherwise, to be profitably appreciated is to be determined. It is possible that its showing can be made a real

This is



ANNA STEN

"She will dazzle the eyes of the most blase theatre-goer. She is not only beautiful . . . she is breathtaking."

LOUELLA PARSONS
Universal Service

event. To insure that it must be seen from start to finish. It is not the type of picture which permits anyone to drop into the theatre at any time and pick up the understandable story thread. Frankly the picture must be word-sold. Necessarily the reactions of the first audiences will unusually influence the desire of others to see the picture.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Mitchell Leisen. From the stage play "Death Takes a Holiday," by Alberto Casella. Screen play by Maxwell Anderson and Gladys Lehman. English adaptation, Walter Ferris. Technical effects by Gordon Jennings. Sound, Harold Lewis. Photographed by Charles Lang. Art directors, Hans Dreier and Ernst Fegte. Running time, 78 minutes, when previewed. Release date, March 2, 1934.

CAST

Prince Sirki ..... Fredric March
Grazia ..... Evelyn Venable
Duke Lambert ..... Sir Guy Standing
Alda ..... Katharine Alexander
Rhoda ..... Gail Patrick
Stephanie ..... Helen Westley
Princess Maria ..... Kathleen Howard
Corrado ..... Kent Taylor
Baron Cesarea ..... Henry Travers
Eric ..... G. P. Huntley, Jr.
Fedele ..... Otto Hoffmann
Doctor Valle ..... Edward Van Sloan
Pietro ..... Hector Sarno
Vendor ..... Frank Yaconelli
Maid ..... Anna De Linsky

Above the Clouds

(Columbia)

Drama

Action, punch and an air thrill or two combine to give the exhibitor a fair amount of salable material. The newsreel cameraman comes in for his share of attention, and no opportunity has been neglected to impart a "kick" to the adventures of the reel men. There is a bit of comedy here and there, and the expected romantic interest, but with the effort and final success of the boy attempting to make good as a cameraman as the motivation, the shooting itself gives the film its entertainment punch.

For cast names on the marquee there are Robert Armstrong, Richard Cromwell and Dorothy Wilson, while Edmund Breese and Louis Alberni are well known and supply the greater part of the comedy relief. The selling tack is the behind-the-scenes method, with the reference to the newsreel cameramen and their often risky job, with emphasis on the action and thrill and an indication of the romantic sidelight.

The film opens with Cromwell shown shooting stunt flying at an air circus from the wing of one of the planes with a small camera, while Armstrong, on the ground, is busily engaged with a girl. Next a championship fight, at which cameramen are barred, is taken by Cromwell with a camera hidden in a peanut basket. Meanwhile, Cromwell meets Miss Wilson, stenographer in the Globe offices, and the two are attracted to each other. While Armstrong is drunk during the filming of naval maneuvers, Cromwell shoots a submarine disaster, only to find the film has been ruined by Armstrong's negligence. The boy is fired, but is promised by Scoop that he will take him along on a navy dirigible flight to Greenland and return. Finding himself double crossed, he gets his chance when the new assistant returns for forgotten lenses, substitutes for him and fights it out with Armstrong. When the ship goes down into the sea, Cromwell saves the magazine and brings back pictures of the accident. Scoop resigns, and Cromwell gets job and girl.

The youngsters should get a real thrill out of the picture, and an effort should be made to sell them.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Roy William Neill. From the story by George B. Seitz. Screen play by Albert DeMond. Assistant director, C. C. Coleman. Photographed by John Stumar. Sound engineer, Paul Johnson. Release date, October 20, 1933. Running time, 67 minutes.

CAST

Scoop ..... Robert Armstrong
Dick ..... Richard Cromwell
Connie ..... Dorothy Wilson
Crusty ..... Edmund Breese
Chandler ..... Morgan Wallace
Dolly ..... Dorothy Revier
Mother ..... Bessie Barriscale
Mabel ..... Geneva Mitchell
Speakeasy owner ..... Luis Alberni
Doyle ..... Sherry Hall

Easy to Love

(Warner)

Comedy Romance

Sophistication streams from every bit of dialogue and each turn of action in "Easy to Love." It is in the light of that fact that the showman will fashion his call to patronage. It is a sophisticated comedy romance farce, but one which has a run of sprightly comedy in situation as well as lines. While probably necessarily there would be considerable dialogue in a picture of this kind, that very condition proves a leavening factor in the production as a whole, and should be capitalized in billing.

The title scarcely defines the picture in full, but it has its intriguing atmosphere and can be turned to advantage.

First of all in exploitation values, however, come the names of the players. Here is name after name worth while for the marquee. The four principals are Adolphe Menjou, Genevieve Tobin, Mary Astor and Edward Everett Horton.

It's a story of love nests and lovers, start to finish, and secret alliances of husbands and wives, within two families. Genevieve Tobin finds that her husband, Menjou, is indifferent to her. She sees the family physician first, then engages a private detective, Hugh Herbert, but it's her own sleuthing that provides the real developments. Horton has been trying in vain to win her and now she apparently accedes. They go to find an apartment, ostensibly, enter the wrong one, again obviously, and find Horton's wife, Mary Astor, Menjou having hidden in a closet. Menjou hears all, as Genevieve intends he shall, and goes into a rage over her apparent philandering. When they battle it out verbally at home, their daughter, Patricia Ellis, lets them know that she's quite up on such matters, and then adds that she and Paul Kaye have given up the idea of marriage, but are going away together, anyway. The parents trail them to a tavern-hotel and find them in twin beds. Menjou summons a justice of the peace for a fire-ax wedding, whereupon the young folk, fully dressed, jump up and reveal that it's all a plot to bring the parents to their senses. And also whereupon, Mary Astor and Horton decide they have been silly and go home together.

It is strictly an adult menu.—Rovelstad, New York.

Produced and distributed by Warner Bros. Directed by William Keighley. Screen play by Carl Erickson and Manuel Seff. Adapation by David Boehm. From a play by Thompson Buchanan. Photography by Ernest Haller. Film editor, William Clemmons. Art editor, Anton Grot. Gowns by Orry-Kelly. Vitaphone Orchestra conducted by Leo Forbstein. Release date, January 13, 1934. Running time, 61 minutes.

CAST

Carol ..... Genevieve Tobin
John ..... Adolphe Menjou
Charlotte ..... Mary Astor
Eric ..... Edward Everett Horton
Janet ..... Patricia Ellis
Justice of Peace ..... Guy Kibbee
Detective ..... Hugh Herbert
Paul ..... Paul Kaye
Clerk ..... Hobart Cavanaugh
Andrews ..... Robert Greig
Elevator Boy ..... Harold Waldridge

Before Midnight

(Columbia)

Mystery

Well sustained mystery, with considerable suspense, good performances and sufficiently appropriate setting, are here. The device of a recounting of the events long after they have happened is used to introduce the mystery, but little time is lost in getting the yarn under way.

Ralph Bellamy, police inspector, is the detective in the case, and presents virtually the only name in the cast having valuable marquee quality. The others are all capable, but not particularly strong in box office drawing power, though June Collyer, Claude Gillingwater and Betty Blythe are of course known. The title offers possibilities for advertising play, using it in a reference to the time the feature will be shown each day and devising catchlines built around it.

Numerous suspects serve to make the detective's task more difficult and confuse the audience as to the identity of the actual killer, permitting the exhibitor to use the method of defying his audience to detect the culprit until he is actually revealed, without fear of any one succeeding. A case of voluntarily transposed identities, an important factor, leaves the way open for selling lines on that basis.

When a young detective walks into the office of his chief and compliments himself on solving a mystery, the chief tells him of the Arnold case, pointing to it as a real problem. Then the film swings quickly into the mystery. Bellamy is called to the home of William Jeffrey, who fears he will be killed, as were his father and grandfather, basing his belief on certain signs, including a pool of blood on the floor. He is killed and Bellamy discovers poison has been used, but cannot uncover the manner in which it was injected. Suspects include a shyster lawyer, who drew the dead millionaire's will, a young doctor who had treated him and is in love with Miss Collyer, Jeffrey's ward; Gillingwater, private secretary; Miss Blythe, the secretary's wife; and a Japanese servant. All had acceptable motives.

Bellamy discovers that Jeffrey was originally the secretary and Gillingwater really Arnold, the millionaire, and learns that fear of death had led Gillingwater to the switch of identities. With active byplay adding to the suspense and the pace of the picture throughout, Bellamy goes his way, picking up a detail here, another there. The Japanese servant is killed by a knife in the back just as he is about to reveal the murderer to Bellamy. A diary, important in content, causes further complication, as Miss Blythe and the lawyer bargain with each other after Miss Blythe has apprehended the lawyer attempting to steal it.

Finally Bellamy discovers that the pointed self-filling lever on a fountain pen was the means of injecting the poison which killed Jeffrey, and learns that Gillingwater, or Arnold himself, killed the man he had delegated to pose as Arnold. Bellamy, realizing extenuating circumstances, gives Gillingwater the opportunity of committing suicide, in order to save the girl from disgrace, and throws the incriminating dairy into the fire. A flashback to the opening setting, with dialogue explaining the final disposition of the persons involved, concludes the film.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story and adaptation by Robert Quigley. Photography by John Stumar. Film editor, Otto Meyer. Sound recorder, George Cooper. Release date, November 18, 1933. Running time, 63 minutes.

CAST

Trent ..... Ralph Bellamy
Janet ..... June Collyer
Fry ..... Claude Gillingwater
Mavis ..... Betty Blythe
Doctor ..... Arthur Pierson
Stubby ..... George Cooper
Smith ..... Bradley Page
Kono ..... Otto Yanaoka
Capt. Flynn ..... Joseph Crehan
Arnold ..... William Jeffrey

Italy, The Old and the New

(Vitaphone)

Interesting

There is considerable interest and a measure of novelty in this number of the new travel series from E. M. Newman, "Musical World Journeys." The accompanying explanation has been reduced to a minimum and replaced for the most part by music, vocal and instrumental, appropriate to the subject matter. Venice, with its Rialto Bridge and canals, its modern transportation system, the famous glass blowers at work, is first depicted, then Alberobello, a small, primitive village, where the inhabitants maintain themselves in quaint fashion. An interesting subject, well presentd.—Running time, 11 minutes.

INTRODUCING

"the Speaker of the Evening"

EVER sit in on a banquet while a toastmaster, with more cracks to his line than a syndicated colyumist, introduced a speaker who was a washout? It happens often.

Think about your theatre the same way. You book a feature, promote it, stunt it, advertise it to a fare-thee-well. And you pack them. You're just like the toastmaster. You've got your customers on edge, waiting for something swell.

And then . . . up comes the speaker of the evening—your sound—the most vital part of your show. And what do your customers do?

If you have High Fidelity, they sit thrilled to the most perfect sound that money can buy. They listen to realism unrivalled by life itself. In short they listen to natural sound, and they go home, sold on your house, sure to come next week.

But, if you haven't High Fidelity . . . Well, why take the negative angle? Some day in the interest of your box office, you will have High Fidelity, and when you do you'll understand and join in the enthusiasm of the hundreds of *ear wise* exhibitors who are making money with their . . .

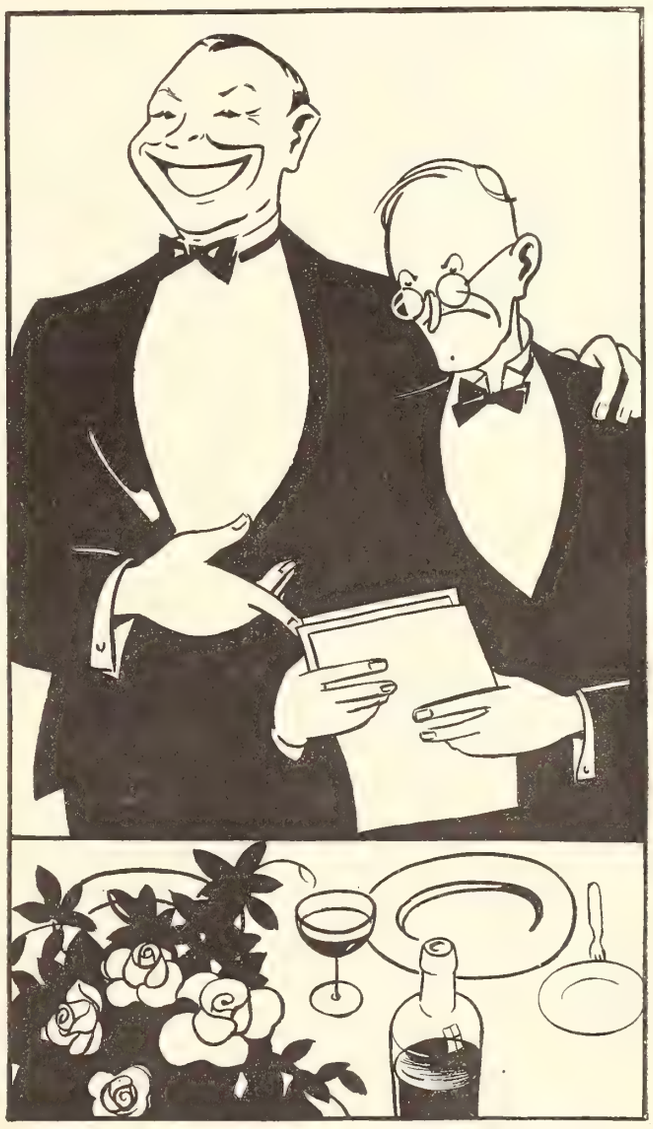
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MH

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 207.—(A) Disregarding condition of surface as to cleanliness, upon what three elements does the amount of light reflected from a surface, or transmitted by it, depend? (B) Were a sheet of chemically pure water a foot thick, and a sheet of high-grade glass a foot thick, to be laid side by side, from which would the greater amount of light be reflected, and in the interior of which would the illumination be highest—and why? (Note: No one will be penalized for failure on this last one, since only those having a Bluebook would be able to dig out the answer without much searching.) (C) What is meant by "angle of incidence"? By "Refractive Index"?

Answer to Question No. 201

Bluebook School Question No. 201 *was: (A) Upon what various factors depends the amount of bending of light rays when they pass from air to glass, or vice versa? (B) Explain just why ray C in accompanying diagram is not bent at all in passing through the lens; why ray C is bent more than ray B; why there will be a greater loss of light in Ray C than in rays A and B; and what may serve to alter the losses incident to the passage of all three rays. (C) For all practical purposes, on what may projectionists assume the amount of bending or refraction of light rays passing through a lens, will depend?*

The following made good: G. E. Doe; S. Evans and C. Rau; J. Wentworth; D. Danielson; B. Doe; H. H. Menefee; T. VanVaulkenburg; H. Edwards; R. DeTotto; H. D. Schofield; G. Tinlin; J. J. Richmon; P. Gaeth, Jr.; B. L. Tanner and E. Rymer; B. Diglah and P. Jackson; L. D. Stellegos and G. Wayne; C. D. Carmody; D. C. Coates; D. Goldberg and L. Hutch; M. C. Mellinger and H. Pitchkey; B. Ilers; J. T. Ballinger and D. L. Mason; D. Holler and D. R. Peters; W. and S. F. Love; L. Biello, R. K. Hart, H. E. Daniels and R. S. Conrad; R. S. Allen and N. Williams; S. Carberry; O. L. Evans; C. F. Davis and P. Conforti; T. H. and J. N. Williams; T. L. Edwards; H. C. Lake; K. M. Dart; D. L. Sinklow; H. D. Schofield; D. U. Granger; D. R. Bainbridge and S. Peterson; D. Forman; H. May and D. N. Anderson; P. L. Wheeler and M. Scully; J. H. Rathburn and D. Little; G. S. Bowers; M. J. Conroy; S. L. Jones and P. L. Sanborn; R. Leroy and T. L. Albert; P. L. Lathrop; G. H. Henderson and P. H. Harrison; T. R. Richards and H. Schontz; G. Farmann; D. L. Howard; B. L. Stephens; M. Simms and O. L. Daris; G. Johnson and N. T. Kane; R. Wheeler and R. Suler; G. Bagby; C. Abrams and E. F. Griffin; L. Jones; A. Sarno and H. B. Roth; P. R. Dual; R. McDonald; L. H. Danville and R. H. Patterson; H. C. Lake; F. Darris and F. T. Thompson; F. T. Dannella; T. L. Turk and R. O. Davis; T. Kelley and C. Cummings; D. H. Samuels and R. Byrker; S. L. Holmes, R. Dorfel and J. E. Smith.

Here is what G. E. Doe has to say about Section A: "The factors upon which the amount of bending rays will receive in passing from air to glass, or vice versa, are (1) the angle at which the ray meets the medium into which it is to pass, and (2) the refractive index of the glass, which in effect means the difference in optical density as between the two mediums. Glass of different sorts, (flint and crown, for example) do not all have the same optical density."

Incidentally, a number of you, whom I have credited as correct, will do well to examine the above rather closely.

(B) Messrs. D. Holler and D. R. Peters say: "Ray C meets the glass surface at right angles, or as opticians say, "perpendicular to its surface," hence there will be no refraction, as the law governing such matters says there will be no refraction except the ray meet the surface at an oblique angle when passing from a medium of one density to a medium of another density. The loss to ray A would be slight, and entirely due to reflection and absorption, the latter by the glass medium.

"Ray C is bent or refracted more than ray B for the reason that it meets the lens surface at a greater angle than does ray B. Ray C will encounter more loss than either of the other rays for the reason that, due to meeting the lens surface at a greater angle, the reflection loss will be greater. Rays A and B will have greater absorption loss than ray C because they must pass through more glass, but absorption losses are relatively negligible as compared with losses by reflection.

"Losses incident to passage of all three rays which may be altered by circumstances are (a) unclean lens surfaces, (b) poorly polished lens surfaces, (c) excessive lens thickness, (d) poor quality of glass, (e) discoloration in lens, (f) alteration of angle of incidence, (g) alteration in quality of incident light, though possibly that latter is not admissible."

(C) Messrs. Evans and Rau say "The amount of refraction light rays will receive in passing through any lens will largely depend upon the angle at which the lens surface is met, though the refractive index of the glass itself has considerable effect."

NEED NOT FEAR TO ANSWER WRONG

D. Calladine of the Marpole theatre in Vancouver, B. C., asks for the question and answers mentioned in a recent issue, and adds, "I am a second-class projectionist working in the Marpole. Am hoping to get a first-class license in June.

"I find the Bluebook very easy to understand. At first, with no knowledge of projection practice, it was difficult, but I soon found that by reading any given section a few times the matter became clear. The question index also was a great help. By reviewing each section and answering the questions mentally, I kept my small stock of knowledge up-to-date.

"Have often considered entering the Bluebook School, but have feared I have not yet sufficient knowledge to make good in written answers. I really consider myself as sadly lacking. Don't like being laughed at any more than any one else. However, I think I will take a crack at them, whether the answers are right or not."

What Mr. Calladine has said convinces me that he will be a fine projectionist. We need men who don't "know it all." There are right now entirely too many of the know-it-alls. I commend him to the attention of my union, Local 348 (honorary gold card member). Calladine sent in one Bluebook School answer which was a very good one. However, he won't be in any degree "laughed at" if some answers are wrong. No one but I will know that and my laughter is expended not on the man who tries and makes mistakes, but on the ingrowing jackass who won't try.

WABASH AVENUE

CHICAGO

Sam Horowitz is the new branch manager at the United Artists exchange. Horowitz comes here from Kansas City, where he was connected with the United Artists Mid West division. Steve Montgomery has been made country sales manager.

▽

Janet Gaynor gave a party for the press at the Blackstone last Friday and under the guidance of Clyde Eckhardt entertained the critics. Among others attending were Mr. and Mrs. John Balaban and Mr. and Mrs. William K. Hollander. The diminutive Fox star's next picture is "Caroline." She has been visiting "dozens of cousins" here and is headed for a brief vacation in New York.

▽

Charlie Leonard of the United Artists home office is in town in connection with publicity and exploitation plans for "Gallant Lady," which opened at the United Artists Wednesday.

▽

Allied exhibitors who failed to take any action on signing the code at a recent meeting will get together again prior to the January 31st deadline. Aaron Saperstein is emphatic in declaring that this is one action in which the association will not advise exhibitors one way or the other.

▽

The mother and father of Irving Stacel of the Elston theatre suffered serious injuries in an automobile accident near Evansville, Ind. Both are confined to a hospital. They were headed for a Florida vacation at the time of the mishap.

▽

Frye and Mouench, who operate the Tivoli and Colonial in Danville, have taken over the Princess theatre at Centralia, Ill.

▽

Ross Bros. have just completed installation of a modern Neon sign and new seats at the Majestic, Joliet.

▽

Great States is reopening the Rialto at Peoria after an extensive remodeling program.

▽

F. J. Meehan of the home office was here for several days conferring with H. D. Charness of Advance Film Company.

▽

Johnny Mednikow is back from a trip to New York, bringing with him a line of attractive lobby display frames for Master Art productions.

▽

Boots McLaughlin, former manager of the Glen Ellyn theatre at Glen Ellyn, has opened the Idle Hour theatre at Rossville, Ill.

▽

There's no depression with A. B. McCullom, who operates theatres in Hoopeston, Fairbury, Clinton, Paxton and Dwight. He has taken over the Star at Watseka, Ill., and according to reports is spending $10,000 to put this house in A1 shape for opening in February.

▽

Film Row was saddened to learn of the death of the mother of Lou Dreher, Fox booker.

▽

Jim Steininger has sold the Crane theatre on Archer avenue to H. Burdine.

HOLQUIST

SHORT PRODUCT PLAYING BROADWAY

Week of January 13

CAPITOL
Carrie Jacobs Bond.....Master Art

CRITERION
The Cure.....RKO Radio
King Neptune.....United Artists

HOLLYWOOD
Samoan Memories.....Vitaphone
Notre Dame Glee Club....Vitaphone
Gypsy Caravan.....Vitaphone

MAYFAIR
Meeting Mazie.....Universal
March of the Years—No. 3.Columbia

PARAMOUNT
Keeps Rainin' All the Time.Paramount
Paramount Pictorial—No. 5.Paramount
Hollywood on Parade—No. 5.Paramount

RKO MUSIC HALL
Strange Case of Hennessy..RKO Radio
Who Said the Weaker Sex?.Columbia

RIALTO
Sea Killers.....Principal
Keeps Rainin' All the Time.Paramount
Paramount Pictorial—No. 5.Paramount

RIVOLI
London Medley.....Fox
Three Little Pigs (Spanish).United Artists

ROXY
Pied Piper.....United Artists
Insect Clowns.....Principal
Static .....Educational

STRAND
Picture Palace.....Vitaphone
Song Hits.....Vitaphone
Buddy's Show Boat.....Vitaphone

A STATEMENT

YOU no doubt have read of my resignation from Radio City. Because I am leaving for a brief rest it has been impossible to communicate with many of my friends in the motion picture industry.

Therefore, I am taking this means of expressing to them my very great appreciation for the loyalty and the warm personal friendship shown me.

To my staff, to the executives in the industry and to all the other fine men and women in this business whom I am proud to call my frinds, I write this note of thanks and gratitude for the pleasant relations which have been my good fortune to enjoy, and which I am sure will continue.

For the present all communications should be addressed to me at 115 Central Park West, New York City.

Sincerely,



J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Well, boys, we are going to try it. We don't know how far we will get, since we are just able to sit up to this typewriter, but if the piano, radio and other objects don't get to chasing one another around the room, as they have been doing, we might get quite a piece.

Every old lady in the community has been in to see us and everyone has had a positive remedy to cure our ills, none of which we have taken because all of our spare time is taken up by the Doc.

What worries us considerable is our inability to answer personally the many letters we are getting from you boys. To do that would require an able-bodied citizen who was strong enough to throw a bull over the fence by the tail with one hand, and this ain't no bull. About all we can do is to reply briefly to some of the letters here in this Colyum. And if you fail to see your name mentioned, just remember that space and our ability to sit up and pound this machine is the reason, but that your letters are none the less appreciated, and because we don't answer all of you personally is not a sufficient excuse for your not writing.

We have been outside of the house just twice since before Christmas, and then only for a short time and with a guardian, and that hasn't been so good, but you remember that John McAmily said to Emet Bonlore, when he was elected Justice of the Peace, "Emet, they just can't keep a good man down."

Our son and his wife from Wyoming have been here with us for two weeks and we are trying to hold them over for another week, but they think the Burlington railroad won't run unless they are back on the job. When we were state game warden some years ago we thought there wouldn't be any game left should we quit the job, but the office is still open and the ducks, chickens, grouse, geese and other game are still flying, so you see that, in this day and age, where one man isn't half as good as two, it don't make much difference.

▽

Foolish Fish

From away up north in northern Minnesota where the mercury has been down to 40 below this winter, Andy Anderson of the State theatre, Detroit Lakes, our old cell mate, writes us and says he wants us to hurry up and get well and come up there and catch a lot of fish through the ice on the lakes. Say, Andy, any fish that will bite when it's 40 below must have a tapeworm. However, we thank you for your invitation and good wishes. Please remember us to the Mrs. and Herb.

▽

Down in Greenleaf, Kansas, is a guy who runs the Elie theatre. We called on him last fall and found him to be the busiest man in Kansas. His name is Walter Hohlfeld. Walter told us he would send us a check to renew his subscription to the HERALD. He did, just sent it, and that's why we say that those Jayhawkers are 100% plus. Walter shoots straight from the shoulder and seldom misses the mark.

▽

Wichita, Kansas, has the best cameraman west of Hoboken. He goes by the name of F. A. Wesly. He writes us that he can't get along without the HERALD (none of 'em can), and he also says he reads our Colyum, which indicates that he can't be very busy. Thanks, F. A., for your renewal. Good luck to you.

▽

If you ever go to Davenport, Nebraska, stop and call on John R. Westcott, who operates the theatre, and try and cool him down. John is sore at us because we came within 30 miles of him and didn't call on him, but he sends in his renewal for the HERALD and says he can't get along without it. He hopes we get better. So do we, John. Thanks for your good letter and your renewal. May prosperity shine upon you.

▽

Hollywood is on the job, too. Joseph N. Quillan sends us a long letter and thanks us for having said something in this Colyum some time ago about his son Eddie. We don't remember what it was, but we hope it was something good and we doubt if it was half good enough. Eddie is all right and so is his father. Thanks, Mr. Quillan, for your letter. Give Eddie our kindest regards. We hope he makes a ten strike every time he plays.

▽

W. M. Dennis of the American Seating Company writes us from Phoenix, Arizona, and says if we ever get down there to be sure to look him up. He says he'll bet we are a real guy. Tut, tut, Bill, you must have been drinking. You bet we will. We wouldn't want to miss you. Good luck, old-timer.

▽

But Where Was Don?

Don Bloxham of the Iowa theatre at Sheldon, Iowa, says he saw our car in Sheldon but didn't see us. Well, we were there, Don, but where were you? Don says he likes the HERALD immensely and our Colyum—well, we will omit that. Good boy, Don, thanks for your letter.

▽

We wish John Cosner of the Sun theatre at Sargent, Nebraska, would behave himself. He writes us about his fishing trips. Done, no doubt, to cheer us up, but how can that cheer us when we can't get out of the house? Shame on you, John, but you are all right just the same. Good luck, old boy.

▽

Well, that will be all for this time. We've got to quit now before the furniture starts whirling around again.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist



General Pictures Handle Jungle Film, Sub-sea Novelty

General Pictures Exchange, Inc., will distribute a jungle picture, "Found Alive," throughout New York's metropolitan area, according to an announcement from Phil Meyer, president, this week.

General Pictures also will distribute a two-reel novelty, "Freak Fish of the Seven Seas." The company also has acquired distribution rights throughout New York state for the Pyramid Productions' series of 12 feature releases.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

ONE YEAR LATER: Mary Brian, Russell Hopton—This play was fair. Mary Brian had almost been forgotten here. Quite a few of the older patrons liked her acting but the kids did not care for this play. It was too sad. What we need now is laughter and gayety. Played December 19-20.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

Columbia

ANN CARVER'S PROFESSION: Fay Wray—Very fine picture. Business fair.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BRIEF MOMENT: Carole Lombard, Gene Raymond—Good, but not the type picture for our community. Business terrible.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CALIFORNIA TRAIL, THE: Buck Jones—This is a very good western picture and one that will please any western fan. Full of action and a good story. This is one of the best westerns we have played in some time, but all of Jones' pictures are good and Columbia seems to have the best westerns on the market. Played one day to a very good business and pleased one hundred per cent. Running time, 67 minutes. Played Dec. 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CALIFORNIA TRAIL, THE: Buck Jones—Fine western. Brought them in.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—A good picture marred by some poor recording. Had a comedy that could not be used because of poor recording. Very unfortunate when there is a full house. Played Jan. 3-4.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

COCKTAIL HOUR: Bebe Daniels, Randolph Scott—This is a very good little picture, nothing big, but a swell program picture. It is a comedy romance of a girl who preferred freedom rather than marriage and a husband to protect her, but in the end she took the husband. We certainly have had some excellent features from Columbia, but the shorts are terrible. Played one day to a very good business. Running time, 74 minutes. Played Dec. 27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EAST OF FIFTH AVENUE: Wallace Ford, Mary Carlisle—This is a fair picture, poor entertainment. It is a dramatic romance with a study of two kinds of love. This is not up to the standard from Columbia and if you must play it, play it on a bargain day and get it over. We played it on our bargain day. Practically our entire audience thought it a poor picture. Business only fair. Running time, 76 minutes. Played Dec. 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FURY OF THE JUNGLE: Peggy Shannon, Donald Cook—This is only fair entertainment of the jungle type. Practically the entire picture is set in the jungle and did not go over well here. Columbia has given us some good pictures this season, but here is one that did not click at the box-office. If you have to play it, put it on bargain day and get it over. We played it on bargain day to only a fair business. Running time, 68 minutes. Played Dec. 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KING OF THE WILD HORSES: Rex the horse—Very good picture. A dandy show for Friday-Saturday. It's clean. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN OF ACTION: Tim McCoy—Good western that pleased Saturday night crowds. Nothing unusual, however. Business fairly good. Running time, eight reels. Played Dec. 8-9.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

MASTER OF MEN: Jack Holt, Fay Wray—A regular Jack Holt picture. Plenty of action. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MASTER OF MEN: Jack Holt—Just an ordinary program picture. No business.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

TREASON: Buck Jones—Used this one on bargain night with very good results. Sound on film excellent. Played Jan. 3.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WHAT PRICE INNOCENCE? Willard Mack, Jean Parker—This is another of the sex pictures but with restraint. However, it is a good picture and presents a good moral. There is no vulgarity or cheapness, but a straightforward story. This one should be played in every theatre in the country. We played it on a midnight show and most of the audience were displeased because of the moral it taught. Business good. Running time, 64 minutes. Played Dec. 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHAT PRICE INNOCENCE? Jean Parker, Willard Mack—This kind of picture don't mean a thing to us. Just another of the specials.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

WHIRLWIND: Tim McCoy—Splendid western that brought three big houses and sent them away pleased, which is more important than getting them in. Played Jan. 5-6.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

WRECKER, THE: Jack Holt, Genevieve Tobin—Here is another good picture from Columbia; nothing big, but good program material. It is a drama of a different type from the usual Holt picture. Just the type of show that will please the average theatregoer. A little action and excellent acting by the leads. Included in the supporting cast are Sidney Blackmer and George E. Stone. Played one day to good business. Running time, 72 minutes. Played January 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—After seeing the trailer on this one, I was a little bit scared that there was going to be too much Southern dialect in it, to put it over up here in North Dakota, where men are men, and women are glad of it. I was agreeably surprised, however. It's a great show, with lots of action and a peach of a story.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

CENTRAL AIRPORT: Richard Barthelmess—The best airplane picture that we have ever shown. Many favorable comments from our patrons. Business only fair. Played Des. 31-Jan. 1.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

FEMALE: Ruth Chatterton, George Brent—Here is a very good picture, really a surprise. It is not gigantic, but is clean, clever entertainment from start to finish. It is a comedy drama, and by far the best picture in which Chatterton has starred. A few more like this one and she will regain her popularity again. Good entertainment for the whole family. We played this Christmas day to a good business. Running time, 60 minutes. Played Dec. 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOODBYE AGAIN: Warren William, Joan Blondell—Another good picture about a single man staying all night with a married woman. I would suggest that you tie up with a cafe. Put in a display with a card reading, "After you have spent the night with a married woman, get your breakfast here instead of having her cook it like Warren William did in 'Goodbye Again' now at the blank theatre."—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

GOODBYE AGAIN: Joan Blondell, Warren William—Poorest feature Warner's have made. Played it on Sunday and starved.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HAVANA WIDOWS: Joan Blondell, Lyle Talbot—I have no way of knowing the drawing power of this picture as it was our New Year's attraction, and we were packed to the doors, but everyone who I talked to said it was swell entertainment. It's as full of good hearty laughs as any picture released by Warner this year. The cast, sound, photography and story are all A-1. Good picture. Played Jan. 1.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LILY TURNER: Ruth Chatterton—Fair Chatterton is poor draw for us.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LITTLE GIANT, THE: Edward G. Robinson—Very good entertainment that did average business.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LITTLE GIANT, THE: Edward G. Robinson—An excellent picture, but did not gross film rental in two days. The worst business that we have had in months. Played Dec. 25-26.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SHE HAD TO SAY YES: Loretta Young—Fair. Title poor. Doesn't mean a thing. No business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

TENDERFOOT, THE: Joe E. Brown—Played this one as a Boy Scout benefit. Although old, I had a very nice print. The show did not draw at all. Partly on account of adverse weather conditions. Would rate it about an average for Joe E.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WILD BOYS OF THE ROAD: Frankie Darro—We use Warner's trailers on all their pictures, as well as First National, and find that they pay handsome profits. Frankie Darro in this picture gives a great performance. By all means play it and boost it.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Did not think quite as good as "Elmer the Great," but those that commented liked it better. Certainly rates as a very good comedy. For some unknown reason, business was not good on this, but it did go over very well.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Joe E. Brown's best in a long time. Enjoyed by all, but attendance was very small. Played Dec. 29-30.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Fox

BEST OF ENEMIES: Frank Morgan—Easily the best program picture Fox made last year. In fact, I would rate it above most of their socalled specials. Audience was simply delighted with it. I have noted Frank Morgan as the star rather than Charles Rogers and Marian Nixon. Those of you who have seen this will back me up in this. Exhibitors playing Fox product—if you haven't used this, get busy and set it in in place of any of the new programers.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

BEST OF ENEMIES: Marian Nixon, Charles Rogers—Had to put the chain up at 7:30. Could not seat the second house. Acting good. True to life. A pity that there was so much beer in it, but the human appeal reaches people's hearts. Played Dec. 29-30.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

BEST OF ENEMIES: Charles Rogers, Marian Nixon—Very fine feature. Rogers deserves a break.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CALL HER SAVAGE: Clara Bow—Too old to do any business. I should have known better than set this in at this date, but I believe better old and good, than new and punk. It is a very good picture. Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

DEVIL'S IN LOVE, THE: Victor Jory, Loretta Young—Just another picture. No cast names and no business. A one day picture or for use on double program, if you use them. Played Jan. 3-4.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—Terrible. Landi is a complete washout.

Business poor.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

I LOVED YOU WEDNESDAY: Elissa Landi, Warner Baxter—A flop picture delivered in place of and at the same price as Gaynor-Farrell. I haven't read a favorable report on this subject from any exhibitor—and I wonder why? Played Nov. 27-28.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

IT'S GREAT TO BE ALIVE: Edna May Oliver, Raul Roulien—Nothing to this. Too silly. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT'S GREAT TO BE ALIVE: Raul Roulien—Fairly good musical but suffers in comparison to some of the new musicals. Raul Roulien doesn't mean a thing here. Business very poor. Running time, eight reels. Played Dec. 15-16.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

LIFE IN THE RAW: George O'Brien—One of the most entertaining Zane Grey's ever brought to the screen. We have played them all, so feel that we are entitled to make that remark. This show has everything in it to make it a 100 per cent-er for the small town. Even the usual "western haters" praised this show. One of the village wisecrackers, when buying his ticket, asked: "Is this here one of them new nudist pictures?"—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LIFE IN THE RAW: George O'Brien—Great western. Pleased 100 per cent. George O'Brien and Zane Grey always do. Marvelous scenery. Business was not so good, however. Running time, seven reels. Played Dec. 29-30.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

LIFE IN THE RAW: George O'Brien—Excellent for small town or country patrons. Held interest of our people all the way through. Good all-around production. Played Dec. 9.—George Lodge, Green Lantern Theatre, Claymont, Del. General country patronage.

LIFE IN THE RAW: George O'Brien—Didn't get to see this subject, but it drew well, and seemed to please all, so what else matters. Most all Zane Grey subjects are popular here. They're always clean, full of action, with the necessary amount of romance to satisfy all comers. Played Dec. 22-23.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

MAN WHO DARED, THE: Ralph Morgan, Zita Johann—Didn't see this one as I knew I was going to be disappointed (by reports) financially, so didn't care to be personally, too. Tried to put this one over with an extra array of good shorts, but in spite of it all, it established a new low for the sinkers of the year. Cast it aside, as you can make more money closed for two nights than by showing it. Played Dec. 11-12.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Exceptionally good, interesting, and enjoyed by all who saw it. Shots in Yellowstone Park and Grand Canyon give it a wonderful scenic background.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

OLSEN'S BIG MOMENT: El Brendel, Walter Catlett—Catlett shares the honors with Brendel, if any, for this six reel drunk spree. One day will be enough, and give them plenty of serious shorts. Fine for double billing. Running time, 63 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

PILGRIMAGE: Henrietta Crosman—After reading the reviews of various small town exhibitors, I ran this with hesitance. Found it to be an excellent production and it pleased my audience very much. Second night's business almost as much as the first. If you do not get what you should out of this picture, it is not the fault of the producer, as it will please any reasonable audience. Played Dec. 29-30.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—Another big super-special that will flop at any small town theatre anywhere. Why the producers continue to produce these type subjects is beyond me. Why can't someone introduce "What the Picture Did for Me" to all of the producers. Maybe they could visualize what type pictures pay. Played Jan. 1-2.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

SAILORS' LUCK: James Dunn, Sally Eilers—Fair.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—They all turned out to see this one. Turned people away on this one, had to put chairs down the aisle to take care of what I did. It's a great little show, many good comments.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WARRIOR'S HUSBAND: Elissa Landi—Fairly good for our patrons. Some comedy, but somewhat exaggerated. Just a medium production. Played Nov. 18.—George Lodge, Green Lantern Theatre, Claymont, Del. General country patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—Good picture of its kind. Different from the regular run of pictures. It's clean. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MGM

BEAUTY FOR SALE: Madge Evans, Otto Kruger—Good program feature. Didn't get any extra business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Very good. Had fine cast; helped box office.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CHIEF, THE: Ed Wynn—Ran this one night and broke two house records, one for low attendance mark and the other for walk-outs. The old P. T. Barnum philosophy may have been true in its day but you can't fool them any more even if you wanted to. I should have taken a tip from this column and paid off and shelved it. At that a certain portion of my audience, perhaps 25 per cent, enjoyed it very much. Played January 1.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

DANCING LADY: Joan Crawford, Clark Gable—A great picture. Crawford had slipped here, but this one certainly will not do her any harm anywhere. A good musical with superb setting.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Here is one fine musical picture. Also did above average business.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HER SWEETHEART: Marie Dressler, Lionel Barrymore—Failed to click here. Comments unfavorable. Second night business terrible. Not a bad picture but below average for Dressler and Barrymore.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—This is a dandy show, snappy, a little risque, but just what the folks want. We did a nice business and our patrons liked it.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Silly comedy. Would have made a fair two reel comedy possibly. Business below average first day. Hardly anyone came out the second night.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—Every minute of it was enjoyed. Held interest for everyone. Business good.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NIGHT FLIGHT: Helen Hayes, John Barrymore—A lot of good stars wasted with no apparent reason except for their box office value, and they will not have that long unless they are kept out of pictures in which they have nothing to do. As good an air picture as any of them, but my people do not want air pictures, it seems.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—This is a very good picture and one that pleased all who saw it. This is a drama with romance with a story twist that makes it different. This is the first picture we have played from Metro's new group, but if the others are as good as this, it will be a "banner year" for them. Here's hoping they won't disappoint the exhibitors. Played two days to good business. Running time, 91 minutes. Played Jan. 1-2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy, Walter Huston—An excellent production in every respect. Even the ladies liked it in spite of the fights. Baer has a wonderful personality and this picture should go over big everywhere. One of the best pictures I have run in a long time. Business very satisfactory.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

STORM AT DAYBREAK: Kay Francis, Walter Huston—Did fair business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhod patronage.

STRANGER'S RETURN, THE: Lionel Barrymore—Good cast and splendid story. Did good business. Played Sept. 3-4-5.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Dressler and Beery in a "whale" of a good show. They will get you business anywhere and anytime. Played December 14-16.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Good. Drags them in.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhod patronage.

TURN BACK THE CLOCK: Lee Tracy, Mae Clarke—This is a comedy drama of the most unusual type. Tracy is the whole show, so if your patrons like him this will go over big. Here his name means nothing. Personally, I think it only fair entertainment which goes back twenty years. Practically the entire picture takes place while Tracy is under the influence of ether. Played on a midnight show to good business. Running time, 80 minutes. Played Dec. 31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—This picture was a little bit too sophisticated for our patrons, but in spite of this, it went over fine. Ann Harding is great, and Myrna Loy gives a great performance. Fifty per cent of your audience will say "It's great," and the other will say "Not bad."—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

WHEN LADIES MEET: Robert Montgomery, Ann Harding—This is a fair picture of the comedy drama type. The plot is the eternal love triangle. The settings in this picture are entirely too much the same. The two leading ladies stay in the same room and talk about the same thing entirely too much. The above is the comment of my audience and personally I agree with them. Played one day to a good business. Running time, 85 minutes. Played Dec. 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.



L. RACHMIL
Rachmil-Katz Theatres
Brooklyn New York

I. KATZ
Rachmil-Katz Theatres
Brooklyn, New York

WHEN LADIES MEET: Ann Harding—Good picture. Too upstage for our patrons. No business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Monogram

BROKEN DREAMS: Randolph Scott, Martha Sleeper—And still another good picture from Monogram, an independent producer, and they say an independent cannot make a good picture. This is one of the finest pictures we have played in many weeks and one that pleased everyone who saw it. It is a drama with an appealing story and good entertainment for the whole family. Buster Phelps practically stole the entire picture. Business good. Running time, 68 minutes. Played Dec. 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FLAMING PASSION: Another one of those sex pictures. Just a fair picture for those that go for this kind of stuff. Sound fair. Played Dec. 22.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—Contemplating what successful achievement in motion picture entertainment would follow present specials, exhibitors will receive a most welcome surprise when screening "He Couldn't Take It," and will declare it as one of the finest comedy productions created by Monogram to strike this territory, which can assure keen competition with some of the foremost major releases without giving ground to its rivals. Concentrating chiefly on Ray Walker's recent performance, the screen writers have built a role similar to the last and inserted additional dialogue with snappy comedy giving him a wider range. Playing opposite is the charming personality, Virginia Cherrill, who deserves due credit for the manner in which she upholds her portion of the cast. George E. Stone and Dorothy Granger are the other main factors in the film. Banishing all amateurism in their newly acquired successes, Monogram is endeavoring to prove their symbol "M. P. C." does not merely indicate their brand but their personal guarantee symbol verifying all pictures produced by that corporation. The picture will stand the test to practically all opposition, with some exceptions. Running time, 65 minutes. Played January 7-8-9.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

PHANTOM BROADCAST: Ralph Forbes—Best independent we have run. Fair business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SIXTEEN FATHOMS DEEP: Sally O'Neil, Creighton Chaney—This is a fair picture of the action type. However, it is entirely too slow. It is an action drama tinged with romance and the locale is among the sponge reefs and practically all of the action takes place on or below the sea. This is the type of show for Saturday in the small towns and will go over good on Saturday. Hoping the next will be better. Played to a good business. Running time, 57 minutes. Played Dec. 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SPHINX, THE: Lionel Atwill—Very poor mystery. Holds no interest. No business. Played Nov. 29.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Paramount

BIG EXECUTIVE: Ricardo Cortez, Elizabeth Young—A good clean program picture that fell short at the box office. Richard Bennett also turns out a splendid performance. Played Dec. 27-28.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

CRADLE SONG: Dorothea Wieck—This is one of the sweetest pictures I have ever had the pleasure of screening in this theatre. However, in the small towns it will not go over well without the help of some church, preferably the Catholic church. The story and acting is wonderful and although it will not appeal to the masses, there are many who appreciate a picture of this type. Played one day to good business. Running time, 77 minutes. Played Jan 4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CRADLE SONG: Dorothea Wieck—Too slow to suit my people. Very poor business on a holiday date. Some of the women liked it. She may be a great actress, but she got a poor send-off for my town. D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

CRADLE SONG: Dorothea Wieck, Kent Taylor—Poor play for this town. Too much Catholic stuff for a small Protestant community. Might be a great play in the city but a total loss here. Running time, 77 minutes. Played December 26-27.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

DUCK SOUP: Four Marx Brothers—These boys are worn out in my town. Every one of their pictures does less business than the one before.—D. B. Fiske, Oak Grove, La. Small town patronage.

DUCK SOUP: Four Marx Brothers—I do not know whether I have reported on this subject before or not, but it don't make much difference anyway. This picture is average entertainment, and at average price would be satisfactory. The picture is fair, but in my opinion not so good as the others. We lost money on it because it did not draw, and only pleased mildly. Played December 15-16.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

THAT'S WHAT THEY ALL SAY

"I find the 'What the Picture Did for Me' section of the HERALD *to be of great value, especially since it has been so greatly enlarged by the cooperation of so many exhibitors, and want to thank you for building up this section for the exhibitor as you have," writes D. B. Fiske of the Fiske theatre at Oak Grove, Louisiana.*

"In return for the benefit I have received from this section, I am listing my criticism on a few pictures I have played recently, with the hope that other exhibitors may be benefited thereby."

Wherewith Fiske sends in ten reports, appearing in this issue.

EAGLE AND THE HAWK, THE: Fredric March, Carole Lombard—Few women patrons. This picture had been run near us with plenty squawks, as this is just war air stuff, and not the thing for Fredric March, Carole Lombard and Cary Grant. Would say the fault is that the players are miscast, as far as the box office is concerned, as their patrons expect a love story well mounted with class. M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

GIRL WITHOUT A ROOM: Marguerite Churchill, Charles Farrell, Charles Ruggles—A fair comedy romance with plenty of laughs. Did good business and pleased. A little hot in spots, but that seems to be what they want.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—Here's another fine subject from Paramount that is music to any small town exhibitor. It's timely, lively and a great piece of entertainment. Boost it aplenty and you can stand safely in the lobby after the performance. Our tenth one from above company and not a lemon yet. Played Jan. 5-6.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

GOLDEN HARVEST: Richard Arlen, Genevieve Tobin—Great for rural patronage if you stress the striking farmer wanting a "New Deal." As good as "The Stranger's Return," but not so much comedy. Go after the farmers on this, they'll eat it up.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

I'M NO ANGEL: Mae West—Did the best business of the year on this one. Whether they like her or not they all come out to see her. The church people clamor for clean pictures, but they all come out to see Mae West and stay away from a clean, sweet picture like "The Cradle Song."—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

I'M NO ANGEL: Mae West—Here's one that will start 'em coming and keep 'em coming. Ole May is surely in a class all her own and this Cary Grant is very good support. Good business and no kick. That's what makes the living better. Played Nov. 30-Dec. 1-2.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn.

LONE COWBOY: Jackie Cooper—Ran this on Family Night and it pleased everybody. Better than average business. Played January 2.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles—This certainly can rate no better than a satisfactory midweek programer. Lots of laughs, and a few mentioned the fact that they enjoyed it. Title should have drawn in extra business. It didn't though. In fact, the gross was off a few points.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MAN OF THE FOREST: Randolph Scott—This drew more nice compliments than most of the so-called specials. Certainly a dandy outdoor picture for all classes. Even the highbrows were pleased. Drew above average during the week before Christmas, which is usually one of the worst weeks of the year. Zane Greys are always good bets, and this one is exceptional.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

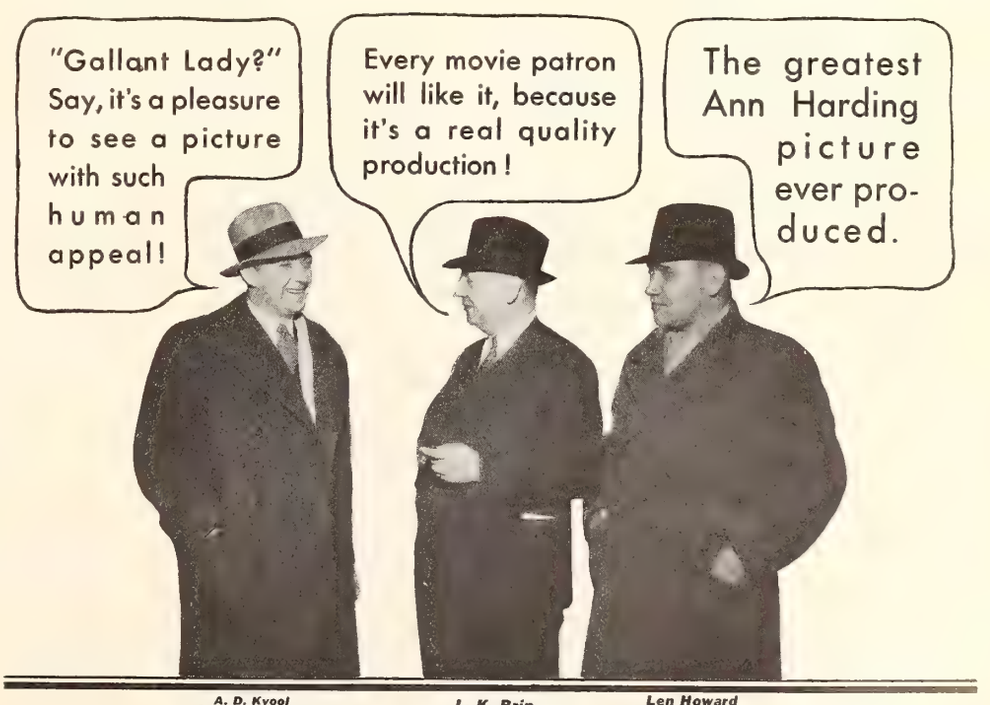
ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—Good play, good patronage. The weather was cold or we would have done better. Gary Cooper is a great drawing card. This play was quite humorous and that is what makes the hit these days. Running time, 85 minutes. Played Dec. 12-13.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers—A good musical show. Not as elaborate as some but a pleasing story and good music. Everyone liked it. Business good.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

SONG OF SONGS: Marlene Dietrich—A good picture with only fair business. It certainly looks like Paramount could give this star some masculine support once in a while. The statue scenes were a little overdone I thought, and this is another for adult consumption only. Played Dec. 4-5.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

SONG OF THE EAGLE: Charles Bickford, Richard Arlen—Very well liked, but no draw. A very timely subject.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene—I used this for my fifth anniversary show here. It does not rate as high as most of the Zane Greys have



A. D. Kvool, General Manager, Saxe Circuit, Milwaukee, Wis. — L. K. Brin, New Garden Theatre, Milwaukee, Wis. — Len Howard, Princess Theatre, Milwaukee, Wis.

this year. Nothing particularly wrong with it, however. Being heavily advertised it did draw some extra business.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TAKE A CHANCE: James Dunn, June Knight, Cliff Edwards—Extra good musical with comedy. A good number of popular songs they have all heard on the radio. Did turn away business both nights.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TAKE A CHANCE: James Dunn, June Knight, Cliff Edwards—This is a very good musical comedy; however, a little too much comedy for the average theatregoer. A light musical with a touch of romance, comedy and spectacle that make it a backstage story. Cliff Edwards plays and sings one song that seemed to please everyone. We played this one day, just before Christmas, to a good business and pleased about 90 per cent. Running time, 82 minutes. Played Dec. 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TAKE A CHANCE: James Dunn, June Knight—A little naughty for some, depending on your patronage, but they get plenty of laughs. Cliff Edwards and Lillian Roth steal the show. June Knight fair, James Dunn ordinary, good songs, very little revue dancing, less plot, but we did good New Year's.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

THIS DAY AND AGE: Richard Cromwell, Judith Allen, Charles Bickford—The usual DeMille production. However, is more in keeping with present times. A good lively production that demands attention, though it failed to arouse any extra business here. This new girl, Judith Allen, will "bear watching"; she's very easy on the eyes and is turning out some fine acting. Played Dec. 18-19.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Good western but was far too short. Randolph Scott and Harry Carey were the players that held our patrons' interest. Give us more good westerns, Paramount. Running time, 57½ minutes. Played Dec. 9-10.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—If you like a good comedy, here is the picture for you. As funny as possible and will keep any audience laughing throughout the comedy type, but our patrons did not come out to see it. We never have any business when we play comedies and this was no exception. Played on bargain day to fair business. Running time, 58 minutes. Played Jan. 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—Another good one from Zane Grey. Randolph Scott is turning out some very good western performances and it was good to see Esther Ralston of the silent days back again. Played Dec. 15-16.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

TOO MUCH HARMONY: Bing Crosby, Judith Allen—Good play with a good cast. Bing's singing put this play over with a bang. Jack Oakie and Skeets Gallagher were good likewise. We want more plays like this one. Running time, 72 minutes. Played Dec. 16-17.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

TORCH SINGER: Claudette Colbert, Ricardo Cortez—This play was all right if they had left the sob stuff out. We played it just before Christmas and it did not make a hit. What Claudette Colbert should have done was sing more and cry less. Running time, 72 minutes. Played Dec. 23-24.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

TORCH SINGER: Claudette Colbert, Ricardo Cortez—This Colbert girl sure does kick over the traces and unbridles the great acting ability of a great actress which has hitherto been in the background. This one you yell about in capital letters and it will make 'em leave home. However, it's strictly adult entertainment. Played Dec. 29-30.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—Chock full of entertainment, but fell flat at the box office. Just as good as "A Bedtime Story" as far as entertainment is concerned.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WAY TO LOVE, THE: Maurice Chevalier—This is different from the usual type of Chevalier picture. It pleased all of our patrons. However, Chevalier is not popular here and business slightly below average. Played Dec. 27-28.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—This is a good romantic comedy that is quite different from the usual Chevalier picture. Most of the comedy is of the slapstick variety, while there is enough music to please the average Chevalier fans. Ann Dvorak puts in some excellent acting. Good, clean entertainment for the whole family. Played one day to a good business. Running time, 84 minutes. Played Dec. 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHITE WOMAN: Carole Lombard, Charles Laughton, Charles Bickford—Good play as long as it lasted but had an ending that few understood. Charles Laughton's acting was superb. This play might make a hit in the city but is no good in a small community. Running time, 73 minutes. Played Dec. 5-6.—Grand Theatre, Dunkirk, Ohio. Small town patronage.

RKO

AGGIE APPLEBY, MAKER OF MEN: Wynne Gibson, Charles Farrell—The common ordinary run of folks, who speak the American language and like their picture fare "as is," will like this picture. It has comedy relief, a good story and some swell acting by both Wynne Gibson and Farrell. I passed this one up, but picked it up later and am glad I did.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

AGGIE APPLEBY, MAKER OF MEN: Wynne Gibson, Charles Farrell—A fair program picture which pleased our patrons one hundred per cent. Nothing exceptional, but Wynne Gibson, Charles Farrell and William Gargan do good work. Average business. Played Dec. 31.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.



ANN VICKERS: Irene Dunne—Excellent picture. Irene Dunne wonderful in this. Her acting is so true to life. More success to you, Miss Dunne. Bruce Cabot not good looking enough to play opposite her. It's clean. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BED OF ROSES: Constance Bennett — Hardly worth the four stars given it by Liberty, but a real entertaining little show that no one kicked on even though it is suggestive in several spots. Several remarked that "it was a good show." Unless your folks are very narrow, you don't have to be afraid of this.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

BED OF ROSES: Constance Bennett—Bennett may as well be dead as far as our customers are concerned. Business terrible.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BEFORE DAWN: Dorothy Wilson, Warner Oland Thrilling mystery. Fair business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BLIND ADVENTURE: Robert Armstrong—Poor. Story very weak. Also weak business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CHRISTOPHER STRONG: Katharine Hepburn—Fair. Much too English to please our customers. No drawing power. Running time, 72 minutes. Played Aug. 9-10.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

DIPLOMANIACS: Wheeler and Woolsey—Not as funny as previous releases, but music was grand. Business good. Running time, 63 minutes. Played Aug. 6-7-8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

EMERGENCY CALL: William Boyd—Fair little action picture. Cold weather killed business. Played Dec. 13-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FLAMING GOLD: William Boyd—Just an ordinary program picture without any pull at the box office. Played Dec. 27-28.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

FLYING DEVILS: Eric Linden, Arlene Judge—Ran this three days. Did fine business.—Alyce Cornell. Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HEADLINE SHOOTER: William Gargan — Fair little action picture. Didn't do anything on it.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LUCKY DEVILS: Bill Boyd—A stunt picture that was very exciting and very interesting. Pleased our patrons. I consider it very good entertainment. Played Nov. 25.—George Lodge, Green Lantern Theatre, Claymont, Del. General country patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—Good musical comedy, if they only would have had some good looking and acting guy in place of Phil Harris. He sure is the bunk. He can't act, sing, dance or do anything else. Just a big flop. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MEN OF AMERICA: William Boyd—Very good. Played Aug. 11-12.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MORNING GLORY: Katharine Hepburn—Just so much film as far as the box-office is concerned. A complete washout for small towns. While it was pretty close to Christmas, I didn't think it would be as bad as it was. Bizz terrible. Running time, eight reels. Played Dec. 22-23.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

NO MARRIAGE TIES: Richard Dix—This is positively the worst picture Dix has ever made. No business. Played Nov. 26.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—An excellent picture. Lionel Barrymore's portrayal of a country doctor's life convincing and impressive. Second night's receipts larger than the first. Played Jan. 3-4.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Another good reason why the hockey games are doing a turnaway business. Just another picture glorifying an unwed mother and her child. I would suggest that you cut out the seduction scene in the fourth reel before you show it. People are tired of smut in pictures and that is why picture business is poor.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—Certainly sensational, but not a pleasant subject. Although I played this late I expected a lot of business that didn't come. I covered every house and store in the county with a handbill and still it did not pull as much as several I have run this year that I didn't use a single handbill on. Second night half of first. No one came and said they liked it.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

STRANGE JUSTICE: Marian Marsh—Fair. Good for Friday and Saturday. Children liked it. Played Dec. 9-10.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

United Artists

I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon—An exceptionally good picture that holds one's interests from beginning to end. The story is good for all classes and the picture drew a little above average. It seemed good to see Ernest Torrence in his last picture, and he surely did a wonderful job in this picture. Played Nov. 24.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MASQUERADER, THE: Ronald Colman—A remarkable high class picture. Acting, story, photograph, sound, etc., all excellent. The cast all speak with an English accent, and the story is laid in London, but in spite of this it's a great picture, and will please high class audiences. Ronald Colman does excellent work. Played Jan. 1-2.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Universal

BE MINE TONIGHT: Jan Kiepura—This foreign picture hits and misses. There are those who like it exceptionally well and those who will walk out on it. The singing (mostly in Italian) is great. The beautiful scenery is outstanding. The story fair, but these foreign pictures only appeal to about five per cent.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

BIG CAGE, THE: Clyde Beatty—Fair. Draws the children—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

DON'T BET ON LOVE: Ginger Rogers, Lew Ayres—Doesn't mean a thing. Poor story. Played Dec. 13-14.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FLAMING GUNS: Tom Mix—Very satisfactory. Mix drew nice midweek business.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HER FIRST MATE: Slim Summerville, Zusu Pitts—This pair does business for us. Not up to standard, but gets by.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

INVISIBLE MAN: Claude Rains, Gloria Stuart—Here's one that you never saw anything like it before. Story is interesting and well told. Will appeal to persons liking the horror type of picture. Follow the press book in advertising it.—H. G. Settmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

KING OF JAZZ: John Boles—I name John Boles as the star because of his excellent singing. A most spectacular and beautiful production. Good enough for any theatre in any part of the world. Beautiful color effects. Played Dec. 2.—George Lodge, Green Lantern Theatre, Claymont, Del. General country patronage.

LOVE, HONOR AND OH, BABY: Zasu Pitts, Slim Summerville—This one is pretty raw. However, it has its moments, so we won't either knock or boost it. Cost 50 per cent above program and did about everage business. The possibilities with this pair are so good that it seems a shame that they don't give them better material.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—This seemed to please very nicely, as it drew a lot of favorable comments. It is classed as a musical comedy, but personally I do not think it has enough comedy to take that rating. Played this as our New Year's show and drew nearly up to the split figure.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—Fine picture. Did fine business. Better than average musical.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles—A very good picture. It's clean. Margaret Sullavan wonderful in this. She plays her part great. Give us more pictures with this little star in it. It's clean.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SECRET OF THE BLUE ROOM, THE: Paul Lukas, Gloria Stuart — A good mystery story. It brought the people, and sent them home pleased. Attendance held up. Running time, 65 minutes. Played Dec. 31-Jan. 1-2.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

Warner

BABY FACE—Barbara Stanwyck—Stanwyck does her best, which is swell, but story yells Jean Harlow. Stanwyck isn't cut out for that type story. Business good.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

EX-LADY: Bette Davis—Beautiful gowns and music. Story poor. Running time, 62 minutes. Played Aug. 6-7-8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HAUNTED GOLD: John Wayne—Very good mystery angle made it exciting. Fine for children matinee. Played Aug. 11-12.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MAYOR OF HELL, THE: James Cagney—Cagney sure goes over in our community. Picture fair. Business good. Played Oct. 29-30-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MYSTERY OF THE WAX MUSEUM, THE: Lionel Atwill, Fay Wray—Very good. Kept them on edge the entire show. Fine photography.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

TIGER SHARK: Edward G. Robinson—Played this following the annual Legion show, and business was far below average. However, we expected this. Picture is horrible in spots, but a real production nevertheless.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

20,000 YEARS IN SING SING: Spencer Tracy—This failed to please, and the gross was far below expectations. Had no favorable comments, and a number of severe kicks. All in all, about the worst flop of the past three months. Personally, I liked the show, but what the exhibitor likes is of no consequence. L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WORKING MAN, THE: George Arliss—This should easily make any critic's "All America" selection as one of the best of the year. Several said the best picture they ever witnessed. Considering the small attendance, the number of fine comments it received was without parallel. People had tears in their eyes coming out, not because it was sad but because it was so darn good. We take our hat off to this most excellent production.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WORKING MAN, THE: George Arliss—Best Arliss we have run. He doesn't usually get any money for us, but this will please the masses. Played Nov. 10-11. —Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

"BEST THING EVER FOR EXHIBITORS"

The following, from L. E. Laughlin, Chaise Theatre, Senecaville, Ohio, tells the whole story:

"I have had the theatre here closed almost two years on account of depression (it is not over yet), but have opened up and note that your Motion Picture Herald carries the good "What the Picture Did for Me" again, and I think that this is the best thing that could be published anywhere to benefit the exhibitors.

"The small town ones, I suppose, are benefited more than anyone else, but can't see where it hurts anyone connected with the business. So herewith you will find the comments on two pictures and more will follow."

World Wide

COME ON, TARZAN: Ken Maynard—Picture poor, but title got them in.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Short Features

Columbia

CURSE OF A BROKEN HEART, THE: Sunrise Comedies—This is undoubtedly the worst 18 minutes of entertainment ever put on any two reels of film. I had previously given the medal for the worst short of 1932-1933 season to Vitaphone for their one-reeler, "Breakwater," but now I know that worse can be made and Columbia takes the medal. To top it off, they put their name and trade mark on the end of the film. If I had produced such a short as this, I certainly would have left the name off. Play it and see.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FLOP HOUSE: Scrappy Cartoons—Excellent cartoon. One of the best we have screened. Running time, one reel.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

MUTUAL MAN, THE: Hal Skelly—This is only a fair comedy from Columbia. This is by far the best two-reel comedy we have played from them, but then it is nothing to talk about. Too bad Columbia cannot make good comedies inasmuch as practically all their features are good. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Educational

HOT HOOFS: Moran and Mack—Very good comedy. Pleased kids and adults. Running time, two reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

KNIGHT DUTY: Harry Langdon—This is a fairly good two-reel comedy with Harry Langdon and should produce many laughs. It is of the slapstick variety and very funny. Our entire audience seemed well pleased and many laughed through the entire two reels. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PAIR OF SOCKS, A: Moran and Mack—Dandy comedy. Plenty of action. Kept house in constant laughter. Running time, two reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

TRYING OUT TORCHY: Ray Cooke—Better than



the usual Torchy comedies. Seemed to please. Running time, two reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

MGM

ASLEEP IN THE FEET: Pitts and Todd—Fine. Plenty of laughs. Running time, 18 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CALL HER SAUSAGE: Taxi Boys—Not as funny as some they have made, but Ben Blue goes over. Running time, 18 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FISH HOOKY: Our Gang—Children liked this better than average.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FLIP'S LUNCHROOM: Flip the Frog—The children enjoy Flip any time.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HELLO, POP!: Musical Comedies—Not as good as some we have run.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ME AND MY PAL: Laurel and Hardy—Very fine. Plenty of laughs.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

METRO SHORTS: Travel Talk subjects are very good. Other Metro shorts are excellent. "Fine Feathers" in color is wonderful. "Menu" very good. "Scotland the Bonnie" fine. "Play Ball' cartoon good. —S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

NATURE IN THE WRONG: Charley Chase—Fine. One of Chase's best.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NERTSERY RHYMES: Ted Healy—A good Colortone revue—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

TWICE TWO: Laurel and Hardy—This is about an average Laurel-Hardy comedy. These two comedians always go over with us, and this one was no exception.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

WHAT PRICE TAXI: Taxi Boys—Plenty of laughs. Running time, 20 minutes—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Paramount

BLOW ME DOWN: Popeye the Sailor—They are all good. The only trouble is they're too short.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

CAPTAIN HENRY'S RADIO SHOW: Lanny Ross, Annette Hanshaw, Don Voorhees—A fine short. Just pleased all.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

I YAM WHAT I YAM: Talkatoons—This is the first cartoon of Popeye in our theatre and the audience ate it up. These are really better than the ones last year and every one seems to enjoy them, especially the kids. Here's hoping the rest are as good as this one. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LITTLE BROADCAST, THE: Mills Brothers, Vinvent Lopez and Band, Arthur Tracy—Here's a fine musical short. We need more of them. Too bad they don't make a hundred or so of them.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

MARRIAGE HUMOR: Harry Langdon—A very amusing comedy with plenty of action. Give us more of 'em.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

MEET THE CHAMP: Eugene Pallette, Walter Catlett—A lively and novel comedy. Catlett and Pallette are a great pair.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

OLD MAN OF THE MOUNTAINS: Betty Boop, Cab Calloway—This is the hottest cartoon you've ever seen. Don't forget to tell 'em about it.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

OLD MAN OF THE MOUNTAINS: Talkartoons—Good cartoon. Nearly all these screen songs are outstanding and original. Plenty of laughs in all this series. Very clever. Most of the Paramount short subjects are exceptionally good this year.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

RKO

FATAL NOTE, THE: Soglow's "The King" Cartoons—Fairly good cartoon. Better than I expected after seeing several of these. Running time, one reel. —Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

FIT AS A FIDDLE: Clark and McCullough—Not so hot. Was a disappointment coming from these two. Nothing to it and only about a reel and a half of that. Running time, 15 minutes.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

FLOORWALKER, THE: Charlie Chaplin—The Chaplin comedies are very well liked.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HEAVE TWO: Harry Sweet—Best we have had from RKO in a blue moon.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

QUIET PLEASE: Edgar Kennedy, Florence Lake—Excellent comedy. Kennedy sure can make 'em laugh. Running time, two reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

SHAMPOO THE MAGICIAN: Roscoe Ates, Hugh Herbert—Very good.—Alyce Cornell Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SILVERY MOON: Fables—Music 100 per cent. Very enjoyable.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SO THIS IS HARRIS: Walter Catlett, Phil Harris—Book this three-reeler with a weak feature, and in spite of it your show is made. This is a dandy comedy, with music, girls, and lots of comedy by Walter Catlett. Running time, 20 minutes.—L. E. Mahoney, New Columbia Theatre, Columbus, N. D. Mining and country patronage.

State Rights

HOT MONEY: Twenty interesting minutes of the Oklahoma Urshel kidnaping trial and scenes incident to the trial. For western states this is extra good. Good photography, sound good and it pleased better than our feature, "The Eagle and the Hawk," and drew what business we had. Running time, 20 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

United Artists

BIRDS IN THE SPRING: Silly Symphonies—This is another good cartoon from the pen of Walt Disney. It is filmed in gorgeous color and is very pleasing and entertaining. The color process adds 100 per cent to the entertainment value of this one-reeler. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAD DOCTOR, THE: Mickey Mouse—Here is another good cartoon and one that seemed to please our entire audience. Many of the adults came back to see it over. The first cartoons in this series were not so pleasing, but the last ones have been excellent entertainment. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OLD KING COLE: Silly Symphonies—These well known stories do extra business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

THREE LITTLE PIGS: Silly Symphonies—Here is a short subject that you can advertise above your feature—any feature. It's absolutely the best short subject ever produced, and if there ever was a four-star picture here it is. The whole town is talking about this cartoon and many are coming back the second time to see it over. When you run this subject, try to get a good feature and good shorts, and watch your old box office bulge out like a bloated cow. I rate this subject first of 1933.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Universal

HOT AND COLD: Pooch Cartoons—Excellent music. Grand.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MERRY DOG, THE: Pooch Cartoons—Good Christmas number. Fine music.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SHRIEK, THE: Oswald Cartoons—Valentino's double. Very entertaining.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Warner Vitaphone

BARBER SHOP BLUES: Melody Masters—This is a very good musical with Claude Hopkins and his band furnishing the music. Good entertainment and just the type that every one likes. Here's hoping there are many more of this series. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—This is a good musical one-reeler, with Borrah Minnevitch and his Harmonica Rascals furnishing the music. This is just the type of entertainment our patrons want. Vitaphone has the best shorts on the market this season and every season.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S PICTURE SHOW: Looney Tunes—This is a good cartoon comedy featuring Bosko and Honey. Some excellent caricatures of Laurel and Hardy, Jimmy Durante and the Four Marx Brothers. Personally, I am sorry the Bosko and Honey characters have been discontinued. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DISH RAN AWAY WITH THE SPOON, THE:

SHE REPORTS ON 58 FILMS IN ONE WEEK

Speaking about reports on pictures, which occur occasionally in this department, here is something of a record:

Miss Alyce Cornell, regular contributor from the Galewood theatre at Grand Rapids, Mich., sent in comment on 58 pictures this week.



"Gallant Lady" is a great show! Already have a great campaign laid out for it!

Ralph Goldberg
City Manager for
Paramount, Orpheum & World Theatres
Omaha, Neb.

Merry Melodies—This is a good cartoon comedy and will make a good filler on any program. It brought many laughs from our audience and pleased both the youngsters and adults. Good entertainment and very pleasing. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HEART OF PARIS: Musical World Journeys—This is an excellent one-reeler, interesting and educational. Showing many scenes in the beautiful city of Paris. The last few minutes show the most interesting spots at night, illuminated with electric lights, which makes it more beautiful. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOT FROM PETROGRAD: Melody Masters—This is another of the musical one-reelers from Vitaphone, featuring Dave Appolon and his orchestra playing a few popular selections, and Nora Williams singing a very popular song hit. If you want a good one-reeler, get one from this series. Running time, ten minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RAMBLING ROUND RADIO ROW (NO. 4)—Pepper Pot—This is another of the radio musicals, presenting some of the radio stars at work and play. These are very good, but our audience is not familiar with the majority of these stars. Why not present the more popular and well known stars? Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RUFUS JONES FOR PRESIDENT: Broadway Brevities—This is one of the best Broadway Brevities I have ever had the pleasure of screening, featuring Ethel Waters, famous Negro blues singer, and talented Sammy Davis, dancing, and with an all Negro cast. Full of pep and entertainment. Ethel Waters sings "Rufus Jones for President," along with two very popular songs, "Am I Blue" and "Underneath the Harlem Moon," and that alone should please any audience. Extra billing of this short should prove an extra business getter. Vitaphone, let us have more hits like this one. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SEA DEVILS: Pepper Pot—This is a one-reeler on the type of sport thrills, showing different types of fish in the ocean. If you are the fishing type you are sure to like this; otherwise it is just a waste of film, time and money. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SEASONED GREETINGS: Lita Grey Chaplin—Here is a good musical comedy that is different. It is full of music and Lita Grey Chaplin sings many song hits. The new series of Broadway Brevities are plenty good and wonderful entertainment. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THAT GOES DOUBLE: Russ Columbo—Very good. —Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

20,000 CHEERS FOR THE CHAIN GANG: Broadway Brevities—These new Broadway Brevities are not to be compared with the ones released last year. These subjects have only been fair and some of them very weak. How can they build up a good reputation, and then sacrifice it with a lot of poor pictures. I am in hopes they will improve. No color subjects this year yet.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

USE YOUR IMAGINATION: Hal LeRoy, Mitzi Mayfair—This is a good musical comedy and one that should please any one. Plenty of good music, dancing and pretty girls. This is the first Broadway Brevity we have played on the new contract, but they seem better than the last year's group. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

USE YOUR IMAGINATION: Broadway Brevity—A pleasure to run a two-reeler like this. Singing, dancing and comedy by real artists.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

WALTER DONALDSON: Pepper Pot—A dandy one-reeler, bringing back some of the old popular songs composed by Donaldson.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Mining and country patronage.

Corona Four



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TRAVELERS . . .

LIONEL ATWILL returned to New York this week after a long sojourn in Hollywood.

AL FRIEDLANDER left New York for Washington on the first leg of a tour of First Division exchanges.

JOSEPH M. SCHENCK left London for New York.

ARTHUR M. LOEW is en route for New York from China via San Francisco.

WILL H. HAYS plans to leave for Hollywood shortly.

A. H. MCCAUSLAND, representative of Irving Trust Co., receiver for RKO, left New York for Hollywood.

JAMES R. GRAINGER is spending the week in Toronto.

R. H. BRUCE-LOCKHART, author of "British Agent," new LESLIE HOWARD vehicle for Warners, arrives in New York the end of the month.

CARL LESSERMAN, assistant to GRADWELL SEARS at the Warner home office, returned to New York from Dallas.

KAY FRANCIS left New York for Hollywood.

LEW PRESTON, managing director of the Academy of Music, New York, is in Florida for his health.

HARRY GREENMAN, resident manager of the Fox, St. Louis, is in New York on a vacation.

SOL A. ROSENBLATT left Washington for Hollywood.

GEORGE WEEKS left New York for Michigan.

JANET GAYNOR arrived in New York for a short holiday.

BILLY WILKERSON is in New York.

MAURICE CHEVALIER left New York for the MGM studios.

GEORGE O'BRIEN and his wife, MARGUERITE CHURCHILL, left New York for Hollywood.

DICK BRADY and HERMAN C. SIEVERS of Eastman Kodak sailed from New York for the West Indies.

FREDERIC MARCH and his wife, FLORENCE ELDRIDGE, arrived in New York for a brief vacation.

DOUGLAS FAIRBANKS, Jr., sailed for England.

CARL BRISSON, Danish musical comedy star, left New York for Hollywood.

LEON SCHLESINGER is in New York.

ED KUYKENDALL will return to New York next week for the Code Authority meeting. He is taking a rest at his Columbus, Miss., home.

RANDOLPH SCOTT returned to the Paramount lot after a six-week sojourn in England.

ADOLPH ZUKOR left for his seasonal visit to the Paramount studio in Hollywood.

RUBE WOLF arrived in New York from the Coast to take over his new job as master of ceremonies at the Roxy.

BERT SANFORD spent last week in Boston.

BARBARA STANWYCK is in New York.

FELIX FEIST is out of town on a two-week vacation.

GRACE POGGI, lithe and willowy dancer in "Roman Scandals," was in New York en route for a European holiday.

GEORGE J. SCHAEFER returned to New York from Dallas.

J. R. MCDONOUGH, RKO general manager, left New York for the Coast.

MILT KUSELL, eastern captain in Paramount's Victory Drive, left New York for a tour of New England exchanges.

R. E. GRIFFITH, operating Westland Theatres Co., throughout Colorado, moved from Denver to Dallas where he is establishing offices. He also operates R. E. Griffith Theatres, Inc., in New Mexico and Texas.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 13, 1934, from 116 houses in 19 major cities of the country, reached $1,285,899, a decrease of $71,475 from the total for the preceding calendar week, ended January 6, when 110 theatres in 19 cities reported an aggregate gross of $1,357,374.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Fog" (Col.)	23,500	"By Candlelight" (U.)	23,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Havana Widows" (F. N.) and "Hell and High Water" (Para.)	10,000	"Lady Killer" (W.B.) and "Girl Without a Room" (Para.)	12,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Flying Down to Rio" (Radio) (2nd week)	21,000	"Flying Down to Rio" (Radio) (1st week)	23,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Roman Scandals" (U. A.)	22,000	"Dinner at Eight" (MGM)	21,500	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Mr. Skitch" (Fox)	31,000	"Havana Widows" (F. N.)	33,500	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"Havana Widows" (F. N.) and "Hell and High Water" (Para.)	9,500	"Lady Killer" (W. B.) and "Girl Without a Room" (Para.)	12,000	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Gallant Lady" (U. A.)	22,000	"Design for Living" (Para.)	26,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Havana Widows" (F. N.) and "Hell and High Water" (Para.)	6,800	"Wild Boys of the Road" (F. N.) and "Tillie and Gus" (Para.)	7,000	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Dinner at Eight" (MGM) (2nd week)	7,900	"Dinner at Eight" (MGM) (1st week)	17,900	High 11-4 "I'm No Angel"	27,200
Hippodrome	2,100	25c-40c	"Hoopla" (Fox)	11,100	"Take a Chance" (Para.)	9,400	Low 4-15 "Rome Express"	5,400
							High 6-24 "Gold Diggers of 1933"	16,100
Hollywood	300	25c-40c	"Farewell to Love" (Madison) (2nd week-4 days)	200	"Farewell to Love" (Madison) (1st week)	600	Low 8-26 "Moonlight and Pretzels"	5,100
							High 1-7 "Goona Goona"	2,600
Lafayette	3,300	25c	"By Candlelight" (U.) (25c-35c)	10,000	"Let's Fall in Love" (Col.) (25c-40c)	9,100	Low 11-25 "Night and Day"	400
							High 12-20 "Counsellor at Law"	15,200
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Easy to Love" (W. B.)	55,000	"Mr. Skitch" (Fox)	43,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Convention City" (F. N.)	14,000	"Lady Killer" (W. B.) (8 days)	14,000	High 10-14 "Too Much Harmony"	20,000
Oriental	3,940	30c-60c	"Design for Living" (Para.) (3rd week)	11,000	"Design for Living" (Para.) (2nd week)	16,000	Low 7-1 "The Woman I Stole"	5,000
							High 10-14 "I'm No Angel"	50,000
Palace	2,509	35c-75c	"Counsellor at Law" (U.)	27,000	"Flying Down to Rio" (Radio)	25,000	Low 12-16 "A Man's Castle"	10,000
							High 9-9 "Morning Glory"	37,000
Roosevelt	1,591	25c-50c	"Alice in Wonderland" (Para.)	8,000	"Son of a Sailor" (F. N.)	10,000	Low 5-27 "Below the Sea"	14,000
							High 10-14 "Penthouse"	16,000
State-Lake	2,776	20c-35c	"Goodbye Love" (Radio)	18,000	"In the Money" (Chesterfield)	15,000	Low 3-4 "Luxury Liner"	6,200
							High 1-13-34 "Goodbye Love"	18,000
United Artists	1,700	30c-60c	"Roman Scandals" (U. A.) (3rd week)	16,000	"Roman Scandals" (U. A.) (2nd week)	20,000	Low 2-18 "Lucky Devils"	4,500
							High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Bombay Mail" (U.)	3,500	"By Candlelight" (U.)	4,100	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"House on 56th Street" (W. B.)	5,800	"Convention City" (F. N.)	7,500	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-75c	"Rainbow Over Broadway" (Chesterfield)	20,500	"Flying Down to Rio" (Radio)	25,000	High 6-10 "Circus Queen Murder"	2,900
							High 12-2 "Little Women"	26,000
State	3,400	30c-44c	"Design for Living" (Para.)	10,000	"Dinner at Eight" (MGM)	16,000	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	25c-35c	"Girl Without a Room" (Para.) and "Sixteen Fathoms Deep" (Monogram)	4,100	"The Prizefighter and the Lady" (MGM) and "Public Stenographer" (Showmens)	4,000	Low 6-24 "The Eagle and the Hawk"	5,000
							High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Horseplay" (U.) and "King for a Night" (U.)	2,500	"Son of a Sailor" (F. N.)	2,100	High 10-28 "Footlight Parade"	10,000
							Low 12-30 "Jimmy and Sally"	1,500
Denver								
Aladdin	1,500	25c-40c	"Morning Glory" (Radio)	3,500	"As Husbands Go" (Fox)	3,750	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Design for Living" (Para.)	6,000	"Alice in Wonderland" (Para.)	11,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks" "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Roman Scandals" (U. A.)	17,500	"Dinner at Eight" (MGM)	17,000	High 1-13-34 "Roman Scandals"	17,500
Orpheum	2,600	25c-40c	"Ann Vickers" (Radio)	11,000	"Counsellor at Law" (U.)	14,000	Low 12-16 "The World Changes"	3,000
							High 3-4 "42nd Street"	18,500
Paramount	2,000	25c-40c	"Dinner at Eight" (MGM)	5,500	"Smoky" (Fox) (3 days)	1,000	Low 6-10 "Zoo in Budapest"	3,750
							High 4-1 "The Kid From Spain"	7,000
					"Should Ladies Behave?" (MGM) (4 days)	1,750	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"The Invisible Man" (U.) (2nd week)	5,300	"The Invisible Man" (U.) (1st week)	7,200	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-50c	"Sons of the Desert" (MGM)	5,600	"Son of a Sailor" (F. N.)	5,100		
Fox	5,100	15c-50c	"Flying Down to Rio" (Radio)	23,600	"As Husbands Go" (Fox)	18,300	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
							High 9-16 "Sing, Sinner, Sing"	32,300
Michigan	4,000	25c-50c	"Convention City" (F. N.) (15c-40c)	20,500	"Going Hollywood" (MGM) (15c-50c)	16,400	Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
State	3,000	25c-50c	"Blood Money" (U. A.) (15c-40c)	3,200	"Design for Living" (Para.) (2nd week)	7,100	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
							High 10-14 "I'm No Angel" (5 days)	24,100
United Artists	2,000	25c-50c	"Roman Scandals" (U. A.) (3rd week) (15c-50c)	5,100	"Roman Scandals" (U. A.) (2nd week)	8,500	Low 1-13-34 "Blood Money"	3,200
							High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Little Women" (Radio) (3rd week)	19,250	"Little Women" (Radio) (2nd week)	35,330	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-55c	"Women in His Life" (MGM)	7,330	"Madame Spy" (U.)	7,252	High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-40c	"House on 56th Street" (W. B.)	15,000	"Son of a Sailor" (F. N.)	13,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Counsellor at Law" (U.)	2,500	"Mr. Skitch" (Fox) (2nd week)	3,000	High 2-18 "State Fair"	7,000
							Low 12-23 "As Husbands Go"	2,000
Circle	2,800	25c-40c	"Private Life of Henry VIII" (U. A.)	4,000	"Flying Down to Rio" (Radio)	3,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"The World Changes" (F. N.) (4 days) "Havana Widows" (F. N.) (3 days)	3,500	"Sitting Pretty" (Para.)	4,000	High 3-25 "Parachute Jumper"	15,000
							Low 1-13-34 "The World Changes" and "Havana Widows"	3,500
Lyric	2,000	20c-40c	"Lady Killer" (W. B.)	4,500	"By Candlelight" (U.)	4,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Dinner at Eight" (MGM) (2nd week)	4,000	"Dinner at Eight" (MGM) (1st week)	6,500	High 8-12 "Tugboat Annie"	11,000
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"Flying Down to Rio" (Radio) (25c-40c)	11,000	"If I Were Free" (Radio) (7 days and Sat. and Sun. midnite shows)	12,500	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Gallant Lady" (U. A.) (7 days and Sat. midnite show)	12,200	"Dinner at Eight" (MGM) (7 days and Sat. and Sun. midnite shows)	21,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"House on 56th Street" (W. B.) (7 days and Sat. midnite show)	6,000	"Design for Living" (Para.) (7 days and Sat. and Sun. midnite shows)	9,700	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Mr. Skitch" (Fox) (2nd week)	4,000	"Mr. Skitch" (Fox) (1st week-7 days and Sat. midnite show) "Sing, Sinner, Sing" (Majestic) (New Year's Eve midnite show)	8,500	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Elysia" (Foy) (7th week)	4,500	"Elysia" (Foy) (6th week)	6,725	High 12-2 "Elysia"	12,000
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	800	40c-50c	"Waltz Time" (Gaumont-British) and "Film Parade" (Blackton)	1,850	.....		High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"I Am Suzanne" (Fox) (3rd week)	2,433	"I Am Suzanne" (Fox) (2nd week)	3,200	.....	
Loew's State	2,416	25c-40c	"Dancing Lady" (MGM) (2nd week)	15,000	"Dancing Lady" (MGM) (1st week)	25,400	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Love, Honor and Oh, Baby!" (U.) and "Before Midnight" (Col.)	4,200	"Myrt and Marge" (U.) and "King for a Night" (U.)	4,500	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Paramount	3,596	25c-40c	"Miss Fane's Baby Is Stolen" (Para.)	22,000	"Eight Girls in a Boat" (Para.)	28,750	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Flying Down to Rio" (Radio) (2nd week)	5,400	"Flying Down to Rio" (Radio) (1st week)	8,700	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Roman Scandals" (U. A.) (2nd week-4 days) "I'm No Angel" (Para.) (3 days)	10,500	"Roman Scandals" (U. A.) (1st week)	13,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"House on 56th Street" (W. B.)	13,000	"Son of a Sailor" (F. N.)	12,000	High 3-25 "42nd Street"	19,000
							Low 12-23 "From Headquarters" and "Disraeli"	8,000
Minneapolis								
Lyric	1,238	20c-25c	"Blood Money" (U. A.)	1,200	"The Prizefighter and the Lady" (MGM) (7 days and midnite show)	2,000	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Dinner at Eight" (MGM)	9,000	"Mr. Skitch" (Fox)	8,500	High 11-11 "I'm No Angel"	10,000
							Low 12-23 "Sitting Pretty"	7,500
RKO Orpheum	2,900	20c-40c	"Flying Down to Rio" (Radio)	5,500	"The World Changes" (F. N.) (7 days and midnite show)	6,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"I Am Suzanne" (Fox)	6,000	"Hoopla" (Fox) (7 days and midnite show)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"The Red Head" (French) (2nd week)	3,500	"The Red Head" (French) (1st week)	2,000	High 1-13-34 "The Red Head"	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Her Sweetheart, Christopher Bean" (MGM)	11,000	"Duck Soup" (Para.)	8,000	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Pour Etre Aime" (French)	2,000	.....		High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Hoopla" (Fox) (15c-75c)	10,500	"Son of a Sailor" (F. N.)	11,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Little Women" (Radio) (2nd week)	10,500	"Little Women" (Radio) (1st week)	13,500	High 2-18 "The Sign of the Cross"	15,500
							Low 12-23 "I Loved a Woman" and "Female"	9,000
Princess	2,272	25c-65c	"Roman Scandals" (U. A.) and "Master of Men" (Col.) (2nd week)	9,000	"Roman Scandals" (U. A.) and "Master of Men" (Col.) (1st week)	10,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"Queen Christina" (MGM) (3rd week)	18,700	"Queen Christina" (MGM) (2nd week)	19,000	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Dinner at Eight" (MGM) (2nd week)	41,533	"Dinner at Eight" (MGM) (1st week)	58,410	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"House on 56th Street" (W.B.) (6th week)	5,816	"House on 56th Street" (W. B.) (5th week)	8,287	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Before Midnight" (Col.)	7,000	"Smoky" (Fox) (10 days)	11,000	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Bombay Mail" (U.)	11,500	"Havana Widows" (F. N.)	12,500	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Design for Living" (Para.) (2nd week)	39,600	"Design for Living" (Para.) (1st week)	58,500	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"A Man's Castle" (Col.) (2nd week-5 days)	11,000	"A Man's Castle" (Col.) (1st week)	15,600	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Roman Scandals" (U. A.) (3rd week)	24,832	"Roman Scandals" (U. A.) (2nd week)	40,280	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
New York (Continued)								
RKO Center	3,700	25c-55c	"Flying Down to Rio" (Radio)	12,000	"Little Women" (Radio) (4th week)	22,000	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
RKO Music Hall.	5,945	35c-$1.65	"If I Were Free" (Radio)	68,800	"Flying Down to Rio" (Radio) (2nd week)	97,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"By Candlelight" (U.)	28,200	"Son of Kong" (Radio)	39,235	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Lady Killer" (W. B.) (2nd week)	14,505	"Lady Killer" (W. B.) (1st week)	21,205	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850
Oklahoma City								
Capitol	1,200	10c-41c	"After Tonight" (Radio)	2,000	"Going Hollywood" (MGM)	4,100	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Little Women" (Radio)	8,500	"Mr. Skitch" (Fox)	8,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Frontier Marshall" (Fox) (4 days)	1,200	"Son of a Sailor" (F. N.) (4 days)	1,500	High 9-2 "Gold Diggers of 1933"	3,900
			"Bombay Mail" (U.) (3 days)	900	"S. O. S. Iceberg" (U.) (3 days)	700	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Sitting Pretty" (Para.)	3,500	"Design for Living" (Para.)	6,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Flying Down to Rio" (Radio) (2nd week-5 days)	3,000	"Flying Down to Rio" (Radio) (1st week)	6,000	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"House on 56th Street" (W. B.) (25c-50c)	7,000	"Sitting Pretty" (Para.) and "King for a Night" (U.)	7,250	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Dinner at Eight" (MGM) (25c-40c)	8,500	"Design for Living" (Para.)	7,000	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Lady Killer" (W. B.) and "The Chief" (MGM)	5,500	"Olsen's Big Moment" (Fox) and "Master of Men" (Col.)	4,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Roman Scandals" (U. A.) (3rd week-6 days)	11,500	"Roman Scandals" (U. A.) (2nd week-6 days)	14,500	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Sitting Pretty" (Para.) (6 days) (25c-40c)	2,000	"Duck Soup" (Para.) (7 days)	6,500	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Little Women" (Radio) (2nd week-6 days)	24,000	"Little Women" (Radio) (1st week-6 days)	30,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Above the Clouds" (Col.) (6 days)	23,000	"Girl Without a Room" (Para.) (6 days)	26,000	High 1-7 "Breach of Promise"	29,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"I Am Suzanne" (Fox) (2nd week-6 days)	18,500	"I Am Suzanne" (Fox) (1st week-6 days)	28,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"By Candlelight" (U.) (6 days)	6,000	"Should Ladies Behave?" (MGM) (6 days)	3,500	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Wine, Women and Song" (Chadwick) (4 days)	3,000	"As Husbands Go" (Fox) (6 days)	7,000	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Dancing Lady" (MGM) (2nd week-6 days)	11,000	"Dancing Lady" (MGM) (1st week-6 days)	22,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"White Woman" (Para.) (6 days)	7,200	"Lady Killer" (W. B.) (6 days)	8,500	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Fugitive Lovers" (MGM) and "S. O. S. Iceberg" (U.)	5,700	"The World Changes" (F. N.) and "Son of a Sailor" (F. N.)	6,000	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"Secret of the Blue Room" (U.)	2,200	"White Woman" (Para.)	2,500	High 11-18 "I'm No Angel"	12,500
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Flying Down to Rio" (Radio) (2nd week)	4,000	"Flying Down to Rio" (Radio) (1st week)	8,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Mary Stevens, M. D." (W. B.)	2,000	"Little Women" (Radio) (2nd week)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"Design for Living" (Para.) and "Orient Express" (Fox)	4,000	"Mr. Skitch" (Para.) and "The Thundering Herd" (Para.)	6,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Dinner at Eight" (MGM)	5,800	"Roman Scandals" (U. A.) (2nd week)	4,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Filmarte	1,400	25c-40c	"The Red Head" (Ind.)	3,000			High 10-7 "Eat 'Em Alive"	6,300
							Low 4-22 "Holzapfel Knows Everything"	1,300
Fox	4,600	10c-35c	"Emperor Jones" (U. A.) and "Riders of Destiny" (Monogram)	14,000	"Charming Deceiver" (Majestic) and "Under Secret Orders" (Ind.)	12,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Flying Down to Rio" (Radio) (2nd week)	14,500	"Flying Down to Rio" (Radio) (1st week)	19,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Cross Country Cruise" (U.) and "Ace of Aces" (Radio)	7,000	"By Candlelight" (U.) and "Girl Without a Room" (Para.)	8,000	High 10-14 "Ladies Must Love"	15,000
							Low 12-30 "Kennel Murder Case" and "The Thundering Herd"	6,000
Paramount	2,670	15c-55c	"Miss Fane's Baby Is Stolen" (Para.) and "As Husbands Go" (Fox)	9,000	"Design for Living" (Para.) and "Smoky" (Fox)	9,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
United Artists	1,200	25c-50c	"Roman Scandals" (U. A.) (3rd week)	13,000	"Roman Scandals" (U. A.) (2nd week)	15,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Dancing Lady" (MGM) (2nd week)	20,000	"Dancing Lady" (MGM) (1st week)	26,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Private Life of Henry VIII" (U. A.) (2nd week)	3,750	"Private Life of Henry VIII" (U. A.) (1st week)	5,500	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Mr. Skitch" (Fox)	8,250	"Dancing Lady" (MGM)	8,500	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"The Thundering Herd" (Para.) and "His Private Secretary" (Showmens)	4,250	"Goodbye Love" (Radio) and "Hold the Press" (Col.)	4,250	High 7-19 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Flying Down to Rio" (Radio) (2nd week)	3,600	"Flying Down to Rio" (Radio) (1st week)	5,500	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"From Headquarters" (F. N.) and "Smoky" (Fox)	6,500	"Hell and High Water" (Para.) and "Film Parade" (General)	6,500	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 12-16 "Aggie Appleby, Maker of Men" and "The Mad Game"	5,000
Paramount	3,050	25c-50c	"Dancing Lady" (MGM) (2nd run) (25c-55c)	4,000	"The Fire Chief" (MGM) and "My Lips Betray" (Fox)	5,500	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000
Roxy	2,275	25c-50c	"Bombay Mail" (U.) (6 days)	4,000	"Female" (F. N.) (6 days)	4,500	High 10-28 "Ladies Must Love"	14,000
							Low 12-9 "A Man's Castle"	4,000

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

DON'T SELL "BALLY" SHORT!

We define two types of able showmen. The first tends to the conservative in his advertising, doing a sound job of selling along lines that more approximate dignity and utilizing ballyhoo perhaps only when a cold analysis of its worth makes such use advisable.

The second leans toward higher pressure, added excitement, more color in the exploitation employed in addition to the more conventional forms of theatre advertising, but is more sympathetic toward ballyhoo exploitation.

Both types use commendable judgment and discretion based on ability and experience; both obtain results. So, if we may be permitted to speak our piece on the merits and demerits of ballyhoo, we believe that the appeal of such advertising in exploitation depends to an extent upon the temperament of the individual manager who employs it; and if this be so, then the box office possibilities of this medium should not be neglected, nor should they be overestimated.

But never should ballyhoo be completely ignored, fan magazine critics notwithstanding. For surely your courageous showman is not prepared to lay down his arms at the first blast of contrary opinion. If his attraction in his eyes has some measure of box office worth, though self-appointed magazine prophets cry "phooey," he is going to fight with every available weapon —including ballyhoo—for his rightful share of business.

Fifteen years ago there were very few fan magazines to influence opinion, and rare was the newspaper with a motion picture critic. Nevertheless, patrons stayed away from poor pictures in large numbers and stood, if necessary, to see the better fare.

"Lay off the dogs" is as true today as we were taught it in 1920. But go after those attractions you believe have sufficient audience possibilities.

And don't sell "bally" short, for with all the abuse and punishment this form of advertising has been subject to, nevertheless we say it is as potent today as it was in the time of P. T. Barnum.

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"INGENUITY IS THE MOTHER——"

Daily grows our admiration for the showmanship of the manager at the helm of the small town theatre, for in these situations, to paraphrase, "ingenuity is the mother of invention." Decidedly limited in advertising expenditure, the smaller community theatreman must use most everything but money to put over his campaigns; and, judging from the results that reach this department, he does a job, in many instances, that could stand on its feet in a much larger spot.

So we are pleased to publicize in the following pages some of the exploitation of Manager R. M. Thomason, Crystal Theatre, Ellis, Kansas, whose activities are quite typical of the profitable effort expended by members in countless similar situations.

Therefore, it is most appropriate at this time to express our appreciation of this very good work in the small towns, and to extend a sincere invitation to the "silent" showmen in these communities to contribute to our pages for the information and benefit of the membership.

▽ ▽ ▽

MOVIES TAKE A BOW

A newspaper's editorial attitude on motion pictures and motion picture theatres quite often depends upon the relations between editors and the local theatre managers. There have been, and there are, numerous cases wherein the showman's diplomacy and good judgment, or lack of these qualities, had largely to do with what their papers said or did not say about the screen.

Obtaining favorable comment from this source is of necessity a premier duty of the manager, and Round Tabler Harry Botwick, skipper of the Paramount Theatre, Rutland, Vt., sends along a lead editorial from the *Rutland Daily Herald* that indicates how well he is discharging this duty.

Headed "Tribute to the Movies—Not Paid For," the editorial praises the motion picture in no uncertain terms, finishing with the following:

> "With all their faults, and in spite of their critics, the movies bring more surcease and more sunshine into more lives than does any other single influence in this modern world of ours."

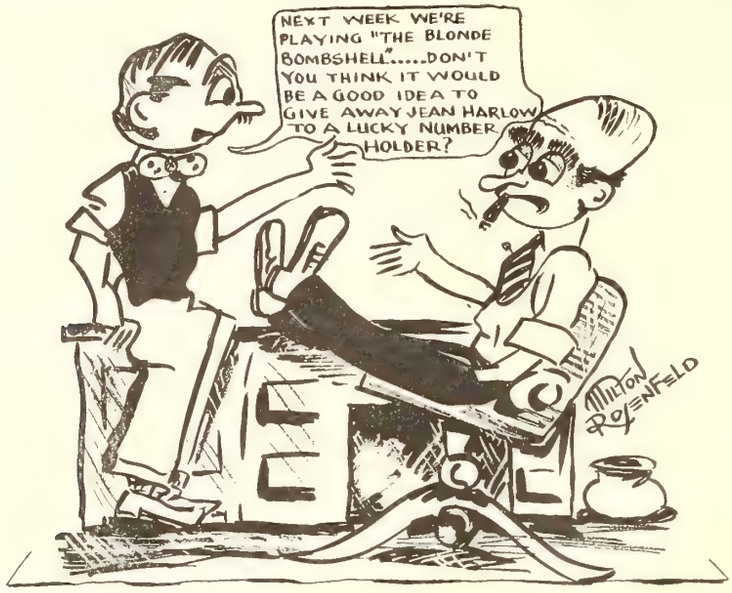
That so conservative a newspaper "goes all the way" is indicative of the very sound situation between the press and theatre in Rutland, a condition that managers in less favored locations should strive to duplicate.

▽ ▽ ▽

In answer to the many queries, there is no limit to the number of campaigns individual managers may submit each month for the Quigley Awards. Entrants are encouraged to forward as many campaigns as they see fit.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Would Milt's idea play to capacity?

Malone Hustles On "Scandals" Campaign

Taking advantage of the many national tieups, and putting on a number of local gags, Manager H. H. Maloney, Loew's State, Providence, R. I., executed a well rounded campaign on his showing of "Roman Scandals."

The cooperation of Cantor's radio sponsors resulted in a city-wide plug on the part of all stores handling the product, the highlight being an elaborate display containing 40 x 60 theatre signs, posters and cutouts of Cantor in the windows of one of the biggest markets. Other windows were secured on a cosmetic hookup with many of the leading drug stores, and other effective hookups were made with furniture and women's apparel stores.

The song hits were plugged on the radio and in the music stores, thousands of tabloids were distributed, and a number of other selling slants were put over to obtain complete advertising and publicity coverage on this attraction.

Work For A Quigley Award!

Bamberger Makes Store Tieup On Short

The merchandising possibilities of Walt Disney's "Lullaby Land" were exploited to their fullest by that able showman, Herman C. Bamberger, skipper of the Poli, Springfield, Mass., who worked up some very smooth cooperation with the infant wear department of one of his leading stores.

A special baby exhibit named after the title of the short was installed in the store, a large poster at the entrance calling attention to the showing at the theatre (see photo). A similar artistic display was carried in one of the windows, adorned with other Disney cartoon toy characters.

Besides this, the store also ran special newspaper advertising calling attention to the special displays and of course the picture, the entire cost to the theatre for all the promotion being a short trailer announcing the store, presentation, which was run immediately after "Lullaby Land."

Work For A Quigley Award!



Bamberger's "Short" Tieup

Caldwell Decorates Light Poles on "Dinner at Eight"

Obtaining permission to use city electric light poles for theatre advertising is not the easiest thing to put over in any city, and Wally Caldwell, of Loew's Valentine, Toledo, Ohio, doesn't say what kind of magic or pressure he used to hang rope streamers from pole to pole, curb to curb, with four one-sheet muslin banners back to back, tied to each streamer advertising "Dinner at Eight."

Another splash along the same lines was an 40-foot road show banner placed on the face of an office building in the heart of the city, and covering two floors of windows, all this topped with a transparent valence that entirely surrounded the marquee.

Wally turned himself loose on windows for this date by promoting three full windows in his leading department store on men's and women's fashions, dinnerware, etc., against backgrounds of large clock dials containing the title in flittered script letters. Other good window locations were also secured, including that of a furniture store which featured a dinner table set for eight, with oil paintings and three sheet poster cutouts as background.

Restaurants used the cards reading, "We serve dinner from 5 to 7 so you can see "Dinner at Eight," a slick gag that has been used effectively in other spots.

Phillips Puts Over Clever Lobby Show

We are pleased to hear again from one of our old members, Manager Ralph E. Phillips, Paramount, Mitchell, S. D., previously at the State, Chattanooga, Tenn., who reports on some of his recent theatre activities that brought extra admissions.

Foremost among these was an electrical appliance show put on in cooperation with the merchants of his city in which for an entire week the lobby was given over to an exposition of electrical labor saving devices (see photo). In return, the participating merchants plugged the showing with window displays, newspaper ads and heralds distributed to all customers, the local papers coming across with a lot of free space. Ralph reports that over 5,000 attended the free lobby show, a great many of which also bought their way into the theatre.

A tieup with the local Kiwannis Club on a Christmas tree toy matinee gave the theatre a splendid prestige build-up which included letters of appreciation from the club officers, mention of which was also carried in the local press.

To ward off his pre-Christmas slump, and to save on advertising during that time, Phillips hooked in with one of his local papers on a want ad contest, in which cash prizes and theatre tickets were given for the best letters describing the advantages of using the classified page. Large free ads were obtained in advance and during the contest stressing the prize theatre tickets, and also the theatre attractions.

Seems like Brother Phillips is keeping things stirred up out in that section of the country, and we trust you will be more regular in your membership obligations, Ralph.



Phillips' Electric Lobby

Brenner and McKenzie Hit With "Going Hollywood"

Another sprightly campaign embracing animated displays was that directed by Manager Joe Brenner, Loew's State, Boston, Mass., together with MGM exploiteer, Bert McKenzie, on "Going Hollywood," in which lifesize enlargements of Davies and Crosby used in shadow boxes against a circulating, revolving and colored background.

A combination radio and victrola was placed in the lobby, and the Crosby records from the picture played at intervals, the Brunswick record people also planting their regular advertising strips, including theatre copy, in all their retail outlets. The stores further cooperated with window displays which carried the title pages of the song hits and theatre posters.

AWARD INTEREST MOUNTS

Theatremen on both sides of the water continue to comment enthusiastically upon the Award project, and below we are pleased to quote from the late mails.

▽ ▽ ▽

SPYROS P. SKOURAS, President
Fox West Coast Theatres

I shall be very happy to serve on the Committee of Judges in connection with the Quigley Awards for the most meritorious theatre exploitation campaigns.

I think the idea is a very good one and should be productive of excellent results to all participants.

▽ ▽ ▽

LIONEL H. KEENE
Southern Representative
Loew Theatres, Atlanta, Ga.

I am happy to express myself on the very commendable Managers' Exploitation Contest sponsored by Martin Quigley and the Managers' Round Table Club, am with you heartily on this and even venture to state that one of Dixie's boys of the Loew organization may deserve the big Award. More power to you!

▽ ▽ ▽

WALTER GOULD
General Manager, United Artists
Mexico

The importance of the Quigley Awards to foreign showmen cannot be overestimated because the Motion Picture Herald exerts a tremendous influence in film circles throughout Central and South America. I look for spirited rivalry among the more enlightened exhibitors of Mexico for the honor of winning one of the plaques.

▽ ▽ ▽

ENRIQUE BAEZ
General Manager, United Artists
Brazil

The Quigley Awards are a challenge to the showmanship spirit of exhibitors the world over. They will promote a keen and healthy spirit of competition that will act as a spur to greater merchandising achievements. It is human nature to want to beat the other fellow. Besides, a contest inevitably brings to light outstanding examples of individual accomplishment. It has been said, men are like apples in a barrel riding over a bumpy road—the big ones always come to the top. My congratulations to Motion Picture Herald and Managers' Round Table Club for sponsoring a movement that is certain to raise the level of showmanship in every quarter of the globe.

Rules and Information

A QUIGLEY AWARD will be presented each month during 1934 *for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club on pictures played between the first and last days of that month. . . .*

THE QUIGLEY GRAND AWARD will be presented to the theatre manager submitting, in the opinion of the judges, the campaign possessing the highest merit on any picture played between January 1 *and December* 31, 1934. . . .

CAMPAIGNS should be forwarded as soon as completed, but may be forwarded after the last day of the month, provided they are on pictures played during that month. This includes pictures played on the last days of one month and the first days of the following. . . .

EVERY THEATRE MANAGER everywhere is eligible for the Awards, including non-members of the Club. Campaigns from foreign lands will be given extra time to provide for mailing time. . . .

MANAGERS may enter more than one campaign each month, and may enter as many as they see fit during the entire year. . . .

EVERY CAMPAIGN will receive the same break. Managers with small budgets will receive the same consideration as those with large appropriations. Remember, "it's not how much, but how good." . . .

QUIGLEY AWARDS COMMITTEE
1790 Broadway New York

RUDOLPH A. KUEHN
Manager, Fabian
Hoboken, New Jersey

News of the Quigley Award is headline copy to every member of the Round Table Club and all managers. The opportunity for this real recognition should not be passed up, and you can count upon me to do my best to cooperate through 1934. Best of luck and all wishes for success.

A. J. SONOSKY
Manager, Capitol
Aberdeen, S. D.

I believe the Quigley Award idea to be a meritorious one, indeed. Good showmen are everlastingly trying for accomplishment, if for no other reason than the personal satisfaction of doing a good job. They do a job for the love of doing, in an enthusiastic and responsive manner, whether they receive credit or a pat on the back, or not. However, they are not adverse to such credit, and these Quigley Awards will certainly be cherished by the winners as a visible proof of superior accomplishment.

▽ ▽ ▽

HARRY M. SUGARMAN
Manager, Egyptian
Los Angeles, Cal.

It is indeed a progressive step and most certainly opens a field of recognition to the alert and thinking managers.

It is their opportunity to express themselves and receive recognition of such expression, and like the director, the story writer, and other members of our industry whose names are synonymous with self-expression, so, too, can theatre managers become recognized as leaders in their phase of a business depending upon personality and self-expression, of which exploitation is the most lucrative of the various phases of self-expression in theatre operation.

▽ ▽ ▽

AL ZIMBALIST
Advertising Director
Saint Louis Amusement Co.

Count us in and start polishing the pages for our campaigns. Saint Louis Warner managers hereby affix their willingness to actively participate in the Quigley Awards drive. Watch our smoke!

▽ ▽ ▽

MORRIS ROSENTHAL
Manager, Majestic
Bridgeport, Conn.

At last the theatre manager is coming into his own. After all these years his work is no wto be recognized along with the national and distributor's exploitation men. It seems like irony that the men in the field who have been instrumental in selling some of the producers' mistakes to the public for years are the last persons to receive recognition.

I for one feel that these awards to be given by the Motion Picture Herald will do much to stimulate activities in the field year after year.

Hammond Plants Plane In Lobby on "Skyway"

Sam Hammond, whom the membership will recall as one of the World's Fair prize winners in our last summer's exploitation contest, has transferred his activities from the Criterion, Anderson, S. C., to the Cavalier, Norfolk, Va. He sends us a report on one of his last campaigns at his previous assignment in which he put over a number of snappy ideas on his showing of "Skyway."

For lobby display, Sam promoted a lot of



Sam's Practical Plane

flying accessories from his local airport and posted paper in the surrounding area, inviting the folks to come and see the exhibit. To embellish this, a plane was borrowed from a local flying enthusiast, the ship being planted in front of the theatre (see photo) where it was used during the run of the picture, the total cost coming to $15.

During the rush hours the ship was towed around town with a banner on the fuselage calling attention to the picture. At prominent corners the motor was cranked and handbills distributed to the crowds which gathered. Besides its use as a street stunt, the plane was flown over the city and nearby towns at low altitude and passes attached to many parachutes were dropped over various locations. Sam reports that as a result of all this activity, the picture played to over 5,000 paid admissions, which is something to enthuse over in any town the size of Anderson.

One of the first things that this Round Tabler put over in Norfolk was a Thanksgiving "potato" show for the benefit of local charities. Admission was two sweet potatoes and nine barrels of the yams were turned over to the Salvation Army.

Dick and Ken Speed Up On "Invisible Man"

"The Invisible Man" was evidently quite in demand by the time the picture arrived at the RKO Hillstreet, Los Angeles, Cal., due to the efforts of Manager Dick Moss and Publicity Chief Ken McGaffey, who had the town running ragged with a host of unusual slants.

Announcements of the engagement were made to all local drama critics and columnists, with telegrams from "Invisible Man," and window cards covered the downtown area advertising $10,000 reward for his capture, dead or alive. Masked girls were used on the streets, handing out "Beware" heralds, copy of which offered prizes for best suggestions on capturing the "man."

Lobby background was in keeping with atmosphere of picture, with all lights changed to green. All poster work carried out the eerie effect, with a cutout figure next the boxoffice highlighting the atmosphere of the picture.

A still lobby-guessing contest was one of the features of the plugging of "Right to Romance," in which a number of stills from Harding's previous pictures were posted, and patrons invited to test their memories by guessing the names of the attractions.

The Culbertson bridge short on the same bill was tied in to a free bridge school at one of the department stores, the theatre advertising the school and the store carrying theatre credits in their advertising. Bridge rules were distributed to all patrons, and one of the papers ran a theatre box under the daily Culbertson syndicate bridge lesson.

Work For A Quigley Award!

Students Study "Emperor Jones" Picture Script

In cooperation with United Artists, the National Council of Teachers of English, through the regional committees on photoplay appreciation, are continuing the "Emperor Jones" high school students' criticism contest now being conducted in high schools throughout the United States, as a part of senior English study for high school students.

As the picture has not yet been shown in many spots, there is still opportunity for managers who have dated the picture to contact their local high school English teachers for the purpose of making this tiein in which many prizes are being offered for the best student criticisms.

Old Time Bike Stops Some Traffic

From new member Newell Howard, publicist of the Ulman and the New Theatres, Salisbury, Md., comes a neat campaign on "Little Women" that he reports did swell business day-and-date at both houses in the face of bad weather and tough opposition.

A novel bally was an old timer high wheel bicycle, ridden by a trick cyclist. To the bike was attached a two-wheel trailer carrying an inverted "V" sign, and the outfit illustrated in the accompanying photo shows why a lot of attention was attracted on the streets and in the nearby towns.

Newell also put over the press book sampler contest to good returns, as the folks



Newell's High-Bike Gag

down in his section are skilled in this kind of needlework and went for the idea in pleasing numbers. The inclusion of a number of other stunts rounded out the drive.

Howard states that he is happy to pass along his street gag to those who haven't used it, and is ready to furnish further details to any member wanting more information. Nice spirit, brother.

Work For A Quigley Award!

Dancin' the "Carioca"

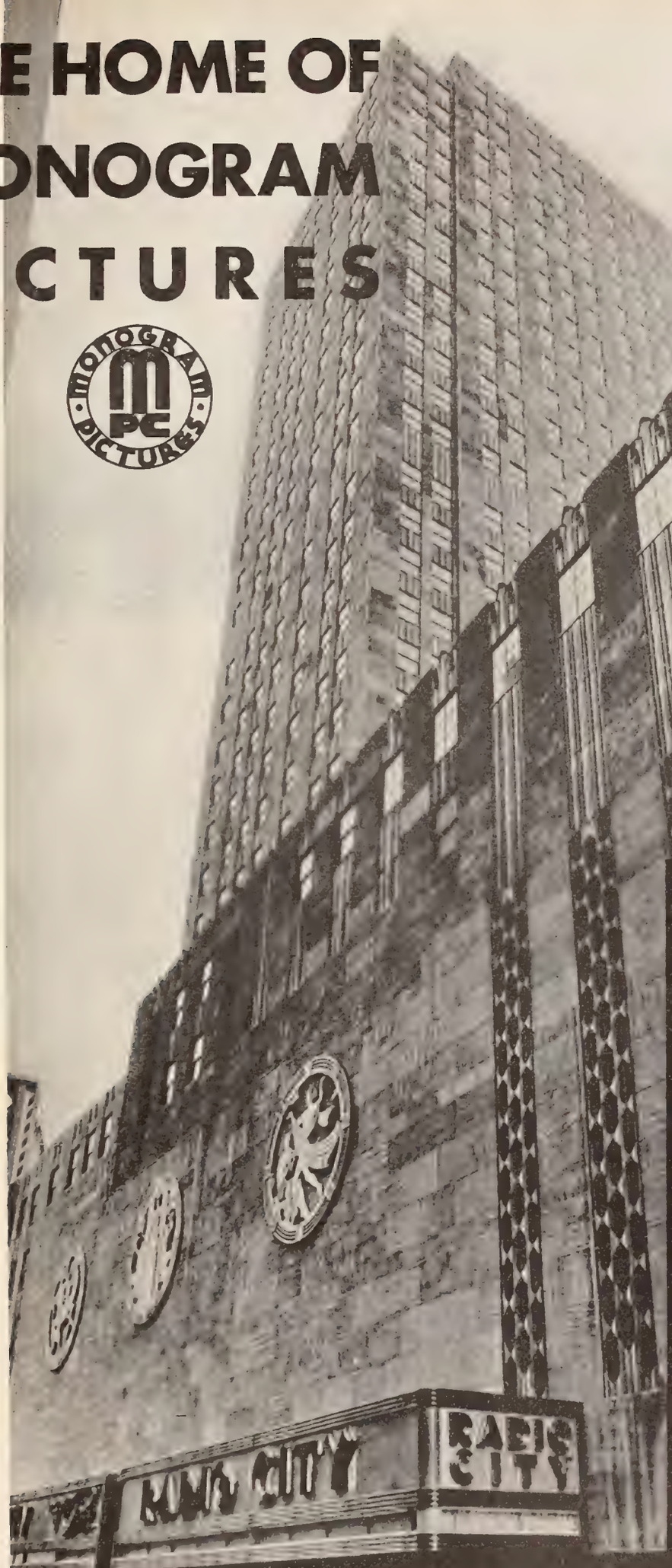
If a lot of theatres playing "Flying Down to Rio" do not tie up with their local ballrooms on the new dance in the picture, the "Carioca," it won't be the fault of Leon J. Bamberger, of RKO Radio's sales promotion staff, who has already contacted over 2,000 leading dance halls throughout the country.

Broadsides giving all details, including a description of the dance steps and shots of the various positions posed by Fred Astaire and Ginger Rogers of the cast have been sent to the ballroom people, with instructions regarding the tiein with the local theatres dating the attraction.



HARDING ART GOES CLASS. United Artists' Hal Horne invited a group of top line artists to a showing of Ann Harding in "Gallant Lady" and the above illustrates some of the art impressions inspired by the picture and created by these famous names, Howard Chandler Christy, Diego Rivera, McClelland Barclay, James Montgomery Flagg and Hayden Hayden. Mats of this fine art, in various sizes, are now available for advertising and publicity.

THE HOME OF MONOGRAM PICTURES



COMING RELEASES

WOMAN'S MAN

with

JOHN HALLIDAY WALLACE FORD
KITTY KELLY MARGUERITE de la MOTTE

Based on Adela Rogers St. John's magazine story. Supervised by Ben Verschleiser. Directed by Edward Ludwig.

BEGGARS IN ERMINE

with

LIONEL ATWILL BETTY FURNESS
JAMES BUSH HENRY B. WALTHALL

Based on the novel by Esther Lynd Day. Supervised by W. T. Lackey. Directed by Phil Rosen.

MYSTERY LINER

with

NOAH BEERY
ASTRID ALLYN CORNELIUS KEEFE

Based on Edgar Wallace's mystery-thriller. Supervised by Paul Malvern. Directed by William Nigh.

W. RAY JOHNSTON
President

•

TREM CARR
Vice-President, in charge of production

Showmen Whizzing Over "Footlight" Slants

The boys out in the field are still striking fire with their broadsides on "Footlight Parade" and the following from various spots are the highlights of some of the individual campaigns.

Stanley, Camden, N. J.

Manager Joe Murdock, working with Floyd Fitzsimmons, district publicist, went after the factories in that section and had a lot of single dollar bills wrapped in imprinted cellophane which were included in the regular payrolls, the "picture" money being exchanged for regulation dollars. The boys also used a lot of "girl," lobby and street stuff and also put on a regular Hollywood opening.

Warner, Los Angeles, Cal.

Lou Halper, Warner West Coast theatre head, and his staff put over some real sock stuff, including a special newspaper section of solid pages of cooperative ads, all of which of course plugged the picture. Harry Maizlich promoted a number of well known orchestra leaders and picked musicians from their bands to entertain from a stand erected in front of the theatre.

At the opening, a broadcast was arranged from a blimp cruising above the theatre, and a parade which marched up Hollywood Boulevard included a squad of marines and many of the girls who appeared in the picture, a number of whom, in costume, rode on a special float, designed by Frank Murphy, Warner Bros. electrical engineer.

Metropolitan, Houston, Tex.

Manager E. E. Collins and Warner Exploiteer Allen Glenn take the bows for this campaign. Unusual was the erection of a huge turntable on a marquee opposite the theatre, upon which at various times a group of girls formed tableaux, lighted at night with spotlights from the Metropolitan.

The stocking window stunt was also put on in a leading apparel store, wherein the window was so covered that only the girls' legs could be seen as they paraded. A "pick your star" newspaper contest was also promoted in which readers were asked to select attractive girls from a layout and to list the qualities they thought the girls must possess to attain stardom.

Paramount, Rutland, Vt.

Here Round Tabler Harry Botwick put on the sort of campaign he is noted for on the bigger attractions, and the following stunts are taken from his 10-page report that included a six-sheet pasted on lobby floor for two weeks in advance, 1,000-watt flood lamps illuminating lobby.

Tieup with leading store returned 30-inch free display ad, window displays and free imprinted balloon distribution to children. Heralds and balloons also distributed to capacity house on midnight preview of attraction preceding "Footlights."

Unusual broadcasting idea was put on opening day when patrons were admitted half hour in advance to listen to special broadcast from stage set to resemble studio. Wire was run from pick-up arms of house non-sync to remote control amplifier on stage which picked up half-hour broadcast on picture from local station. The gag was well advertised and went over tremendously, the entire cost to Botwick being only $9.

Club Calendar

FEBRUARY

1st	Clark Gable's Birthday U. S. Flag Raised in Hawaii—1893 Ground Hog Day
3rd	Woodrow Wilson Died—1924 Horace Greeley Born—1811 Mendelssohn (German Composer) Born—1809
4th	Col. Lindberg's Birthday—1904 Mass. Ratified Constitution—1788 Aaron Burr Born—1756
6th	Ramon Novarro's Birthday
7th	Charles Dickens Born—1812 John Ruskin Born—1819 General Sherman Born—1820
8th	Charles Ruggles' Birthday
9th	Nebraska Admitted to Union—1867 Ronald Colman's Birthday William H. Harrison (9th President) Born—1773 Roosevelt Natl. Memorial Day
10th	Daniel Boone Born—1734 Thomas Edison Born—1847
12th	Abraham Lincoln Born—1809
14th	St. Valentine's Day Arizona Admitted to Union—1912 Stuart Erwin's Birthday
15th	John Barrymore's Birthday N. J. Abolished Slavery—1804 Destruction of Maine—1898
16th	Al Jolson's Birthday Chester Morris' Birthday
17th	1st Telephone Exchange Opened Mary Brian's Birthday J. Harold Murray's Birthday
18th	Adolph Menjou's Birthday Jefferson Davis Inaugurated Pres. of Confederacy—1861 Jimmy Durante's Birthday
22nd	Geo. Washington Born—1732 James Russell Lowell Born—1807
25th	Victor Hugo Born—1802 Zeppo Marx's Birthday
26th	William Cody (Buffalo Bill) Born—1845
27th	Henry Wadsworth Longfellow Born—1807 Joan Bennett's Birthday Franchot Tone's Birthday



That jazz flivver gag sure went the rounds in selling "College Humor" and the above is one of the latest received, from Eddie Haley, Fitchburg Theatre, a Round Tabler, of Fitchburg, Mass.

Street Float Features Ken's "Lady" Campaign

Ken Taylor, the youthful Uvalde, Texas, showman responsible for the effective campaigns at the Strand Theatre in the home town of Vice-President Garner, sends in some interesting exploitation on his showing of "Lady for a Day" which contain a lot of good box office angles. He describes at length his adaptation of the press book barrel stunt, planting the gag in front of



Ken's "Lady" Street Float

a nearby vacant store, that he reports garnered lots of attention.

Ken constructed an ingenious street float, in which he tried to carry out the idea of an apple vendor in front of an office building. The accompanying photo shows the result. He promoted a fruit cart, filled it with apples, and not being able to find an old woman to act as the "Apple Annie," went ahead and dressed up one of his house staff in black skirt and blonde wig.

Evidently, the difficulties that beset showmen in the smaller towns do not discourage this manager, for although he may not be able to accomplish what he originally sets out to do, nevertheless the results are very interesting, if not aesthetic. We are happy to have heard from Taylor again, and trust he will keep us informed of what's what down in his section of the Lone Star state.

Work For A Quigley Award!

Don Malloy's Many Newspaper Tieins

In many instances, the neighborhood newspapers published in various sections of the bigger cities have potent drawing power, and Manager Don Malloy, Shakespeare, Chicago, Ill., capitalizes on these extra patronage possibilities with a flock of strong hookups in the *Outlook*, the leading paper in the Oakland section of Chicago, where the theatre is situated.

Prominent among the tieups is a weekly co-op page, in which passes are given in a misspelled word contest, with the theatre and attraction of course given a strong plug in the center of the layout. In addition, free tickets are also given each week to a list of names selected at random from the neighborhood.

Don himself conducts a film chatter column in the paper containing interesting dope on his coming releases, and draws liberally upon his press books for ideas that the paper can utilize.

The amount of space this Round Tabler grabs off every week indicates that the sheet evidently goes for picture stuff as a source of extra advertising. It's good selling.



AD MAT *Service*

—THAT CONSERVES TIME, ELIMINATES INCONVENIENCE, AND INSURES PROMPT DELIVERY, TO YOUR DESK, OF ALL YOUR NEWSPAPER REQUIREMENTS FROM A CENTRAL SOURCE .....

INDIVIDUAL PICTURE SERVICE . . . Complete newspaper ad mat campaign (10 to 11 ads) on all feature pictures released by the Major Producing and Distributing Companies. . . . Sent in accordance with your specific titles and play dates or rendered in accordance with national release dates.

GENERAL SERVICE . . . Shipped at regular intervals and includes a variety of seasonal and attention getting borders and ad layouts designed for holiday, double feature, combination policy and gala occasions. . . . Also miscellaneous slugs for short subjects, dates, headings, etc.

"It's to your AD-vantage" to write for details.

UTA

United Theatre Advertisers

330 WEST 42nd STREET, NEW YORK CITY

SMALL TOWN BOX OFFICE HELPS

Round Tabler in Community of 2,000 Describes a Few Ideas That Have Kept Up His Grosses During Slump Weeks; Details Plans for Clever Animated Displays

The limitations of advertising budgets, especially in the smaller towns, have brought out many ingenious ideas put across at little cost. The ideas listed on this page from Manager R. M. Thomason, Crystal Theatre, Ellis, Kan., population 2,000, though not necessarily original, are presented for the information of other progressive members in like situations. We refer readers particularly to the successful and inexpensive animated displays and their description.

Weekly Football Night

Midweek business being off during first few weeks after school started, Thomason tied up with coach and principal of high school for football pep meeting at theatre one night a week during playing season. Students were allowed reduction of five cents from regular prices, with team as guests. School also furnished extra appropriate stage entertainment.

This not only brought business back above normal, but gained further good will.

School Drama Club Tieup

Recognizing the drawing potentialities of his high school dramatic club, Thomason worked out an arrangement by which the amateur thespians presented their plays at the theatre. In return, a slight reduction was made in admission prices on pictures selected by school officials that of course were run in addition.

Animated Displays

Consistent use of animated displays, simple in construction and operation, have proven profitable for this member and a description of the barrel used as a street bally on "Three Cornered Moon" (see photo) no doubt will prove interesting.

The barrel was painted green with black hoops. A square cardboard box topped with cutout was lettered on all sides and revolved slowly. The animation was created with an ordinary broomstick used as the shaft, belted to a small fan motor, oscillating type, on the bottom of the barrel, which supplied sufficient power.



Animated Barrel Gag

Trailer Peep Show

Below is illustrated and described another animation built into the theatre advertising auto trailer. It was very well done, gathered continuous crowds both in Ellis and in the surrounding towns, and Thomason states that the entire cost was not over 50 cents.

Holiday Ideas

As the city operates its own electric light system, a tieup was made for strings of light to cover the front of the theatre for Christmas decorations, current being supplied by tapping off from the power lines. The interior of the theatre was decorated with fireproof crepe paper streamers and colored lights.

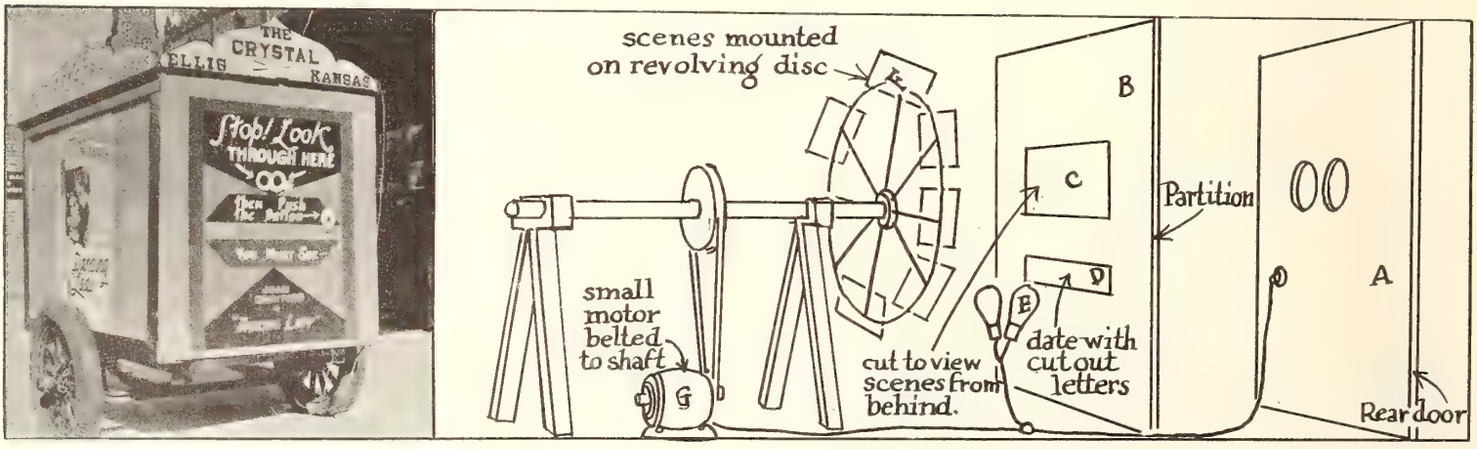
A seasonal lobby display took the form of a three-plane picture of a group of camels in the desert and flashing star in a blue sky background. Blue bulbs were used for sky effect, red for the camels and brown covered bulbs for the sand, all lights hidden in the base or behind each plane. The star was cut out and a five-watt bulb in a cigar box with a flasher in circuit to supply the twinkling effect.

A snappy New Year's display was a silhouette of a sailing vessel with blue waves in one plane, a yellow moon for the background plane and cutout waves painted in blue green for the front plane. The lights on each of these planes were the same color of the paints. Around the moon were suspended flittered cutout letters with the following copy, "Happy Sailing for 1934," a pocket knife and screw driver being the main tools.

Preston's Auction Gag Helps Poor

Round Tabler Bill Preston, formerly at the State, Quincy, Mass., shoots along a two-column ad from his new assignment at the Arcadia, Portsmouth, N. H., that gives all the details of his "Auction Night" stunt. Bill modernizes this slant by calling it the "N R A Way," the copy going on to say that he pays full price to local merchants for live turkeys, ducks and chickens which are to be auctioned off to patrons for what they are willing to pay, the proceeds of the sale going to the local needy.

It's a two-way gag that should please, as Bill gets a capacity crowd interested in the inexpensive poultry, and the good will is helped by the donation to the town relief fund. Topping it all, Preston announces himself as the auctioneer, which insures a good show, this old timer knowing how to keep the folks amused and entertained.



TRAILER "PEEP SHOW." Here is Thomason's trailer show referred to above, and detailed drawings of animation. When button is pushed in rear door (A), 100-watt bulbs (E) light up and motor (G) starts, turning cardboard disc (F) with stills passing slowly behind cutout space (C). Stationary transparent cut-out-date letters in space (D). Where motor is not available, electric fan may be used by removing blades and placing belt on shaft.

ACE IDEAS FROM OTHER LANDS



Brussels' Street Stunt

(Left) G. BRAINOS, General Manager, Crystal Palace, Brussels, Belgium, forwards this shot of his clever street bally on Doublepatte and Patachon, a Danish pair of comics very popular in his country. Brainos' lobby front on this attraction is also very attractive and registers big.

(Right) VITTORIO MALPASSUTI, Motion Picture Herald correspondent, Rome, reports the free beer lobby idea at the Cinema Barberini, Rome, Italy on "Evviva la Birra" meaning "What! No Beer?" Evidently, Italian picture patrons went for it with the same enthusiasm shown over here.



Free Beer in Rome



Kanga's Horse-Drawn Flivver

(Left) E. P. KANGA, Regal, Lahore, India, did a lot of traffic-stopping with this gag on "Girl Crazy" which he reports brought in a lot of business. Incidentally, "E. P." had to get around a lot of Government regulations to put this on, and managed to do quite well at that, what?

(Right) GUARANY THEATRE, Porto Alegre, Brazil, is the scene of this "Kid From Spain" opening where the natives, no doubt under the Cantor influence, came out in mobs to see the Brazilian premier of the picture. The advance campaign on this attraction was executed along American lines.



Brazil Wants Cantor



Barcelona Goes Chevalier

(Left) BARCELONA, Spain, in addition to song titles, produces some mighty smart exploitation, as proven by these accompanying photos. The shot above illustrates the slick street bally on "A Bedtime Story," and Al Dean reports the chap at the head cleverly impersonated Chevalier at prominent corners.

(Right) The boat below, advertising "The Sign of the Cross," was used on the Barcelona waterfront where it was seen by an estimated quarter of a million people every day. A bow to the unnamed exploiteers responsible for these clever gags.



Spanish Water Bally



Dublin Likes "Cavalcade"

(Left) DUBLIN, Ireland, would naturally go for "Cavalcade," but the long line in front of the Grand Central Theatre in the Irish metropolis indicates a heap of attendance, borne out by Maurice Ahearn, who states that the attraction played to capacity houses for weeks.

(Right) SIDNEY J. HOBBS, managing director, Empire, Coventry, England, tied up with his leading merchants to feature jig saw puzzles of stars who were booked to play the theatre. The idea was one of Sidney's contributions in a circuit-wide managers' stunt campaign, and it certainly sells the theatre and pictures.



Sid Hobbs' Puzzle Window

personalities

TOM OLSEN
has just been appointed district manager over Bellefontaine and Piqua, Ohio, for Schine. Tom was last with Evergreen Amusement Co. in Seattle.

MRS. SADIE ULMAN
manager of the Ulman Theatre, Salisbury, Md., has taken over the New Theatre of that city.

FRANK HINES
former RKO Palace manager, Cleveland, has been transferred to the Keith East 105th Street house.

GEORGE HENGER
former zone manager for Warners Brothers, Oklahoma City houses, has been named city manager for Standard Theatres, Inc., there.

MORRIS EPSTEIN
has been promoted from assistant manager of the Walker Theatre, Brooklyn to the manager of the Culver Theatre.

R. E. HOOK
of Aliceville, Ala., has opened a new house and has instituted a contest to secure a suitable name.

CARL GRAY
is the owner and manager of the new Eastside Theatre, Panama City, Fla.

E. POLLOCK
has opened the Lake Theatre at Upper Lake, Calif.

MORGAN WALSH
for years a film exchange manager at San Francisco, has taken over the Mission Theatre at Sacramento, Calif.

NICK SAHATI
has succeeded J. Fred Miller as manager of the Paso Robles Theatre, Paso Robles, Calif.

MARTIN ELLIS
is the manager of the newly reopened Broadway in Camden, N. J.

BILL GALLAGHER
formerly of the closed Arcadia, Wilmington, Del., has been transferred to the Lansdowne in Lansdowne, Pa.

LOVEL DURNFORD and GRANT WINTERS
are the managers of the Owl Theatre in Covelo, Calif.

J. FRIEDMAN
has taken over the Liberty in Suffern, N. Y., and will reopen it as the Strand.

RALPH MORGAN
has succeeded CLIFF BOYD as manager of the Strand in Cincinnati, Ohio, while HAPPY MEININGER is the new manager of the RKO Capitol.

TOM LOVE
has reopened the Crystal at South Superior, Wyo.

RALPH PHILLIPS
has succeeded BERT KLINE as manager of the Paramount in Mitchell, S. D., while FRED WEIMER, former assistant at the Huron in Huron, S. D., takes over Phillips' old duties.

GILBERT JOSEPHSON
is managing the Monroe, Monroe, N. Y.

TONY STERN
has changed managerial seats with EARL OCHSENBEIN, who goes from the Liberty to the Victoria in Wheeling, West Va.

FORNEY BOWERS
for several years manager of the Union Opera house in New Philadelphia, Ohio, has been named manager of the Orpheum in McKees Rock, Pa., succeeding LESTER HUTCHINSON.

DICK CRUSIGAR
has been transferred from Warners Alhambra, Canton, O., to the Plaza at Sandusky.

W. E. DRUMBAR
is at the helm of the new Joy Theatre at Knoxville, Tenn.

GEORGE E. PORTER
has acquired the Foley Theatre, Foley, Fla.

W. L. CHAPIN
has purchased the Lyric in McIntosh, S. D., from S. D. MEYERS.

TED NICHOLAS
former motion picture critic for the Indianapolis News, has been made manager of the Lyric Theatre there.

MARC BOWMAN
is managing the Roxy at Seattle, Wash., succeeding RAY GRUMBACHER.

EARLE WRIGHT
suceeds VERNON REAVER as manager of the Poli in New Haven, and BEN COHEN leaves Hartford to go to the College in New Haven.

WALLACE ALLEN
has joined Warners as City Manager in Elmira, N. Y.

M. W. HOOPES
has acquired the Royal Theatre, Panora, Ia., and reopened it.

LARRY RUCH
formerly with Warners Grand in Camden, N. J., is now managing the newly opened Broadway there.



CLUB · PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is ⅜ of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____ HOW MANY? _____

LEONARD KAPLAN
is manager of the State in Sioux Falls, S. D.

C. H. SCHREIBER
has been transferred to the Palace Theatre in Columbus, Ohio.

FRED BRONTE
has reopened the Yuma Theatre in Yuma, Colo., for the winter.

RAY KATZENBACH
has purchased the Emeroson, Brush, Colo., from JOHN ANDERSON.

GERALD GALLAGHER
has left the Fox in San Diego to take over the California there.

MAX BRONOW
former assistant manager to BILL HUFFMAN at Valley Stream is back in Philly at the Eureka in the same capacity.

HAROLD GARFINKLE
may now be found managing the newly reconstructed Rialto Theatre in Newark, N. J. Cumup some time, Harold.

ALAN RAPPAPORT
has been transferred from the Princess in Camden, N. J., to the Grand in Vineland, N. J.

WILIAM GALLAGHER
former manager of the closed Arcadia, Wilmington, Del., may now be found at the Lansdowne, Lansdowne, Pa.

FORNEY BOWERS
has returned to the Union Opera House in New Philadelphia, Ohio, after having pinch-hit for LESTER HUTCHEON at the Orpheum in McKees Rocks, Pa.

PAUL BERNARD
is the new manager of the Arena, New York City neighborhood house.

RALPH GOLDBERG
is now city manager of all the Tri-States Theatres in Omaha.

C. E. RICHARDSON
has acquired the Rialto Theatre at Adel, Ia., succeeding O. Benson.

W. J. WERNER
has opened his new Le Seur Theatre at Le Seur, Minn.

C. LYLE
is the skipper of the new Rio Theatre at Enid, Okla.

W. A. BURTON
has purchased the Rialto Theatre at Wessington Springs, S. D.

W. D. FULTON
skipper of the Colonial and Southtown Theatres, Kansas City, recently rented offices in the Zoglin Building on Wyandotte Street.

CHARLES BURKEY
owner of the Summit Theatre, Kansas City, Mo., celebrated the twentieth anniversary of his theatre last week. He is one of the oldest exhibitors in the point of service in Kansas City territory, it is said.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Cross Streets — John Mack Brown - Claire Windsor-Anita Louise - Kenneth Thomson
Men Forget

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall In Love	Ann Sothern - Edmund Lowe	Dec. 28	64	Jan. 13,'34
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing (See "In the Cutting Room," Nov. 18.)	Bruce Cabot - Mary Brian	Dec. 3	65	
Speed Wings	Tim McCoy-Evalyn Knapp	Jan. 20,'34		
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Fighting Ranger, The — Buck Jones-Dorothy Revier
It Happened One Night — Clark Gable-Claudette Colbert
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Line-Up, The — William Gargan-Marian Nixon
Man Trailer, The — Buck Jones-Cecilia Parker
Men of Tomorrow — Frankie Darro - Jackie Searl - George Breakston
Ninth Guest, The — Donald Cook-Genevieve Tobin
One Is Guilty — Ralph Bellamy-Shirley Grey
Party's Over, The
Social Register — Colleen Moore-Alexander Kirkland
Twentieth Century — John Barrymore-Carole Lombard
Whirlpool — Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26	58	
Throne of Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin — Helen Foster-Paul Page — 58

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	69	Dec. 9
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	90	Sept. 16
Massacre	R. Bartholmess-Ann Dvorak	Jan. 20,'34	69	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	All Star	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside — Warren William — Jan. 27,'34 — 65
Dark Hazard — Edward G. Robinson — Feb. 3,'34 — 72 — Nov. 25
Fashions of 1934 — William Powell-Bette Davis — Feb. 17,'34 — 78 — Jan. 13,'34
Hit Me Again — Joan Blondell-Ricardo Cortez
Journal of a Crime — Ruth Chatterton
Mandalay — Kay Francis-Ricardo Cortez — Feb. 10,'34
Modern Hero, A — Richard Barthelmess
Registered Nurse — Bebe Daniels-Lyle Talbot
Very Honorable Guy, A — Joe E. Brown
Wonder Bar — Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis — Mar. 3,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life in the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies — Hugh Williams-Helen Twelvetrees
Bottoms Up — Pat Paterson - Spencer Tracy - John Boles
Carolina — Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman — Feb. 2,'34
Cats-Paw, The — Harold Lloyd-Una Merkel
Coming Out Party — Frances Dee-Gene Raymond
David Harum — Will Rogers-Evelyn Venable
Devil Tiger — Kane Richmond-Marion Burns
Ever Since Eve — George O'Brien-Mary Brian — Feb. 9,'34
Fox Follies — (All Star Musical)
Hold That Girl — James Dunn-Claire Trevor — Feb. 16,'34
I Believed In You — Victor Jory - John Boles - Rosemary Ames — Feb. 23,'34
Only Girl, The — Lilian Harvey-Charles Boyer — 95 — Aug. 12
"Scandals" — Rudy Valee-George White-Alice Faye-Jimmy Durante
Sleepers East — Wynne Gibson-Preston Foster — Jan. 26,'34
(See "In the Cutting Room," Dec. 30.)

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
Love After Thirty — Aileen Pringle - Theodore Von Eltz
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunt Sally	Cicely Courtneidge-Sam Hardy		82	
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		86	Sept. 30
Just Smith	Tom Walls		88	
King of the Ritz	Stanley Lupino - Gina Malo			
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman In Command, The	Cicely Courtneidge - Edward Everett Horton		80	

(THE RELEASE CHART--CONT'D)

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand				
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	
Divorce Bed, The	Edward Arnold-John Miljan	Jan. 15,'34		
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Pentheuse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Sons of the Desert	Laurel and Hardy	Dec. 29	68	
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	86	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Feb.	9,'34	
Hollywood Party, The	(All Star Musical)			
It Happened One Day	Lionel Barrymore-Fay Bainter	Feb.	2,'34	
Laughing Boy	Ramon Novarro-Lupe Velez	Feb.	9,'34	
Men in White	Clark Gable-Myrna Loy	Feb.	16,'34	
Merry Widow, The	Maurice Chevalier			
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan	Mar.	2,'34	
Operator Thirteen	Marion Davies			
Queen Christina	Greta Garbo - John Gilbert		103	Dec. 30
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Viva Villa	Wallace Beery-Fay Wray	Feb.	23,'34	
You Can't Buy Everything	May Robson-Jean Parker	Jan.	26,'34	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fugitive, The	Rex Bell-Cecilia Parker	July 15	56	
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters (See "In the Cutting Room," Dec. 2.)	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The				
Beggars in Ermine	Lionel Atwill	Feb.	22,'34	
Blue Steel	John Wayne			
Jane Eyre				
Loudspeaker, The	Ray Walker			
Man from Utah, The	John Wayne			
Manhattan Love Song				
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar.	15,'34	
Numbers of Monte Carlo				
West of the Divide	John Wayne-Virginia B. Faire	Feb.	15,'34	55
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	7,'34	64

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec.	22	75 Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan.	19,'34	71 Jan. 13,'34
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72 Aug. 5
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17	77 Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65 June 24
Duck Soup	Four Marx Bros.	Nov.	17	80 Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	5,'34	78 Dec. 30
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec.	8	75 Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22	70 Sept. 23
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29	88 Nov. 25
Hell and High Water	Richard Arlen-Judith Allen	Oct.	27	70 Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70 July 8
His Double Life	Roland Young-Lillian Gish	Jan.	12,'34	68 Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct.	6	87 Oct. 7
Lone Cowboy	Jackie Cooper	Dec.	1	68 Nov. 25
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72 July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½
Midnight Club	Clive Brook-George Raft-Helen Vinson-Allson Skipworth	July	28	70 July 29
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12,'34	68 Dec. 23
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	85 Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24	80 Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92 July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27	82 Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82 July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72 Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	24	58½
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13	57½ Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15	70 Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29	75 Sept. 8
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	8	72 Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20	84 Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	3	73 Oct. 29

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby in the Ice-Box (T.)	Richard Arlen-Sally Eilers	Feb.	23,'34	
Belero	George Raft-Carole Lombard	Feb.	23,'34	
Cleopatra	Claudette Colbert			
Four Frightened People (See "In the Cutting Room," Dec. 30.)	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	26,'34	95
Good Dame	Sylvia Sidney-Fredric March			
It Ain't No Sin	Mae West			
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan.	26,'34	65 Jan. 6,'34
Man Who Broke His Heart, The	Preston Foster-Victor McLaglen			
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross			
No More Women	Edmund Lowe-Victor McLaglen	Feb.	16,'34	
Scarlet Empress, The	Marlene Dietrich-John Lodge	Feb.	23,'34	
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb.	2,'34	75
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Mar.	2,'34	78
Strange Holiday	Fredric March-Evelyn Venable	Feb.	9,'34	
Trumpet Blows, The (T.)	George Raft - Adolphe Menjou - Frances Drake			
We're Not Dressing	Bing Crosby			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	4	58
Russia Today		Nov.	8	42 Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug.	11	61 Aug. 19
Thunder Over Mexico	Native Cast	Nov.	15	70 May 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desperate Trails	Kazan			
Ferocious Pal, The	Kazan			
King of the North	Kazan			
Lone Avenger, The	Kazan			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allen - Ralph Bellamy	Oct.	20	74 Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov.	10	71 Oct. 23
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	3	73 Oct. 29
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13	72 Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67 July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4	62 Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	18	60 Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct.	27	70 Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15	68 Aug. 19
Double Harness	Ann Harding-William Powell	July	21	74 July 8
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept.	29	53
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14	62 Sept. 2
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec.	29	80 Dec. 16
Goodbye Love	Charles Ruggles	Nov.	10	66
Headline Shooter	Wm. Gargan - Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28	65 July 29
If I Were Free	Irene Dunne-Nils Asther-Clive Brook	Dec.	1	66 Dec. 23
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov.	24	107 Nov. 11
Long Lost Father (See "In the Cutting Room," Nov. 18.)	John Barrymore-Helen Chandler	Jan.	19,'34	63
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan.	12,'34	62

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34

Coming Feature Attractions

Crime Doctor	Richard Dix	Apr.	6,'34	
Finishing School	Ginger Rogers - Frances Dee - Una Merkel	Mar.	23,'34	
Green Mansions	Dolores Del Rio-Joel McCrea	Apr.	27,'34	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb.	2,'34	
I Love An Actress	Gregory Ratoff	Apr.	20,'34	
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar.	2,'34	
Last Patrol, The	McLaglen-Karloff	Feb.	16,'34	
(See "In the Cutting Room," Oct. 21.)				
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb.	9,'34	92
(See "In the Cutting Room," Nov. 18.)				
Of Human Bondage	Leslie Howard	Apr.	13,'34	
So You Won't Sing, Eh?	Zasu Pitts - Pert Kelton - Edward Everett Horton	May	4,'34	
Success Story	Douglas Fairbanks, Jr.-Colleen Moore - Genevieve Tobin	Mar.	9,'34	
Transient Love	Irene Dunne-Ralph Bellamy	Mar.	16,'34	
Trigger	Katharine Hepburn	Mar.	30,'34	
(See "In the Cutting Room," Nov. 18.)				
Two Alone	Jean Parker-Tom Brown	Jan.	26,'34	74
Wild Cargo	Frank Buck	Feb.	23,'34	
World Outside, The	Ann Harding			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec.	71	
His Private Secretary	Evalyn Knapp - John Wayne	June 10	80	June 10
Moth, The	Sally O'Neil-Paul Page	Jan.	15,'34	63
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov.	1	62
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head				
St. Louis Woman				
Souls In Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Film Parade		General Picts.	Jan. 12,'34	55	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 28	65	Dec. 9
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Le Gong (Dance of the Virgins)		Bennett Picts.		55	
Mad Age, The		Resolute Picts.	July 19	70	July 29
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Sweden, Land of the Vikings		John W. Boyle		70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Volga Volga	H. A. Shlettom	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant	Feb.	23,'34	
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great (T.)	Douglas Fairbanks, Jr.- Elizabeth Bergner	Mar.	16,'34	
Firebrand, The	Fredric March			
House of Rothschild, The	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Feb.	9,'34	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Feb.	16,'34	85 Jan. 13,'34
Paleska	Jimmy Durante - Stuart Erwin - Lupe Velez	Jan.	26,'34	
(See "In the Cutting Room," Dec. 2.)				
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar.	2,'34	99 Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan.	22,'34	82 Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1,'34	68 Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18	70 Dec. 23
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15,'34	78
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25	78 Nov. 25
Don't Bet on Love	Lew Ayres-Ginger Rogers	July	15	62 July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July	20	62
Gun Justice	Ken Maynard-Cecilia Parker	Dec.	11	65
Her First Mate	Summerville-Pitts	Aug.	10	70 July 22
Horseplay	Slim Summerville-Andy Devine-Lelia Hyams	Nov.	27	70
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov.	13	70 Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct.	30	78 Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept.	25	70 Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct.	16	63 Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan.	8,'34	70 Jan. 6,'34
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug.	3	84 Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec.	4	68 Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov.	6	105 Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct.	23	70 Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct.	9	72 Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July	20	65½ Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct.	26	60 Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept.	4	60

Coming Feature Attractions

Countess of Monte Cristo	Fay Wray - Paul Lukas - Roger Pryor-Patsy Kelly			
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5,'34	78
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman			
Honor of the West	Ken Maynard			
I Like It That Way	Gloria Stuart-Roger Pryor	Feb.	12,'34	
(See "In the Cutting Room," Dec. 30.)				
Midnight	O. P. Heggie-Sidney Fox	Jan.	29,'34	
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26,'34	65 Jan. 6,'34
Song for You, A	Marian Nixon-Jan Kiepura			
Two Clucks	Summerville-Pitts	Mar.	12,'34	
Wheels of Destiny	Ken Maynard	Feb.	19,'34	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July	1 74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug.	19 72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov.	4 75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec.	16 88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13,'34 61	
(See "In the Cutting Room," Dec. 30.)				
Ever In My Heart	Barbara Stanwyck	Oct.	28 68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct.	21 101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec.	2 63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept.	2 98	May 27
Hi, Nellie!	Paul Muni	Jan.	20,'34 75	
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23 68	Dec. 9
Kennel Murder Case	William Powell-Mary Astor	Oct.	28 73	Nov. 4
Lady Killer	James Cagney	Dec.	9 73	Dec. 2
Man from Monterey, The	John Wayne-Ruth Hall	July	15 57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July	22 72	Aug. 12
Narrow Corner, The	Douglas Fairbanks, Jr.	July	8 71	July 22
Voltaire	George Arliss-Doris Kenyon	Aug.	5 70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods			
Dragon Murder Case, The	William Powell			
Fur Coats	Aline MacMahon-Paul Kelly			
Gambling Lady	Barbara Stanwyck	Mar.	31,'34	
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis			
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar.	10,'34	
Heir Chaser, The	James Cagney - Bette Davis	Mar.	24,'34	
Hot Air	Dick Powell - Pat O'Brien - Ginger Rogers			
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb.	24,'34	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods			
Upper World	Warren William - Mary Astor - Ginger Rogers			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Digging Deep	Henry Kendall-Wendy Barrie	British Lion			
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Keep It Quiet	Frank Pettingell - Bertha Belmore	British Lion			
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Maglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	80	
On the Air	Davy Burnaby-Reginald Purdell-Betty Astell	British Lion			
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 15
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours Hans Lange and Orchestra		9
2—Ave Maria Dion Kennedy at the Organ		7
3—Waters of Minnetonka Gus Haenschen and Orchestra		6
4—Hula Moon Native Hawaiian Troupe		7
5—Waltz in A Flat Major Hans Lange and Orchestra		4

COLUMBIA

Title	Rel. Date	Min.
KAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	1 rl.
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Stage Krazy	Nov. 13	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	1 rl.
3—In South America	Dec. 22	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Nov. 3	1 l.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
False Alarm		1 rl.
Hollywood Babes	Nov. 10	
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	
No. 4—When the Lights Went Out		1 rl.
No. 5—The Missing Clue		1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
No. 3—Lessons in Love		2 rls.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough		2 rls.
Ten Baby Fingers		2 rls.
SMITH AND DALE		
Hold Your Temper		2 rls.
Hot Daze	Oct. 20	2 rls.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	17
Entertainer, The Will Mahoney	Oct. 4	20
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
Hook and Line	July 28	1 rl.
It's Sport in Any Lnaguage		1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	
Good Bad Man, The	Dec. 8	
Inventors, The	Feb. 2,'34	
North of Zero	Jan. 19,'34	
DO YOU REMEMBER?		
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 26,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	9
Capers in Clay	July 30	
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Last Degle, The	Nov. 17	10
Manhattan Lullaby Helen Morgan	Nov. 24	1 rl.
Slow Poke Stepin Fetchit	Sept. 22	1 rl.
Trav'lling the Road Alexander Gray	Feb. 2,'34	1 rl.
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 23,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Oil Can Mystery, The	July 9	6
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	
Rip Van Winkle	Feb. 9,'34	
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Divorce Sweets	Nov. 30	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Trying Out Torchy	July 23	18
TREASURE CHEST		
Air Maniacs	Dec. 15	
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
The Heart of Valeska		
Love's Old Sweet Song	Feb. 16,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10
2. Human Side of the News		10
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		8
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes Sally		7
Singin' Sam-Don Wallace		
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		8
Melodies of Love Carlile-Rawlinson-White		
Songs of the Range Art Dickinson-Lew White		
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		1 rl.
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show In One Reel	Sept. 9	9
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
MUSICAL COMEDIES		
Hello, Pop!	July 1	17
Nertsery Rhymes	Aug. 26	20
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody in Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Bear Hunting	Dec. 16	1 rl.
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		10
SPECIAL		
Inflation		11
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	1 rl.
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
I Heard Don Redmond	Sept. 1	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Old Man of the Mountains Cab Calloway	Aug. 4	7
Parade of Wooden Soldiers	Dec. 1	1 rl.
Popeye, the Sailor	July 7	7
Red Hot Mamma	Feb. 2,'34	1 rl.
She Wronged Him Right	Jan. 5,'34	1 rl.
HEADLINERS		
Bundle of Blues, A Duke Ellington	Sept. 1	10
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw-Don Voorhees	Aug. 11	11
Little Broadcast, The Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11
Radio Roundup, A Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24	1 rl.
Rumba Rhythm Vincent Lopez	Sept. 29	6
Station T.O.T.	Jan. 19,'34	1 rl.
Where's That Tiger?	Dec. 22	1 rl.
Borrah Minnevitch **HOLLYWOOD ON PARADE**		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	1 rl.
ONE REEL ACTS		
Jazz a La Cuba Don Aspiazu	July 7	10
PARAMOUNT PICTORIAL		
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux In Wax —Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3	10
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	10
No. 6— Southward Ho — Trees —Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	1 rl.
Seasin's Greetinks	Dec. 8	7
Sock-A-Bye, Baby	Jan. 19,'34	1 rl.
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
Down by the Old Mill Stream Funny Boners	July 21	7
I Like Mountain Music Eton Boys	Nov. 10	7
Keeps Rainin' All the Time Gertrude Niesen	Jan. 12,'34	7
Let's All Sing Like the Birdies Sing	Feb. 9,'34	1 rl.
Sing, Babies, Sing Baby Rose Marie	Dec. 15	7
Stoopnocracy Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 16	7
SCREEN SOUVENIRS		
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	1 rl.
No. 7—Jumping Giants	Jan. 26,'34	1 rl.
SPORTS EYE VIEW		
Over the Jumps	July 21	10
Straight Shooters	July 21	11
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21
Big Fibber, The Sennett Star	July 14	20
Circus Hoodoo Harry Langdon	Feb. 16,'34	2 rls.
Cold Turkey Joseph Cawthorn	Dec. 1	2 rls.
Ducky Dear Sidney Toler	Sept. 1	19
Gold Nuggets Walter Catlett	Feb. 2,'34	2 rls.
Husband's Reunion Sennett Star	July 7	19
Just an Echo Bing Crosby	Jan. 19,'34	2 rls.
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21
Old Bugler, The Chic Sale	Jan. 5,'34	2 rls.
On Ice Harry Langdon	Oct. 6	21

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
One Awful Night	Oct. 20	21
Pallette-Catlett		
Please	Dec. 15	2 rls.
Bing Crosby		
Roaming Romeo, A	Dec. 29	2 rls.
Harry Langdon		
Sailors, Beware	Sept. 15	18
Catlett-Pallette		
Three Little Swigs	Nov. 10	20
Leon Errol		

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant		
Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaughs—No. 1	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rasslin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Re-issues)		
The Count	Nov. 17	21
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	1 rl.
Cubby's Picnic	Oct. 6	7
Cubby's World Flight	Aug. 25	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Nut Factory	Aug. 11	1 rl.
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	17
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over	Jan. 5,'34	20
Ethel Waters		
Hizzoner	Nov. 17	21½
Bert Lahr		
Strange Case of Hennessy	Dec. 8	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Phantom Rocket	July 21	1 rl.
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		23
Terrors of the Amazon		20
CAESAR FILMS		
Venezziana		1 rl.
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Meeney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	8½
Confidence	July 31	7
County Fair	Jan. 29,'34	1 rl.
Five and Dime	Sept. 18	8
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 12,'34	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers		21
Louis Sobol—No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 6	2 rls.
Nick Kenny—No. 4		
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	1 rl.
No. 37—Novelty	Feb. 19,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Gleason's New Deal	July 12	20
James Gleason		
Meeting Mazie	Dec. 20	20
Sterling Holloway		
Mountain Music	Jan. 3,'34	18
Louise Fazenda		
Not the Marrying Kind	Nov. 22	20
Sterling Holloway		
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	21
Louise Fazenda		
Paisie Waisie	Jan. 31,'34	2 rls.
Henry Armetta		
Pie for Two	Dec. 13	21
James Gleason		
Stung Again	Oct. 18	18
Louise Fazenda		
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A	Jan. 17,'34	19½
Vince Barnett		
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer?	Feb. 7,'34	2 rls.
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been?	June 24	
Roscoe (Fatty) Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy	Sept. 16	21
Jack Haley		
No. 2—Close Relations	Sept. 30	20
Roscoe (Fatty) Arbuckle		
No. 3—Gobs of Fun	Oct. 21	21
George Givot-Charles Judels		
No. 4—Turkey in the Raw	Nov. 4	21
Gus Shy		
No. 5—In the Dough	Nov. 25	22
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie	Dec. 9	18
Ben Blue		
No. 7—Tomalio	Dec. 30	21
Roscoe (Fatty) Arbuckle		
No. 8 — How D'Ya Like That?	Jan. 13,'34	18
George Givot-Charles Judels		
No. 9—Nervous Hands	Feb. 3,'34	21
Ben Blue		
No. 10—Pugs and Kisses	Feb. 17,'34	21
No. 11—Mushrooms	Feb. 14,'34	2 rls.
Harry Gribbon		
No. 12—Ben Blue (untitled)	Mar. 24,'34	2rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34	2 rls.
No. 15—I Scream	May 19,'34	2 rls.
BROADWAY BREVITIES		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Picken Sisters		
No. 26—The "No" Man	Aug. 26	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination	Sept. 2	18
Hal LeRoy-Mitzi Mayfair		
No. 2—Rufus Jones for President	Sept. 9	20
Ethel Waters		
No. 3—Seasoned Greetings	Sept. 23	20
Lita Grey Chaplin		
No. 4—Paul Revere, Jr.	Oct. 7	21
Gus Shy-Janet Reade		
No. 5—Operator's Opera	Oct. 14	21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring	Oct. 28	19
Patricia Ellis-Allen Jenkins (Technicolor)		
No. 7—Yeast Is Yeast	Nov. 11	20
Tom Patricola		
No. 8—The Mild West	Nov. 18	23
Janet Reade-Olive Borden		
No. 9—Girl Trouble	Dec. 2	23
Mitchell and Durante		
No. 10—Around the Clock	Dec. 16	29
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23	22
Dorothy Lee-Arthur and Morten Havel		
No. 12—Kissing Time	Dec. 16	22
Jane Froman-Georges Metaxa		
No. 13—A Little Girl with Big Ideas	Jan. 20,'34	29
Molly Picon		
No. 14 — Not Tonight, Josephine	Jan. 27,'34	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	10
No. 17 — Business is a Pleasure	Mar. 3,'34	2 rls.
No. 18—Silver Living	Mar. 17,'34	2 rls.
Dorothy Stone		
No. 19—Minstrels	Mar. 31,'34	2 rls.
Gertrude Niesen		
No. 20—Janet Reade (Untitled)	Apr. 7,'34	2 rls.
No. 21 — Helen Morgan (Untitled)	Apr. 21,'34	2 rls.
No. 22—Private Lessons	May 5,'34	2 rls.
Hal LeRoy		
No. 23—Morocco Nights	May 12,'34	2 rls.
(Technicolor)		
HOW TO BREAK 90 BOBBY JONES		
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		7
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		7
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out	Sept. 9	7
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	Dec. 9	1 rl.
No. 4—Buddy the Gob	Jan. 13,'34	1 rl.
MELODY MASTERS		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		20
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		8
Señor Del Poze's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 2—Barber Shop Blues		9
Claude Hopkins and Band		
No. 3—Rubinoff and Orchestra		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
No. 8—Isham Jones	Mar. 17,'34	1 rl.
No. 9—Phil Spitalny	Apr. 14,'34	1 rl.
No. 10—Vincent Lopez	May 12,'34	1 rl.
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy In Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
No. 2—Sitting on a Back Yard Fence		1 rl.
PEPPER POT		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective		9
Sigmund Spaeth		
No. 11—Mississippi Suits		9
No. 12—The Wrong Wrong Trail		10
Block and Sully		
No. 13—Song Hits, with Roy Turk		11
No. 14—Easy Aces, No. 2		1 rl.
No. 15—Pure Feud		1 rl.
No. 16—Radio Ramblers		1 rl.
No. 17—Lulu McConnell		1 rl.
No. 18—Good Old Days		1 rl.
No. 19—Radio Reels		1 rl.
Jessel—Van		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD AVENTURES E. M. NEWMAN		
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		10
No. 8—Beauty Spots of the World		1 rl.
No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		10
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.
No. 2—Samoan Memories		1 rl.
No. 3—Heart of Paris		10
No. 4—Italy, the Old and the New		1 rl.
No. 5—Cannibal Islands		1 rl.
No. 6—Spanish America		1 rl.
No. 7—Jerusalem, the Holy City		1 rl.
No. 8—Picturesque Siam		1 rl.
No. 9—Slackers of the Jungle		1 rl.
No. 10—East Indies		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Mystery Squadron, The	Dec. 23	
Bob Steele		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Tarzan, the Feerless	Aug. 11	20 (each)
Buster Crabbe		
UNIVERSAL		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 6	20 (each)
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		
Pirate Treasure	Jan. 29,'34	20 (each)
Richard Talmadge-Lucille Lund		

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HOLLYWOOD'S UNSOLVED PROBLEM: THE WRITER

It's question whether the motion picture business will learn to write or the writers will learn the motion picture business, says Terry Ramsaye, writing from Hollywood

ELIMINATION CLAUSE DECISION IS ARGUED

Rosenblatt rules that 10 per cent cancellation privilege is effective as of December 7 on contracts signed prior to that date; Distributors indicate protest; Code Authority is sued by Allied

FLYWHEEL PATENT DECISION APPEALED

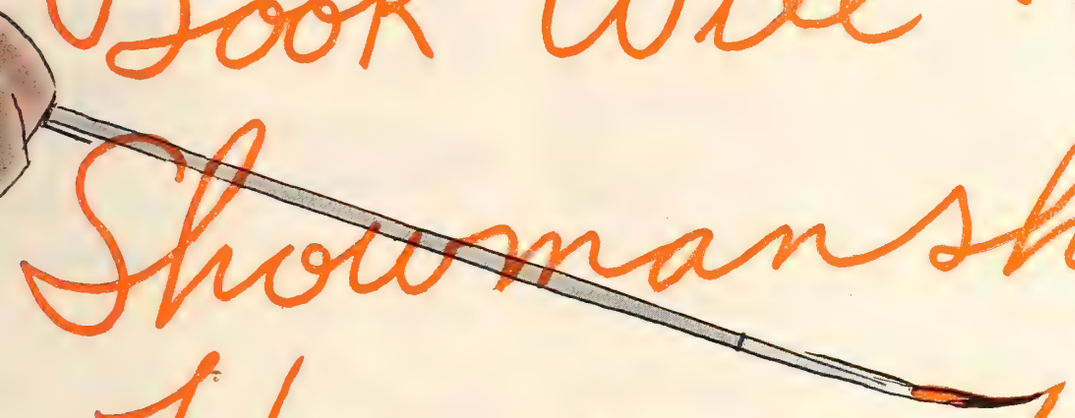
Manufacturers back sound equipment in appeal from ruling; Defendants deny infringement of Tri-Ergon patents; Exhibitors given assurance following warnings of possible court actions

ol. 114, No. 5 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* nuary 27, 1934



The Biggest and Most Practical Campaign Book Ever Made. It is 32 inches high and 24 inches wide. Every inch crammed with Showmanship!

This Giant Press Book Will Make Showmanship History



★ REPRODUCING 9 CITIES' FULL CAMPAIGNS!

Box-office history was made in Atlanta, Richmond, Norfolk, Miami and five other pre-release "Eskimo" engagements. The press book gives photos, facts and figures that will help you get the same thrilling results.

★ 30 BIG NATIONAL "ESKIMO" TIE-UPS!

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★ 15 SMASHING ADVERTISING PAGES!

Thrill ads successfully used in pre-release engagements. The greatest variety, covering every angle of this epic picture, including "Strange Moral Code of Eskimo." FULL PAGE CO-OP. ADVERTISING lay-out.

★ NEWSPAPER SERIAL, RADIO, PRESS SECTION!

"Eskimo" serial story in 12 nerve-tingling, illustrated chapters. Also newspaper cartoon strips. Complete Radio Thrill Continuity. Full-page Educational Plan. Publicity covers every conceivable angle of picture.

★ ADDED ACCESSORIES IN FULL COLORS!

Giant Pictorial cut-out letters, combination marquee hangers and door-knob novelties, Circus Heralds. Jumbo Display Cards. And 100 other exploitation devices in addition to full line of posters and accessories.

★ SEE PAGE 13 "ESKIMO" SPECIAL EXPLOITATION SECTION!



BARTHELMESS 'MASSACRE'S N. Y. CRITICS

Slays Watts, Pelswick, Boehnel, Delehanty, All Others, With Wham Redskin Role!

("Variety Daily" please note!)

"The one important picture of the current season." *Eve. Post*

"One of the few really worth-while films in weeks." *World-Telegram*

"Magnificent. Here's a lulu. Abounds in rousing action. First-rate thriller." *Daily Mirror*

"Easily the best Barthelmess has had in several seasons." *Eve. Journal*

"Most vigorous since 'I Am A Fugitive.'" *Herald-Tribune*

"Excitingly melodramatic. Scenes brim with action." *N. Y. American*

"Packed with exciting events. Moves with speed and force." *Daily News*

"Grand melodrama. A new setting and a new viewpoint for the talkies." *Eve. Sun*

Another Feather in that Warner Bros. Fedora!



Richard Barthelmess in "Massacre"
with Ann Dvorak, Dudley Digges, Claire Dodd, Henry O'Neill, Robert Barrat . . . Directed by Alan Crosland . . . A First National Picture

HELD OVER 2nd WEEK!

Vitagraph, Inc., Distributors

Beautiful



PAT PATERSON

Famous for her beauty . . . celebrated for her voice . . . noted for her dancing . . . this English star will prove a triple threat to male American hearts in "Bottoms Up." Here she displays every attractive quality that made her the delight of London theatre-goers. Destined for other important roles in coming FOX productions.

★ ★ ★ ★ FOX ★ PERSONALITIES ★ PARADE

JAN 27 1934 ©C1B 214376

MOTION PICTURE HERALD

Vol. 114, No. 5 January 27, 1934

REPUTE IN HOMETOWN

REGARDLESS of what may prove to be the practical outcome of the movement for profit sharing in theatre receipts by managers, there is immediate significance in its refreshing recognition of the importance of the manager as a component of the merchandising system. There should be exultation over in A-Mike Vogel's Round Table section.

Thus 1934 is giving us a very different story, a swing back from the movement that started a few years ago for the complete chaining of the chains with everything shipped in the can from New York and the manager reduced to a clerk who clipped press books and filled out report forms.

The betterment of the status of the manager is a direct contribution to the national goodwill of the motion picture industry. In general the standing of the motion picture in any community is identical with the standing of its dominant exhibitors and managers.

New York corporations are just alien corporations in the typical American city, but if the local representation is real representation the motion picture can and does get a hometown deal, at the hands of the local public and its government.

Here, again, the motion picture industry is just as strong as its personnel, and no stronger. Its only power is manpower.

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HOUSING THE PRESS

ACROSS the country as a whole the American newspaperman, the working reporter and editor, is the most miserably officed person of creative status engaged in the service of industry and the commonweal. There are grandiose newspaper structures aplenty, and sometimes in their initial years they start handsomely with well located and equipped editorial rooms. But after the place has been shown off by the publisher, and as the general manager and his real estate agents get to work, the editors and reporters are moved steadily and progressively into less and less desirable space to make way for cash paying tenants. The editorial rooms very shortly wind up on the dark side of the building as close as possible to the street noises.

The reasons are obvious. The real newspaperman can work anywhere and he is vastly more concerned with what is on page one of the paper than anything else in his life. As for the rest of it, he can, and does, take it.

All this is commonplace and well enough known in the craft, but it is with some sensations of curious pain in various parts that we record that the same curse of casualness and inferential scorn seems to have descended on the press departments of motion picture companies, even in ornate Hollywood.

To find the publicity department at any studio, enter by the main gate, bear straight ahead to the center of the lot and look for the worst bungalow in sight. That will be it. All about will be the deluxe executive offices with their period—and what periods!—furnishings and gem topped push buttons, the star dressing rooms and bungalows, the directors' sanctums, etc., etc., but in the press department there is metaphorical sawdust on the floor and a clutter across the shabby old desks which would make you suspect that the night city edition of something had just galloped to press.

It would be interesting to make experiments to discover if good copy could be written in a good office.

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JOHNSTON ANNIVERSARY

W. RAY JOHNSTON, president of Monogram Pictures Corporation, this week is observing the twentieth anniversary of his entrance into the business that is the motion picture. It was on January 23, 1914, that he became confidential secretary to Charles J. Hite, then president of Thanhouser Film Corporation. He formed Rayart Pictures in 1924, and in February of 1931 organized Monogram Pictures, with Trem Carr, later developing a cooperative arrangement with exchangemen to produce and sell, each exchangeman a franchise holder paying a pro rata part of production costs, holding a stock interest in the company and sharing in the profits. How well that plan succeeded is attested by the increasing of the production budget by one-third for the 1933-34 season. Mr. Johnston was selected by the National Recovery Administration to represent the independent producers, distributors and exchanges on the Code Authority. His position of leadership in the group he represents is in itself a high tribute to his personal prestige and to his business integrity and ability.

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THE Chesapeake & Ohio's "Annie," the "kick girl" in the road's current advertising, is not going to be a publicity success. She has no allure. It would be nice though if the Lackawanna would bring back Miss Phoebe Snow, who, all in white, rode on the Road of Anthracite. Phoebe played in one of the early industrial motion pictures, and it was while working on the Lackawanna picture that Edwin S. Porter, Edison cameraman, got his notion for "The Great Train Robbery."

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A NEW application of photography to navigation brings now the fog camera which can "see ten times as far as the human eye." We've known that about the camera for a long time. That's why they are taking Sally Rand out of the theatre to put her under the movie lens.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

TALENT LINEUP

The unique idea of Hal Roach, MGM comedy producer, to overcome producers' problem of new faces, involves establishment of a Coast bureau, where "hopefuls" may pass each day in review before casting representatives, in a manner similar to the familiar police lineup. Producer Roach plans a record of 24 comedies, two features at his studio during the next six months. . . .

SALARY SOLUTION

A possible solution of player salary agitation, declared Fredric March in New York last week, lies in percentage agreements for leading players, with percentage based on gross. The actor sees a 5,000 membership for the Actors' Guild by summer's end. . . .

PICTURE GROUPING

Contending: "Rigid censorship cannot solve the problem of better pictures," Lowell Lawrance, Kansas City Journal-Post film critic, is urging in addresses before local film units the grouping of pictures to meet the demands of child and adult suitability. . . .

QUITTNER APPEAL

Federal Judge Francis G. Caffey on Friday will hear the action of Edward Quittner seeking to determine the content of the record to be submitted to the U. S. circuit court of appeals, in furtherance of Mr. Quittner's appeal following dismissal of his $5,200,000 triple-damage monopoly suit against major companies last spring.

AUDITORY PERSPECTIVE

"The transmission and reproduction of speech and music in auditory perspective," was an important feature of the winter convention of the American Institute of Electrical Engineers in New York on Wednesday. Sound, by this method, is virtually given three dimensions. . . .

ASC STUDIO DEAL

Expected this week was ratification by the American Society of Cinematographers on the Coast of a five-year working agreement with major studios, announced by new business manager Allan Watt. The agreement: closed shop for ASC members, IATSE scale. . . .

HEADS ATLANTANS

Named president of the Atlanta Theatre Managers' Association at the last regular meeting was E. Whitaker, manager of the Fox theatre there. . . .

LAEMMLE'S 67TH

Universal executives, players, directors, writers turned cake-eaters one day last week at the studio to assist President Carl Laemmle in disposal of a 67-pound birthday pastry, one pound for each year. Business associates were guests at the Laemmle home that evening. . . .

HORWITZ RELEASE

Some 3,000 Houstonites gave enthusiastic welcome to Will Horwitz, once exhibitor leader, on his release after serving seven months at Leavenworth for operation of a lottery in connection with a radio station at Reynosa, Mexico. . . .

DOUBLE COLONEL

Twice a colonel is Lionel H. Keene, southern representative for Loew Theatres at Atlanta, being on the staffs of Governor Talmadge of Georgia and Governor Ruby Laffoon of Kentucky, noted colonel-maker. . . .

RADIO PRODUCTION

Back at his desk as vice president of RKO Radio production, Merian C. Cooper last week announced immediate production of 17 new films, to cost $4,000,000, and employing 3,500 persons in all branches.



In This Issue

Writer and studio are at loggerheads and nothing can be done about it, says Terry Ramsaye, writing from Hollywood — Page 9

Distributors protest Rosenblatt decision that 10 per cent elimination clause is effective on all releases after December 7, 1933, if signed prior to that date; Allied sues Code Authority — Page 19

Sound equipment manufacturers deny infringement of Tri-Ergon patents — Page 12

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CENSORSHIP

Concerted opposition from theatre owners and the local press has greeted a proposed Birmingham, Ala., ordinance which would require all shows (including films) be previewed by the amusement inspector before exhibition. The Birmingham News heads its editorial, "A Fantastic Idea of Theatrical Censorship." . . .

GOLDWYN-ITOA

At last Wednesday's session of the Independent Theatre Owners Association in New York, the ban against Samuel Goldwyn's product was lifted, after Mr. Goldwyn personally explained his independent production plan, and agreed to allocate prices according to the classified run of theatres in each situation. . . .

"OBSCENE" STILLS

A fine of $500 and 90 days (suspended on probation) was the portion of James Keough, manager of the Adams, Detroit, for displaying obscene lobby stills on "Elysia, Valley of the Nude." Similarly, W. H. Kinnear, showing "This Nude World" at the Rivoli pleaded guilty, asked leniency.

SCHOOL ON AIR

Unusual in radio is the plan of executives of Station KSO, Des Moines, Iowa, whereby "vacation lessons" were brought to school children of the city during the January holiday, under the supervision of educational heads. . . .

ETHICAL CODES

The committee of the Federation of the Motion Picture Industry (Independents) assigned to draft codes of ethics for production and advertising, last week recommended that members utilize the facilities of the MPPDA codes and the boards now enforcing them. If approval follows, virtually the entire industry will be under the MPPDA ethical codes. . . .

FOX SETTLEMENT

In accordance with final interpretation of the contract of William Sistrom, Fox has surrendered all prints, accessories, etc., on "The Crooked Circle," produced by Mr. Sistrom last year for World Wide. The producer will seek release elsewhere. . . .

MUSICIANS' WORK

Varying the stagger plan in use in New York, the musicians' unions of Chicago last week arranged that some 300 unemployed members shall work one full week in every four, whereas in New York a daily basis brings the same result. . . .

Writer and Studio at Loggerheads And Nothing Can Be Done About It

Question whether film business will learn to write or writers will learn film business

By TERRY RAMSAYE

Written in Hollywood

Motion picture production, meaning Hollywood, is today more concerned about writing and writers than ever before in its fevered experience. It is a consequence of sound, becoming more and more apparent as the sound-picture medium explores its field of material.

Hollywood is dissatisfied with the writer. The writer is dissatisfied with Hollywood. "The system" does not know how to handle the writer, and the writer does not know his art from his elbow about "the system."

Current Excellence Fruit of Miracle

The current excellence of much of the product in which the work of the writer is so heavy a component is a fruit of miracle wrought at vast travail and expense.

Nothing can be done about it save to leave the future to the fires of the crucible of experience, while the amusement buying public pays for the fuel. Hollywood is so infernally busy making pictures that it has neither time nor energy to study the process by which it is done. Its technique and technology will always develop by the same tortuous processes by which the roots of a mountain tree seek nourishment and moisture in the crooked crevices of the rock. Everything must be done for today, and tomorrow must take care of itself when it gets to be today. Plainly the motion picture industry in terms of production is about as short sighted as most American industries, all competition driven.

In the old golden days of the silent picture a very sleek, smug, effective technique was evolved. The better directors achieved a working manner and polish of treatment backed by a certain assured competency of script writers that gave the flow of top grade product a sheen of quality that carried with it a certain minimum of success, almost regardless of content. The level of performance was comparable, one might observe, to the highly enameled finish of the word-wares offered by such program production media as the *Saturday Evening Post* or the *Cosmopolitan* or *Red Book*. Even poor stories were and are well written, and in the silent days that was true of the screen's story telling, too.

Further, the elasticity of the silent film, with its almost unlimited capacity for undergoing re-cutting and re-titling, was such that mistakes made on the set could be rectified in the editing, and a better story might reach the screen than the writer and director saw. Now that the picture has acquired the spoken word it is as hard to make over as it is to unscramble an egg. What is shot is, and there you are.

What about the writer? the roving editor of MOTION PICTURE HERALD *asked himself, and straightway began "what-about-ing" Hollywood itself, as the most directly interested party of the second part. What Hollywood told him, and the conclusions that he reached, are set forth in the accompanying article.*

In the silent days, too, the director who was not pleased with the script could if he liked shoot sequence after sequence, or a whole picture, "off the cuff." With the intricacies of sound and dialogue, with every motivation nailed to the documentary outline of the script, this cannot be done with anything that resembles success. Some of the "quickie" type picture makers still do it, and the process is made more than evident in the resultant product.

The truth is that the motion picture industry is at last being forced to become literate. This is a just sequence of getting mixed up with words. Language is after all a complicated thing, unless you are able to goldwyn your way through it and let the quips fall where they may.

The real question now is whether the motion picture business will learn to write or whether some writers will learn the motion picture business.

When the issue is worked out it will be somewhat like the duel of the hoop snakes at Winsted up in Connecticut—wherein you will not be able to tell "t'other from which," because one swallowed the other. What is left, technologically, will be still the picture business, which takes them all after the manner in which the cormorant let the eel loop the loop until he was tired.

Executive Authority Full of This and That

Executive authority in Hollywood, which is always either thunderingly authoritative or else oily with evasions in public expression, is as would be expected full of this and that about writers, not being sure the while what it might best say.

However, exception and expression is to be had from Winfield Sheehan, production chief of Fox Pictures Corporation, who never yet has had a cigar store built behind him on the supposition that he was a wooden Indian.

"Writing for the screen," in the opinion of Mr. Sheehan, "has too many of the aspects of a plain racket."

This same Mr. Sheehan, now known for so many years as a motion picture executive in sales, distribution and production, did, a few may remember, earn his very own living for some several years as a writer, when the New York *World* was a newspaper. He has not forgotten entirely what the business was like. He finds now a whole category of problems that writers bring with them to the motion pictures, including:

Writers whose minds are bounded by the two sides of the proscenium arch of the theatre.

Writers who do not know the camera.

Writers who do not know sound.

Writers who were reporters and have not known drama by instinct, training or observation.

Writers who were press agents thrown into picture construction by propinquity.

Writers of fiction who know not talking dialogue or dramatic action.

Writers who strive only to extend their working time at so much the week.

Writers who are at heart lawyers, always building something for a claim or suit.

"We need," says Mr. Sheehan, "a training ground for writers, who are today so important to the screen. What a fine thing it would be if a few first rank writers could see the merit of coming out here and learning the motion picture first. If a competent writer would come here and say, 'Give me a living salary for six months until I find out what it is about,' he could at the end of that time be prepared to do work that would be a credit to himself, and a profit to him and the picture producer, too."

This day I was Mr. Sheehan's guest, and so I did not inquire at what studio and how and when a writer, with hat in hand, could

WRITERS BY PLATOONS

hope to get a hearing on any such plea. To be sure, if he had been at that moment on the Fox lot and two paces behind us, he might have made the deal. Otherwise there is no imagining how he might even have got on the lot.

Time of Good Script Now Four Months

An indication of the rising importance of the writer in the process of film fabrication is reflected in Mr. Sheehan's observation that the typical time of script preparation for a good picture is now four months.

"The actual shooting or recording of the job is now reduced to a relatively simple expedite process," he remarked. "But the real thinking is done on paper."

Kenneth Macgowan of the Radio studios whimsically finds the studios adding to their problem of material by trying to solve them by the importation of writers of novels and plays.

"We bring the writer out here, to work on the screen version of his story, or some other writer's story and we take him out of production for maybe a year," Mr. Macgowan observed. "If he had stayed at home the motion picture industry would have had available at least one or perhaps two other books or plays from his hand. Meanwhile he is out here trying to learn another business and creating nothing.

"This process cannot go on forever."

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Writers Employed By the Platoon

The slow adjustment of the motion picture to the writing problems which it presents is reflected in the painstaking operations on the Metro lot, where writers are employed by platoons and it is not unusual to have six able authors engaged at the same time on a story. There is a yarn current that writing costs to the total sum of $300,000 have piled up on a single story, —and a finally acceptable version has not been achieved, yet. That of course may be either a problem in bookkeeping or in writing, or both.

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Thrown Into Hopper As Nameless Contributors

A basic fact that Hollywood has not yet seemingly discovered is that writers are accustomed to seeing their stuff in print. Writing for the screen they never do. They are not used to and never can accustom themselves to being thrown into the hopper and ground into the grist as nameless contributors to a photoplay which is inevitably a potpourri. It is not to be fancied that a galley slave ever had a deal of pride in the race between triremes, no matter who won. And a galley slave the writer has to be, in the present state of the art. For money he will do it, but he does not know about why or how. That is why there is a writer problem.

3,061 Amusement Firms Report Net

Although 8,802 amusement corporations filed tax returns for the year 1931, only 3,061 showed net income for the year, the Internal Revenue Bureau disclosed in Washington last week.

Statistics compiled by the bureau show that these 3,061 corporations had a gross income for the year of $388,961,000, net income of $35,749,000 and net losses for previous years of $3,166,000. Total income tax collected from these corporations amounted to $3,496,000. The 4,657 amusement corporations showing no net income had a gross income for 1931 of $735,980,000 and a deficit of $61,152,000. The remaining 1,084 corporations were inactive and had no income.

Analysis of the amusement returns showed that 234 were filed by film producers, 54 of which reported gross income of $29,696,000 and net income of $2,698,000, paying a tax of $318,000, while 145 had a gross income of $412,252,000 and a deficit of $11,372. Thirty-five producing companies were inactive. Returns were filed by 2,387 picture theatre corporations, 1,167 of which, with gross income of $276,519,000 and net income of $26,005,000, paid a tax of $2,638,000, while 72 were inactive, and 1,148, with gross income of $208,133,000, showed a deficit of $21,582,000.

Hays, Johnson Address Columbus Variety Club

Addressing the third annual banquet of the Variety Club of Columbus at the Deshler-Wallick Hotel on Sunday, Will H. Hays and General Hugh S. Johnson predicted a continued improvement in all business throughout the country.

Over 400 guests, including outstanding legal, political and theatrical personalities from Columbus and many sections of the Middlewest heard Mr. Hays and the recovery Administrator speak. The banquet was broadcast over the Columbia System.

Arkansas Independents Form New Organization

Approximately 40 independent theatre owners of Arkansas met at Little Rock last week and organized the Independent Theatre Owners of Arkansas, with T. W. Sharp of Little Rock as president.

Other officers elected included Roy Morrow of Malvern, vice-president, and J. F. Norman, England, Ark., secretary-treasurer.

Exhibitors Unite At New Orleans

Independent and affiliated exhibitors of the entire New Orleans distributing territory, including part of Mississippi and Alabama, named temporary officers of a new joint organization, at a code meeting at the Jung hotel Sunday. Complete representation with the Code Authority was an announced object of the association.

McLeod Temporary President

Harry McLeod, owner of the St. Charles theatre, in New Orleans, was named temporary president; S. Higginbotham of Baton Rouge, first vice-president; Joe Barcelona, Baton Rouge, second vice-president; Charles Laurie, Franklin, La., third vice-president. Six directors chosen included the three vice-presidents and Ed J. Myrick and Joe Alsina of New Orleans and Philip Sliman of New Iberia, La.

Ed Kuykendall, president of the MPTOA, answered a barrage of questions on the Code. A few were left for decision of the Code Authority.

Other Speakers

Other speakers included Norman Carter, attorney for the Saenger receivership; Howard McCoy, Abe Berenson of Bogalusa, Henry Lazarus of the Coliseum of New Orleans and secretary of the local Allied unit, Sidney Harp of Donaldsonville, J. A. Dicharry of the Lincoln theatre, New Orleans, and E. J. Wilkes of Paramount.

Others in attendance were:

Miss E. Janqua, Bell theatre; George Heck, Fioritos Dream; Vick Meyer, Orpheum; Rodney Toups, Loew's State; Ed J. Myrick, United Theatres; Manny Jacobs, United Theatres; Levere Montgomery, Affiliated Theatres; Morris F. Barr, Saenger; Gaston Dureau, Saenger; A. E. Gross, Cortez; R. J. Brunet, Imperial; Ed Thomasie, Gretna; I. Harrelson, Bijou; M. S. Hemstreed, Queen; Mona O'Rourke, St. Charles; Mr. and Mrs. Jake Miller, Lafayette; A. J. Bethancourt, Houma, La.; Aleck Schulman and Harry Schulman, Plaza; Tony Demharter, Peacock; Mrs. W. Janqua, Bell; F. Ruffino, Gayety; C. Chandler, Roxy; Warren Salles, Garden; Ted Fonseca, Ashton; A. Sliman, New Iberia, La.; A. Berenson, Bogalusa, La.; Fred Fabre, H. Loisel, Reserve, La.; Guy Brown, R.K.O.; Jimmie Briant, MGM; Paul Tesier, Universal; Vic Moran, Bromberg.

Ohio Exhibitors Discuss Merger

For the purpose of consolidating all Ohio motion picture exhibitor interests in one united body in an effort to repeal the state amusement tax, P. J. Wood and other officials of the MPTO of Ohio conferred at Cleveland last week with representatives of the Cleveland Exhibitors' Association and Independent Exhibitors' Association of Ohio.

Convinced that only by means of a united front and with the complete cooperation of all exhibitors in the state can relief be obtained from what they consider excessive taxation, the conferees decided to select a legislative committee representing all factions to cooperate with Mr. Wood, who will conduct the exhibitor fight for repeal of the tax.

DEMAND OF NEW YORK UNION MAY COST OWNERS 7 MILLION ANNUALLY

Advisory Group to Contact Operating Partners of Publix

With establishment of a national theatre advisory committee and investment of its operating partners in the field with almost unlimited control over their theatres, the Paramount Publix theatre situation took on a new aspect this week.

The advisory committee will meet with Ralph A. Kohn, head of the theatre department, at least once every three months. Its duties include confirmation of national policies and the establishment of closer contacts between operating partners and home office. N. L. Nathanson and E. V. Richards, representing Canada and the South, respectively, already have been named to the committee, and the remaining three will be chosen from Chicago, Boston and the Iowa-Nebraska territory.

Karl Hoblitzelle, Paramount partner at Dallas, was selected by all the company's operating partners in the Southwest as their representative on the committee.

Herschel Stuart was reported this week as being about to sever relations with Paramount. It was stated he has received offers from Fanchon & Marco.

Irving Trust Company, as trustee in bankruptcy for Publix Enterprises, was authorized this week by Referee Henry K. Davis to pay $76,171 to the trustees of the parent company for services rendered by various real estate, accounting and auditing staffs of Paramount. Mr. Davis also authorized Irving Trust to turn over to Famous Theatres Corp. various Publix Enterprises documents in line with the recent purchase of Publix's assets by Famous.

U. S. District Judge John M. Woolsey on Friday will pass on the Paramount Publix equity receivers' petition for allowances approximating $250,000.

Cinematographers Ratify Producer Agreement

Four hundred members of the American Society of Cinematographers Tuesday in Hollywood ratified the five-year pact negotiated with 11 major producers.

The agreement, which calls for wage scales in existence prior to the studio strike last summer, gives straight overtime for contract men for anything over 16 hours, with first men rated at $12.50 an hour and seconds and still men $6.25. Assistants receive $3.25 an hour for overtime. Aerial men get $25 a flight, with $50 a day as a maximum.

General Register Moves

General Register Corporation's offices and showrooms are now in the Loew's State Building, 1540 Broadway, New York.

Building Service Employees' Group, Representing Unskilled Theatre Workers, Asks Raise in Minimum Salary Scales

Demands to be made upon New York theatre owners by the Building Service Employees' Union, if granted, will cost theatres in the New York territory $6,988,800 annually in wage-increases on the salaries of unskilled theatre workers, such as ushers, janitors, cleaners, ticket sellers and porters, it is estimated.

The offensive is being launched in the New York territory as the first step in a nationwide campaign to effect a "new deal" for the thousands of unskilled theatre workers.

Important to the movement of the BSEU is the protection accorded employees, even guaranteed, by the Administration through the NRA to bargain collectively and to unionize. The motion picture code, like all others, specifies a minimum hourly wage scale. Employers are bound to pay that minimum hourly wage scale as specified in the code, but this does not necessarily mean that a higher minimum wage scale cannot be demanded by employees.

Based on Code Provision

In any event, it appears that the very foundation of the structure of the BSEU's demands for higher minimum wages is based on that part of the code which guarantees employees the right to bargain collectively with employers.

Specifically the scales as they are to be presented to theatre owners in the New York territory, probably Thursday, demand an average increase of 30 cents per hour on a 40-hour week for each unskilled employee, apportioned as follows:

1. Ushers .....45 cents per hour
2. All Others:
   Attendants
   Cleaners
   Doormen
   Matrons
   Porters
   Ticket Takers
   Ticket Sellers
   Janitors
   .....60 cents per hour
3. Head Janitors
   (Watchmen) .....75 cents per hour

Present Minimum 30 Cents

At the present time, the average minimum wage for these unskilled workers in motion picture theatres is supposed to be 30 cents per hour for the 40-hour maximum work week as stipulated in the motion picture code. The new BSEU scales, computed on the basis of an average hourly wage increase demanded for these 10 classifications, multiplied by some 11,200 such employees possibly working in New York's motion picture theatres, if these demands are met, might bring the total annual salary increase at New York theatres up to $6,988,800.

Whether or not the new unskilled theatre workers' union is successful in accomplishing these demands still is a matter for speculation. However, BSEU officials in New York indicated this week that if the demands are not met, a strike among members will be called.

The picture thus presented would look something like this:

Average minimum hourly wage provided in motion picture code for unskilled motion picture theatre workers employed in towns of 15,000 population or more.....	30c
Average minimum hourly wage demanded by BSEU for such unskilled workers.....	60c
Increase in average minimum hourly wage for unskilled motion picture theatre workers demanded in New York by the BSEU.....	30c
Weekly increase in individual wages demanded by the BSEU for maximum work week of 40 hours.....	$12.00
Estimated number of unskilled workers now employed in 1,120 New York motion picture theatres (on basis of estimated average of about 10 of such unskilled workers employed in each theatre).....	11,200
Estimated possible weekly increase in wages for such 11,200 unskilled theatre workers, on basis of above computations	$134,400
Estimated possible annual increase in wages for such 11,200 unskilled theatre workers	$6,988,800

Theatres Asked to "Bargain"

The new minimum wage scale demanded by the BSEU was voted at a meeting in New York of its Local 118, and will be presented to theatre owners in the metropolitan area within the next week. Letters have been sent by the local to the theatre men asking them to designate representatives to meet with them to "bargain."

If the plans and the scales of the New York branch are successfully accomplished, other BSEU locals throughout the country undoubtedly will embark upon a similar program, with similar demands.

It was said Wednesday by Charles C. Levey, secretary and treasurer of Local 118, that the New York branch now has a membership approximating 3,500, and late in December the organization had reported considerable progress in the work of banding together unskilled theatre labor in Chicago, Seattle, St. Louis and San Francisco, among other cities.

Local 118 also is asking, in addition to its wage scale demands, a six-day week.

Last December circuit executives and theatre operators throughout the country were evidencing little if any concern over the existence of the new union.

However, several cases have come up recently in New York, when at various times Local 118 has brought to the attention of the Regional Labor Board instances of dismissal of unskilled theatre employees for alleged union activities—in other words, entering the membership of the local. In virtually every instance this labor board, functioning under Ben Golden, has ordered the reinstatement of the employees in question.

An official of the local said Wednesday that he considered the new wage scales more than equitable, pointing out that the average for many of the classifications was considerably lower than scales existing in many of the country's theatres in 1929, when ushers sometimes received as much as $25 weekly and janitors and watchmen were getting anywhere between $25 and $40

DECISION ON FLYWHEEL PATENTS IN SOUND EQUIPMENT IS APPEALED

Denial of Infringement on Tri-Ergon in Present Sound-on-Film Attachments Is Made After Warning to Exhibitors

Denial that present sound-on-film attachments infringe any Tri-Ergon patents has been issued by sound equipment manufacturers in response to letters received from American Tri-Ergon Corporation by exhibitors, warning them of the flywheel decision handed down by Judge Albert W. Johnson in federal district court in Scranton, Pa. Appeal of the decision has been filed in the third court of appeals in Philadelphia, to be heard on a date yet to be set by the court.

The device involved is a flywheel which acts as a balancing medium between the soundhead and the projector. This, it is contended, represents an infringement of Tri-Ergon patents, which are controlled in the United States by William Fox. This contention was upheld in the district court suit brought by the American company and Tri-Ergon Holding A. G. of St. Gall, Switzerland, against the Wilmer & Vincent and Altoona Publix theatre interests, the decision enjoining the defendants from further use of reproduction equipment installed in their houses. Some of these houses have RCA Victor equipment, others Western Electric. All theatres referred to in the decision are operating, however, pending final decision of the suit, which may ultimately have to travel the long road to the United States supreme court.

Alleged Infringers Not Specified

All sound-on-film attachments employ some kind of balancing device between the soundhead and projector, but no statement is forthcoming from Tri-Ergon as to the number of manufacturers whose product it regards as infringing. Of approximately 13,000 theatres in the United States now operating with sound-on-film equipment, about 9,250 have either Western Electric or RCA Victor systems, leaving about 4,000 operating installations to various other makes. A number of theatres among this latter group also received the warning form letter issued by Tri-Ergon, which stated:

"This letter is to give you further notice of United States Letters Patent No. 1,713,726, granted May 21, 1929, and owned by us, which we claim is being infringed by the machines you have been and are now using in your theatre to reproduce sound on film sound pictures."

Charge "Gouging Attempt"

After referring to the Johnson decision, the letter concluded:

"We intend to take all necessary steps to protect our rights under this patent and to prevent the further infringement thereof."

It is this letter which has brought manufacturers of sound equipment generally to the defense of their product, charging that an attempt is being made "to gouge American exhibitors." Issuing their own letters in reply to the Tri-Ergon warning, they declare either that the patents cited are invalid or that they do not apply, and that exhibitors are in any case protected by their contracts.

One RCA official, in a personal statement, referred to the Tri-Ergon action as an attempt "of Fox to 'hold up' the entire industry on one small patent."

No definite information is available as to the size of the royalty fee Tri-Ergon would seek if its charge of infringement were to be ultimately upheld, but rumors of "dickers" indicate a sum characterized as "ridiculous." The American company maintains an office at 10 west 47th street, New York.

Advocates Complete Ban On U. S. Films in Mexico

Jose U. Calderon, Mexico City exhibitor and official of the Mexican Exhibitors' Union, on Monday advocated a consolidation of Mexican production, exhibition and distribution interests under a central board to "protect the home industry against foreign producers who see an opportunity to make pictures in Mexico at lower cost than elsewhere."

"Outside producers are preparing an invasion to convert us into tributaries of the cinema magnates of the United States unless our borders are hermetically sealed," Senor Calderon declared. "Mexico should have her own cinema industry. If other countries want our pictures, let them have them made by Mexican producers, but they should not be permitted to send more expeditions to establish studios or laboratories in our country."

Virginia Censor's Resignation Asked

The resignation of Mrs. Emma Speed Sampson as a director of the Virginia State Board of Motion Picture Censorship, was asked last week by Attorney General John R. Saunders. No reason was given.

Mrs. Sampson, an author of note and widow of Henry A. Sampson, a former New York sports writer, had been a member of the board since its creation in 1922, having first been appointed by Governor E. Lee Trinkle. Later the board was placed under the jurisdiction of the attorney general's office with power of appointment vested in that official.

Disney Joins MPPDA

Walt Disney Productions has joined the Motion Picture Producers and Distributors of America. The total of producer and distributor members is now 25.

Fox West Coast Realignment Due

Reorganization of Fox West Coast is expected to be completed about February 15, when Spyros Skouras is due in Los Angeles from New York for final conferences with his brother, Charles, and the receivers, according to reports from the Coast this week. When the plan is worked out it is understood about six theatres will be turned over to Fanchon & Marco under a special agreement.

Reorganization plans for Fox Metropolitan Playhouses are expected to be completed by February 18, the date on which the present six months' receivership terminates. If plans are not completed by that date a move will be made to continue the receivership.

Four more of the circuit's Greater New York houses have been turned back to original owners recently by Simon Fabian and Irving Trust Co., co-receivers.

While the circuit court of appeals at New Orleans was ruling favorably for Fox Film on a judgment awarded Fox for $3,372 against John Jones, of Fort Worth, Texas, for an alleged balance due on a film contract, Supreme Court Justice Bonynge in Brooklyn was denying the application of Jennie Wyand, a bondholder, for an order to compel the Continental Bank and Trust Company to account for money allegedly taken in connection with Continental's management of the Fox Brooklyn theatre building.

The complainant charged that the bank has no right to carry on a theatre business and that she and other bondholders holding bonds under a mortgage of $6,000,000 executed September 1, 1926, are entitled to an accounting.

She alleged that Fox Theatres Corp. executed a 32-year lease in September, 1926, to amount to $17,700,000, and that Fox quit the house Jan. 1, 1932, and that no action has been taken to recover the balance due from Fox.

Kaufman, Sherwood Sue Goldwyn on Cantor Story

George S. Kaufman and Robert E. Sherwood, playwrights, have brought suit against Samuel Goldwyn, producer, for the $25,000 they declare he promised them for the story of the Goldwyn production, "Roman Scandals." Mr. Goldwyn contends they provided only a rough draft and declined to work it into aceptable shape. Eddie Cantor starred in the film.

"Your papers are a precious aid for me in choosing the right pictures for my house and I hope they will help me in the future, too, to make good entertainment."—MAX REIZES, co-owner, Burg Kino, Vienna, Austria.

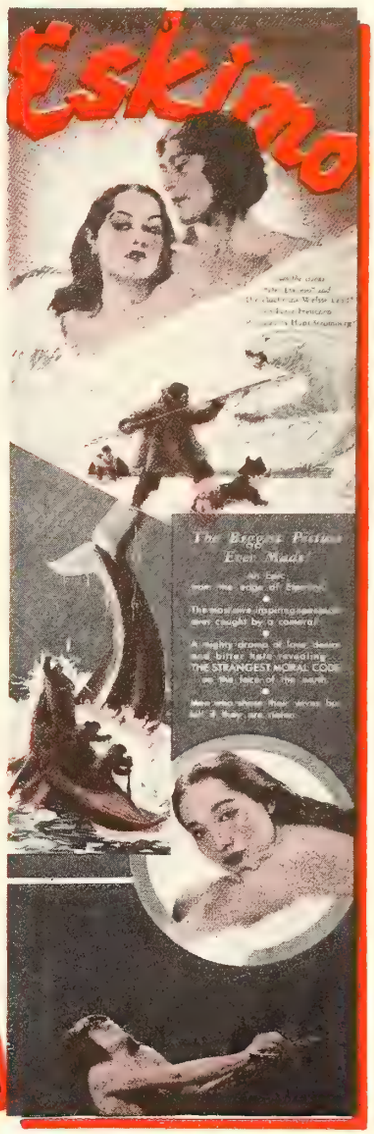
★"ESKIMO"—SPECIAL EXPLOITATION SECTION!

★ PROVEN SHOWMANSHIP THAT CLICKED WITH CROWDS!

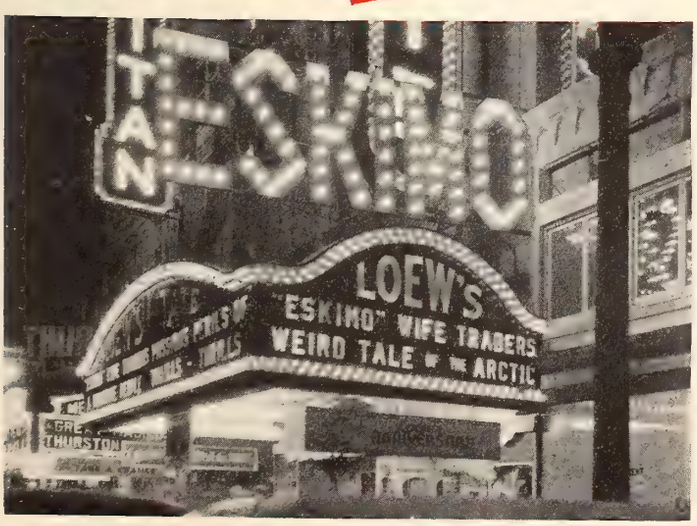
★ HIGHLIGHTS FROM 9 PRE-RELEASE ENGAGEMENTS!



THRILL ADS— To the right, one of larger ads from 15 page ad section



Inside Spread of Circus Herald used in 9 successful pre-release engagements.



GIANT LETTERS! Electrical lettered title over marquee, the largest ever used in Houston. See campaign book for renting.



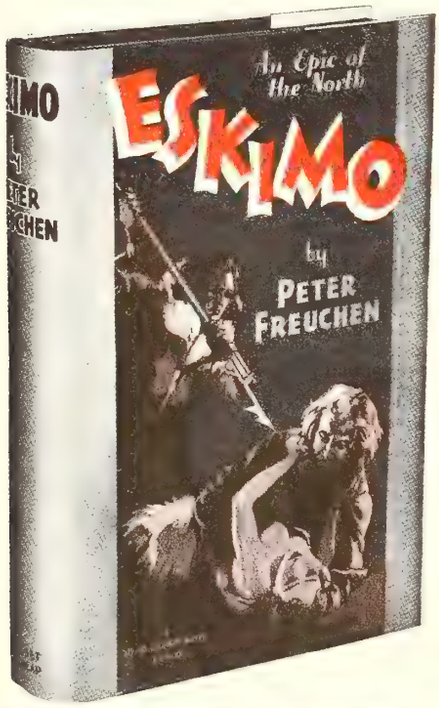
BALLYHOO! Pretty girls dressed as Eskimos rode through Miami streets. Note cut-out letters (available from press book).



DOG SLED GETS PUBLICITY! Mel Washburn, columnist on New Orleans Tribune dashes through traffic. Dog team gets crowds and newspaper space!



LIBRARIES! Officials of Richmond schools and libraries recognized educational values of "Eskimo." Go after the young folks too. There's millions of 'em!



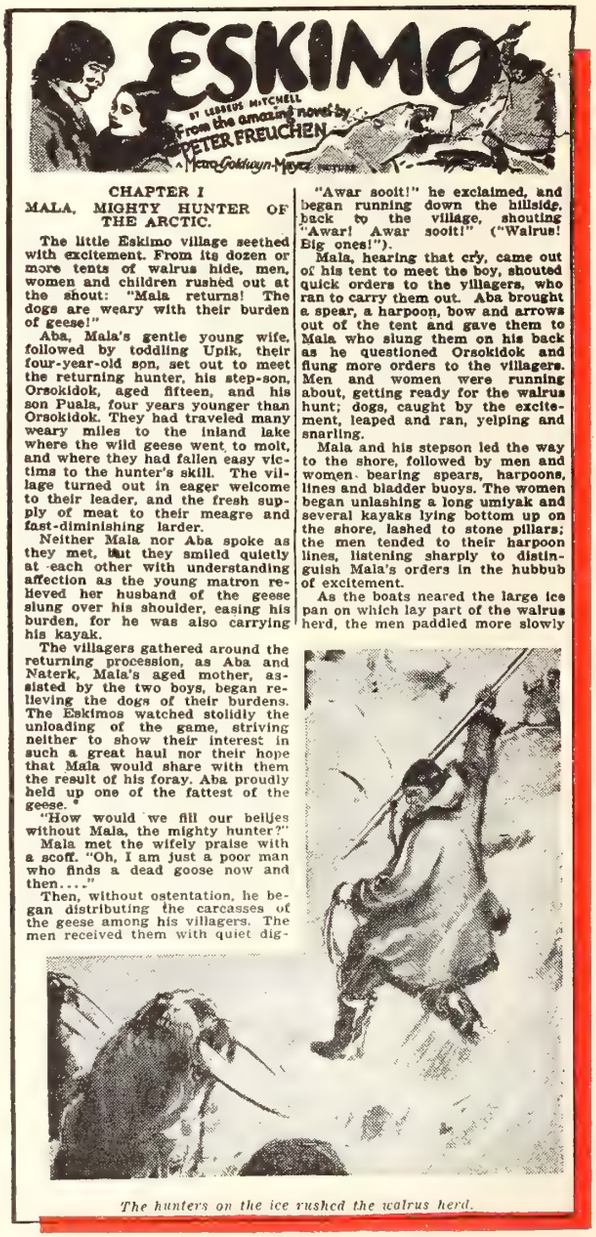


ABOVE: Tire covers kept the name "Eskimo" constantly before the public. (*See press book.*)

LEFT: Photoplay novel of picture, used in book-store and drug-store windows. Special window cards. (*See press book.*)



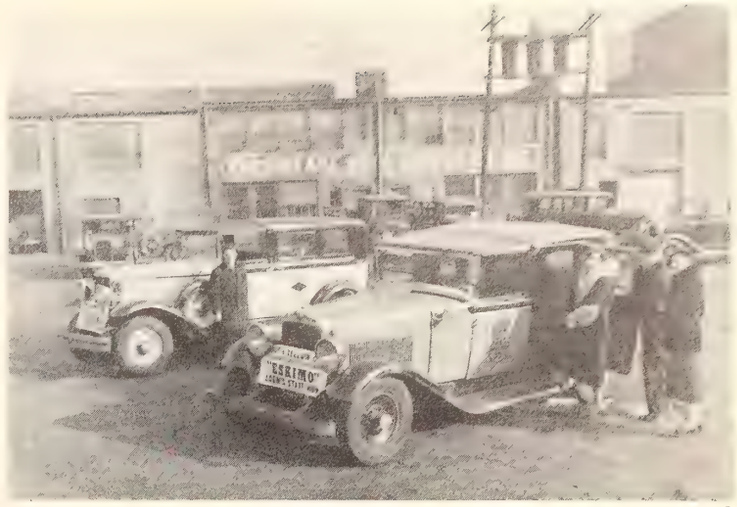
FLASH HOUSE FRONT! The entire front masked with Special Northern Setting. Note real reindeer head plaque in front. State, Norfolk, flash front sells the show.



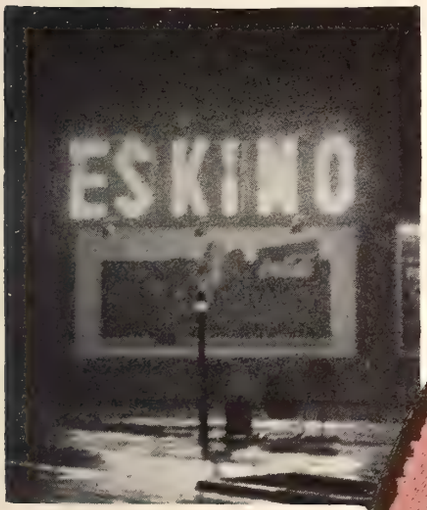
FREE! 12 CHAPTER SERIAL! Each installment is 2 columns wide by about 18 inches deep and complete mats of type and illustrations are furnished, together with advance ad material. Order through M-G-M Exchange.



VIVID THEATRE FRONT. Spectacular selling out front in New Orleans, Big electric letters on marquee. Plenty of live pictures and copy brought eager crowds.



TAXI TIE-UPS. Norfolk got both the Yellow and Diamond taxis to use special radiator cards with copy "Take a Yellow to Eskimo, etc."



ELECTRIC SIGN IN THE HEART OF CITY! Seven foot letters atop billboards in Norfolk.



NEWSPAPER STUNT! Girls dressed as Eskimos visit polar bear at local zoo in Houston and get special press stories.



50 OF THESE LOBBY HANGERS WILL MAKE A GREAT FLASH! Available at M-G-M Exchanges, ready for hanging. Strings attached.

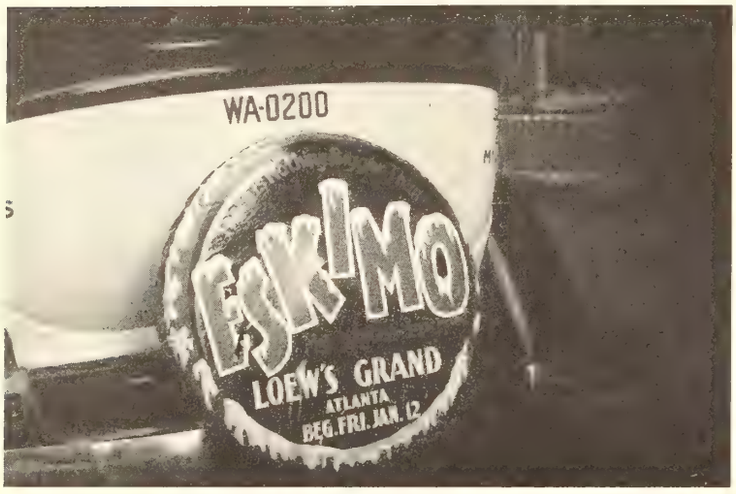
Colored Door-Knob Hanger

14 Feet Wide Ready for Hanging!

ESKIMO

HANG IT!

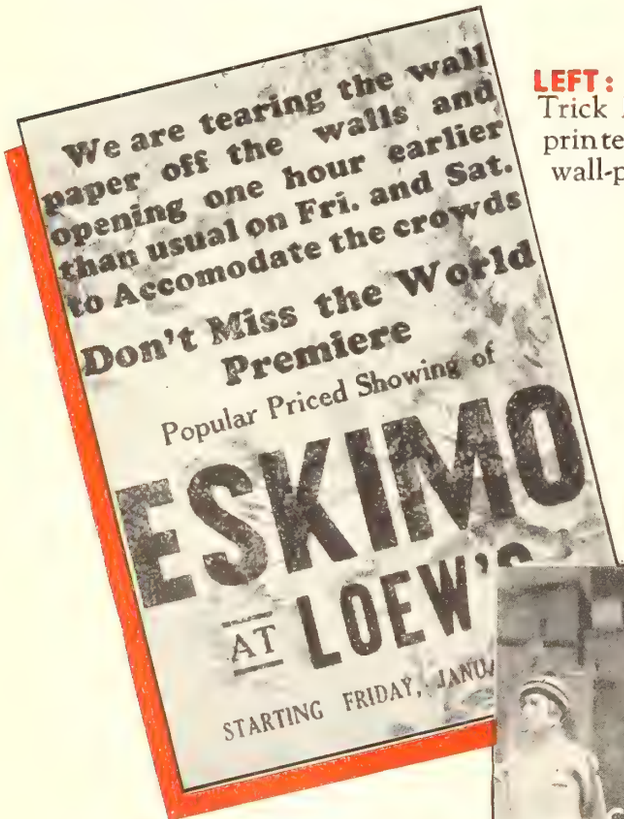
14' LOBBY, MARQUEE, AND STORE TITLE STRIPS. For suspension under marquee, anywhere in your theatre, tie-up windows, along stairway and balcony railings, etc. Each letter is 22 inches by 28 inches, lithographed in 3 colors on heavy board, die-cut and strung. Total width about 14 feet. Ready for hanging. Successfully used in all pre-release engagements.



200 TIRE COVERS IN ATLANTA. Grand Theatre, Atlanta, gets city-wide coverage with tire covers on 200 cabs!

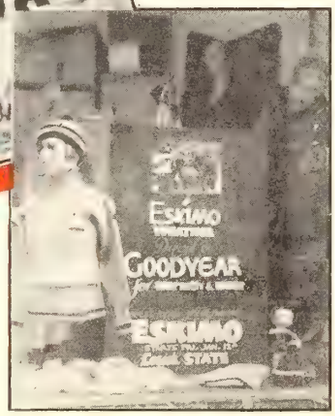


ESKIMO SCHOOL TIE-UP. St. Peters High School, New Orleans, jammed for lecture and "Eskimo" stunts.

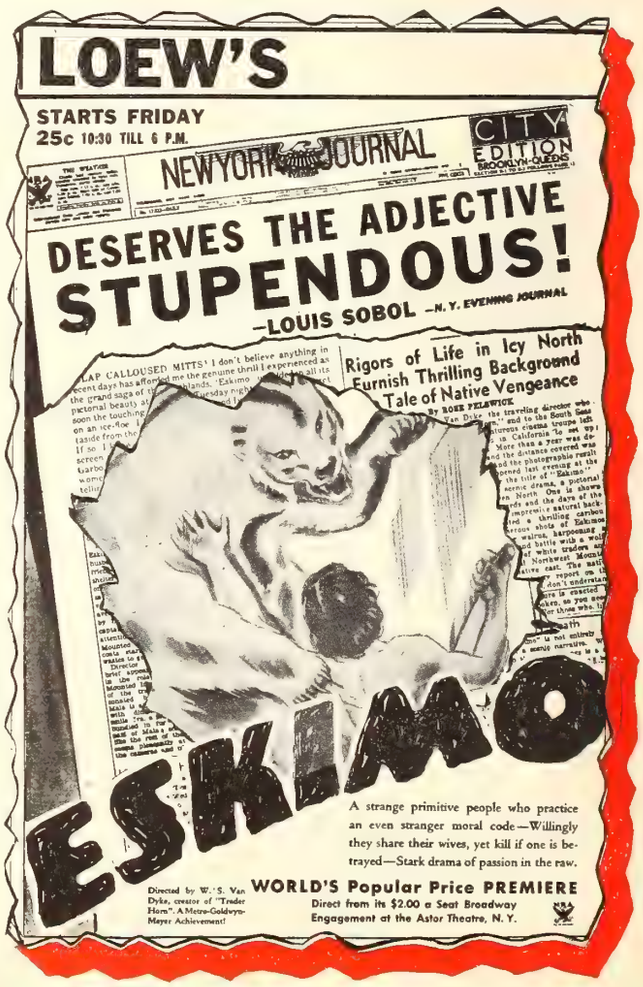


LEFT: Trick Herald printed on wall-paper.

RIGHT: Newspaper ad, part of unusual campaign.



WINDOW TIE-UPS GALORE! Here's one from Norfolk with Goodyear Rubber!





real, live penguins!
a dog team of
alaskan huskies!
arctic curios!

You'll See Them All
At **Kaufman's**

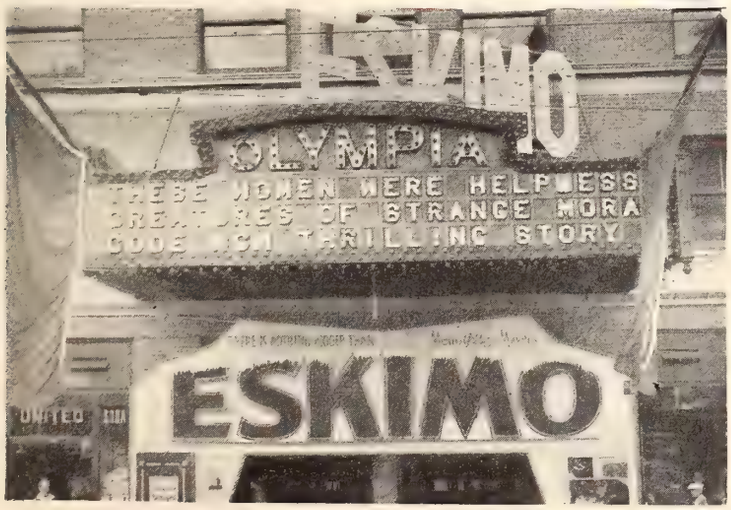
Where They Will Be On Display
Friday and Saturday Between
2 and 3:30 O'Clock

We are able to offer this exhibit through the courtesy of Metro-Goldwyn-Mayer whose latest success.

"Eskimo" Will Be Seen At Loew's Theater for One Week, Beginning Friday



ADS PLACED BY DEPARTMENT STORES. Above from Louisville is one of many giving "Eskimo" free space.



ANOTHER LOBBY FLASH! This is the largest front ever constructed at the Olympia, Miami. It brought the business!



DOGS GET PUBLICITY! Scene from New Orleans, where principal of Girls High School takes ride. Newspapers loved it!



PLASTERED!

Busy street corner in Miami, store front secured for pictorial display. Note also the 56-sheet board atop building. You can do it too!

BELOW: Post-card used for special mailing to teachers, women's clubs, and all educational outlets.

ESKIMO

a great Metro-Goldwyn-Mayer attraction backed by showmanship!

UNANIMOUS FOR "ESKIMO"!

I earnestly recommend every teacher to take advantage of the first opportunity she may have to see ESKIMO and to encourage her pupils to do so. —*Miss Florence Hale, Past President National Education Association*

ESKIMO is a picture with fine educational values. —*Dr. Wilbur T. Clemens, Greater New York Federation of Churches*

A film of stupendous production, magnificent photography, superb direction, interesting plot, excellent cast, poignant pathos and delightful humor. —*National Council of Jewish Women*

Very unusual in interest and sincerity and especially entertaining. Excellent portrayal of the life philosophy of the Eskimo. —*Women's University Club*

To be most highly recommended for adults and juniors. —*General Federation of Women's Clubs (West Coast Committee)*

STARTING AT
LOEW'S THEATRE
Friday, January 12, For One Week



"ROLL UP YOUR SLEEVES AND WATCH THE DOUGH ROLL IN!"

10 PER CENT ELIMINATION CLAUSE RULING FOUGHT BY DISTRIBUTORS

Rosenblatt Decides Cancellation Privilege Is Effective on Releases After Dec. 7, 1933, on Contracts Signed Before

BULLETIN

Allied's board of directors at press time was in secret session at the Hotel Warwick, New York. According to Abram Myers, general counsel, they were to meet without interruption throughout Wednesday night and on Thursday. It was reported they were discussing the code and other matters.

—

Decision by Division Administrator Sol A. Rosenblatt that the 10 per cent cancellation privileges accorded the exhibitor in the motion picture code shall apply to all pictures released after December 7, 1933—the date when the code when into effect—on contracts between exhibitors and distributors signed prior to that date, startled the distribution branches of the industry over the week-end and rumblings of court reprisals from this branch were heard.

Major distribution executives on Tuesday asked the Code Authority to go direct to the NRA legal department for a definite ruling on Mr. Rosenblatt's decision. William P. Farnsworth, deputy administrator acting as alternate for Mr. Rosenblatt at the Authority session Tuesday, said he would take the matter up with General Johnson in Washington the end of this week.

Further adding to the already somewhat complicated functionings of the Code Authority, there was filed on Saturday in U. S. District court, New York, a suit charging that the industry's code is contrary to the National Industrial Recovery Act and directly attacking certain procedure of the Code Authority itself. Members of the Code Authority were named defendants.

Affects Every Theatre

The Rosenblatt decision is one of vast importance to the exhibition branch of the industry in that it affects every theatre in the country which complies with the code and which is thereby entitled to make eliminations in contracts to the extent of 10 per cent of the pictures contracted for.

A number of inquiries from exhibitors received by Mr. Rosenblatt as to whether they would benefit by the clause on contracts effected prior to December 7, prompted him to make the decision.

That Mr. Rosenblatt had no authority to rule that the cancellation clause—(Explained in the Herald's "De-Coding-the-Code" instalment of January 20, page 52)—would apply on all releases after December 7, is the opinion of major company legal departments. These attorneys contend that the question of whether or not the clause is retroactive is not settled in the code itself and, therefore, is a matter of contract to be decided by individual company policy. If attempts are made to enforce and apply this interpretation to contracts made prior to December 7, major distributors, it was intimated, will take the matter to court. Sales executives declared they stood to lose a large volume of rentals if the Rosenblatt ruling were to be enforced.

In Washington, however, it was said this week that provisions of the code definitely preclude any objections to the ruling, and it was pointed out by NRA officials that Part 1, Section F (Distributors-Exhibitors) provides that the socalled optional standard licensing agreement shall continue to apply, except that any provision in conflict or inconsistent with any provision of the code "shall be deemed amended to conform with the provisions of this code, it being the intention that the provisions of this code shall govern."

En route to Hollywood, Mr. Rosenblatt declared in Kansas City on Monday that "it makes no difference when an exhibitor signed a contract or when it was approved."

"If he has signed the code and fully complies with the provisions governing cancellations, he is entitled to 10 per cent eliminations after December 7," Mr. Rosenblatt stated. "If the distributors want to bring suit, that is their privilege, but I haven't heard of any."

The Code and The Past Week

Highlights on the motion picture front this week were as follows:

1. Decision by Division Administrator Sol A. Rosenblatt that the 10 per cent cancellation privilege under the motion picture code shall apply to all pictures released after December 7, regardless of whether a contract was effected prior to that date.

2. The filing of a suit in U. S. District Court, New York, by Allied States Association against the Code Authority and stating the industry's NRA code to be contrary to the National Industrial Recovery Act.

3. Warning from NRA headquarters to all industry that anti-trust laws of the United States still are in full force and that monopolistic practices are not permitted "even under the provisions of codes."

4. Announcement by Code Authority of 263 more nominations to local grievance, clearance and zoning boards, bringing total to 899.

5. Departure of Mr. Rosenblatt for Hollywood to discuss production viewpoints on various phases of the code and to probe talent and star-raiding at the expressed behest of President Roosevelt.

Code Authority Challenged in Allied Court Action, Charging Industry's Code Is Contrary to the Recovery Act

Another important development on the motion picture front this week was the issuance by the NRA of a warning to all industries now operating under codes that the provisions of the anti-trust laws of the United States are still in full force and effect and that monopolistic practices are "not permitted, even under the provisions of codes."

Complaining that the film code is contrary to the National Industrial Recovery Act for the reasons that it was not applied for by any representative group of the entire industry; that by its terms and necessary effect the code is designed to promote monopolies and to eliminate and oppress small enterprises and that it will operate to discriminate against them, and that the code does in fact permit monopolies and monopolistic practices, the Allied States Association on Saturday opened fire on the Code Authority with a formal bill of complaint filed in United States district court, New York.

The suit was not unexpected, as Allied had been threatening to sue somebody over the code, even before it was signed by the President.

The bill asks an injunction restraining the Code Authority from requiring assents to the code without qualifications and, in the event this is denied, asks that the court adjudge sections of the code to be unconstitutional and restrain the body from enforcing these sections.

The suit was brought in the name of the Congress Theatre, Inc., Newark, N. J., owned by Reuben L. Haas, a member of Allied of New Jersey. It was filed by Norman H. Samuelson, a brother of the Allied of New Jersey president, Sidney E. Samuelson, as attorney for the complainant. The face of the complaint lists, in addition to Norman H. Samuelson, the name of Abram F. Myers, "of counsel." Mr. Myers is general counsel of the national Allied States Association.

Defendants to the suit are members of the Code Authority, specifically, Sol A. Rosenblatt, Merlin H. Aylesworth, Sidney R. Kent, George J. Schaefer, Nicholas M. Schenck, Harry M. Warner, Robert H. Cochrane, W. Ray Johnston, Ed Kuykendall, Charles L. O'Reilly, Nathan Yamins and John C. Flinn. Despite the fact that Mr. Yamins' exhibitor organization, Independent Exhibitors, Inc., of New England, is affiliated with Allied, his position on the Code Authority obviously necessitated including his name as a defendant.

In support of its various charges the bill alleges that the code confers upon the Code Authority, which, it is said, is dominated by the major producers of motion pictures, the power to injure and drive out of business the independent motion picture theatres competitive

(*Continued on page 34*)

899 TOTAL NOMINATED TO BOARDS

The Code Authority in New York this week made known the names of 263 additional exhibitor and exchange candidates for membership on the 32 Local Grievance Boards and the 32 Local Clearance and Zoning Boards. These nominees, together with the 325 publicly announced last week by the Code Authority, and 311 the week before, make a total of 899 exhibitor and exchange candidates for the 256 exchange and exhibitor posts, which divided evenly, will comprise the membership of two groups of boards, to be named by the Code Authority, which began this work Monday morning.

The last date for making nominations to these boards was midnight, January 20.

The names of the third group of 263 exchange and exhibitor candidates nominated in addition to those announced previously, follow alphabetically and by zones:

ALBANY
Victor Bunz
Miss Jane Halloran
M. J. Kallett
Tony Ryan

▼

ATLANTA
W. Anderson
Sherwood L. Astin
John M. Bromberg
Willis J. Davis
John Evans
John Ezell
Alpha Fowler
George E. Fuller
Jimmie Hanlon
Love B. Harrell
Lionel H. Keone
Ernest Morrison
Sam Moscow
Dave Prince
Mrs. Alonzo Richardson
Ralph Smith
Tony Sudekem
Hon. Geo. W. West

▼

BOSTON
Merton Carr
J. M. Casey
Wm. Erbb
John J. Ford
Francis Lydon
J. J. McGuinness
Thomas J. Meehan
Victor J. Morris
Franklin F. Plimpton
A. D. Rudenstein

▼

BUFFALO
Emma Abplanalp
Milton Guggenheimer
Henry Seilheimer

▼

CHARLOTTE
H. H. Everett
J. J. Grady
Mrs. Walter Griffith
M. S. Hill
R. J. Ingram
J. F. Kirby
Albert Sottille

▼

CHICAGO
John Dittman
James Fushanes
J. Goldberg
John J. Jones
Alex Manta
Jack Miller
V. U. Young

▼

CINCINNATI
Prof. E. V. Hollis
Floyd D. Morrow

▼

CLEVELAND
A. G. Constant
Mrs. Georgia Moffitt

▼

COLUMBUS
Max Stearn

▼

DALLAS
S. G. Howell
P. K. Johnson
G. A. Luchesse
R. J. O'Donnell
Miss Laura Roberts
Ed. Rowley
Raymond Willie

▼

DENVER
Duke W. Dunbar

▼

DES MOINES
John Anderson
W. E. Banford
Tom Brown
Hale Cavanaugh
R. M. Copeland
Jake Cohen
A. J. Diebold
Abe Frankel
Grace Gannon
Julius Geertz
Harry Hiersteiner
Wesley Mansfield
Lester F. Martin
Leone Matthews
D. V. McLucas
N. C. Rice
Frank D. Rubel
Joe Weaver
George Weigman

▼

DETROIT
Priscilla Ackerman
C. R. Beechler
Sam Brown
Harvey Campbell
Sam Decker
Fred DeLodder
Joe Dennison
William Hurlbut
E. S. Kinney
William London
W. S. McLaren
Louise Miller
Alex Schreiber
P. M. Sprott
Lew Wisper

▼

INDIANAPOLIS
Arthur Bennett
Frank Carey
Walter Easley
Oscar Fine
Junius Fushaneas
Ross Garver
J. Goldberg
I. M. Halpern
Roy Harrold
George Heliotes
Arthur Howard
Alex Manta
Ernest Miller
Sam W. Neall
Maurice Rubin
Robert Scherer
Monty Solomon
H. P. Vonderschmitt
U. V. Young

▼

KANSAS CITY, MO.
Robert V. Marchbank
June Medcalf
LOS ANGELES
Harry C. Arthur, Sr.
Milton B. Arthur
Robert Gumbiner
Ray Peterson
John Redmond
Arnold Schaak
H. J. Siler
Hobart Swan

▼

MEMPHIS
Jack Arnold
T. A. Ballas
H. L. Cohen
Cecil Cupp
John Eaton
W. B. Fulton
L. F. Haven
W. S. Tyson
J. F. Willingham
T. W. Young
Paul Zerilla

▼

MILWAUKEE
R. J. Baldwin
R. S. Guiterman
A. C. Gutenberg
Ben Koenig
R. T. Smith
L. F. Thurwachter

▼

MINNEAPOLIS
Leo Blank
Ben Blotcky
Mabel M. Dietz
Everett Dilley
James Donahue
William Glaser
Fred V. Holzapfel
Jack Lorentz
Frank Manske
L. Rubenstein
Frank Watske

▼

NEW HAVEN
William J. Brennan
George Cruzen
B. E. Hoffman
I. J. Hoffman
Adolph Johnson
Edward G. Levy
Albert Pickus
Louis M. Sagal
J. L. Shulman
Prof. W. A. Sturges
Samuel Weiss

▼

NEW ORLEANS
George E. Fuller
Mrs. J. B. Heinie

▼

NEW YORK
Arthur Abeles
Leo Abrams
Harry Arthur
Julius Charnow
Irving Dollinger
Fred W. Falkner
Harry Friedman
J. Louis Geller
Reuben L. Haas
Harry K. Hecht
Wm. A. Landau
David Loew
Arthur Mayer
Charles Moses
C. C. Moskowitz
F. Thomas Murray
Lee Newbury
Lee A. Ochs
Walter Reade
Sam Rinzler
I. A. Roth
Edward Rugoff
Sidney E. Samuelson
Edward Schnitzer
Wm. Scully
Miss Lillian Silver
George Skouras
David Snaper
Charles Steiner
Jack Steinman
Thomas J. Valentino
Joseph Vergesslich
Robert Wolff
Harmon Yaffa

▼

OMAHA
Ray Felker
B. B. Holdridge
Richard Koch
I. N. Kuhl
Dean Martin
G. F. Nye
Henry Monsky
A. W. Person
Will Singer

▼

PHILADELPHIA
George P. Aarons
Reese B. Harrington
William Heenan
Earl W. Sweigert

▼

PITTSBURGH
Harry Goldstein
J. Horvitz
Robert F. Klingensmith
Carl R. Mapel
Geo. H. Sallows

▼

PORTLAND, ME.
Howard Duffy
William Frieday
J. T. Howard

▼

SALT LAKE CITY
Harry David
Charles Epperson
Irving Schlank

▼

ST. LOUIS
Ben Cammack
Lou Elman
Steven Farrar
Jos. Garrison
C. D. Hill
W. E. Horsefield
Leo F. Keiler
C. T. Lynch
Mrs. Grace Rodgers
Miss Lila B. Schofield
M. Schweitzer

▼

SAN FRANCISCO
Charles A. Caballero
Miss Claire Foley
Miss Rowena Foley
R. A. McNeil

▼

SEATTLE
John Danz
George Endert
Ed Lamb
Roberta B. Lynch

▼

WASHINGTON, D. C.
Carter Barron
Rudolph Berger
Jerome Cohan
J. B. Dashiel
Samuel Flax
Thomas Goldberg
Wm. P. Herbst
John Hiser
Harry Hunter
Robert Kanter
Sidney Lust
Hardie Meakin
Phillip Miller
Walter Pacy
E. A. Plummer
J. Louis Rome
Louis Schneider
Carl Schwartz
Samuel Soltz
Samuel Wheeler

A "TIMID SOUL" SHOCKS AUTHORITY

A timid, retiring gentleman carrying a brief case entered the Code Authority meeting in New York Tuesday and was asked, bluntly, who he was. The gentleman responded that he was an alternate, but declined to state for whom. However, the dignified Authority members decided he might be William P. Farnsworth, deputizing for Sol A. Rosenblatt, who had not yet arrived.

As the meeting was called to order, the "timid soul" suddenly went into action. Stepping briskly round the room, he handed each member of the Code Authority a neatly folded piece of paper—a summons in the Allied-Congress Theatre, Inc., suit regarding the constitutionality of the motion picture code!

Must Keep High Standards: Hays

Asserting that successful pictures in the future will be those that keep pace with higher, not lower, entertainment demands of the American public, Will H. Hays arrived in Hollywood on Sunday for a short stay.

"Many observers of film progress are pointing to the possibility that a vast public may soon be ready for the treasure house of great comedy and drama that lies in a possible Shakespearean cycle on the screen," he said.

"Errors of taste or judgment will be chalked up as such," Mr. Hays concluded, "regardless of many more errors which are avoided. The task of self-education, therefore, remains as great as ever. It is safer to overrate than to underrate public intelligence."

"SHIP ENTIRE CAST TO HOLLYWOOD"

Says Benjamin DeCasseres of "The First Apple"; Suggests Blanche Bates for Screen Version of "The Lake"; Other Broadway Stage Plays Reviewed

By BENJAMIN DeCASSERES

THE FIRST APPLE

This big town of ours tends more and more to become Hollywood's dog-town. But sometimes there are pleasant things to record. All dogs do not make boloney. Some make tasty Airedale chops.

In the latter class I place the reappearance on the speaking stage of Conrad Nagel in a charming, picture-angled modern comedy by Lynn Starling, perfectly directed by Bela Blau, called "The First Apple" (and there's, too, a corking title!).

Nagel as a successful Greenwich Village writer, a romantic fellow and a thorough-going gentleman of a disappearing type, was very fine. He has one of the clearest voices on the picture or speaking stage and no one's diction is more perfect. It compares favorably with the late E. H. Sothern's.

The comedy is refreshing. It opens on a rainy evening in a doorway in Greenwich Village. Sylvia Carson (Irene Purcell—more than good) finds herself juxtaposed to Gilbert Carey (Nagel). Can't get a taxi. Ensues the best dialogue since "The Affairs of Anatole."

To his room to hear him "play Brahms." Came the dawn—"the first apple," for Sylvia.

Sylvia's swanky home in New Jersey three months later. The Brahms seduction is now a beautiful memory. Sylvia is engaged to a fine picture comedy part, a thick-headed, husky, namby-pamby fellow from South Dakota (Albert Van Dekker played it superbly and for great gusts of laughter).

The mother of Sylvia is a kind of Aimée McPherson, who is spoofed unmercifully by the playwright (Nana Bryant in all her towering splendor).

Of course, romantic Nagel-Carey finally gets back into Sylvia's house. And now begins a complicated comedy mess between Carey, Sylvia, her mother and the South Dak. thick-head that provided the audience with many merry ha-has. Spring Byington added to the gayety of the performance. (The spud from S. Dak. marries Ma.)

The dialogue is about the best of the season: short, sharp, cutting, penetrating.

"The First Apple" will make a sparkling picture. Ship the whole cast West with the script.

Picture value, 90 *per cent.*

JEZEBEL

Owen Davis is the progenitor of this elderly piece of sausage, which, however, is going to make purty good porterhouse out in Hollywood.

It will take a strong youse-all cast and a heap of Southern cornmule-I-reckon accents to land this big b. o.; but I cakalate that after some tolerable finiggling it might turn out right-smart after all.

As you-all gues, Jezebel is a pre-Civil War tale, at the time when duels, mint-juleps, hoop-skirts, contented negro slaves and sideburns were the whole whoopee set-up of the Fair Southland.

Miriam Hopkins got the long-distance call to star in "Jezebel." I prefer the glamorous Miriam on the screen. But as a Southern vamp of the vintage of 1853 she certainly looked grandly romantic in Guthrie McClintic's production and Donald Oenslager's settings. She will probably do this American costume play in pictures also.

The story is full of good old-fashioned picture material, affording an opportunity to portray the pre-Lincoln South, with a background of a great yellow-fever epidemic and maybe a little Mexican War boom-a-laddie booms.

Julie Kendrick, a rich Southern (near New Orleans) belle, comes home from Yankee-land (New York) to find that her old flame, Preston Kendrick (her cousin), has married a damned Yankee girl.

Julie is a pretty bad type of "aristocratic lady." She can't take it, so she vamps the husband, causes a duel and a death, drives all of the I-reckons (except the slaves) away from her and even dances in her gorgeous gowns a hoe-down hotcha with her slaves.

The climax comes when Preston gets the yellow jack. He's to be taken to the Molokai of the South.

Well, out of this Jezebel pops a Clara Barton (yes-siree!). Julie waves the wife aside and Goes Forth, amid the wailing of the slaves, to nurse Marse Preston on Lazaretto Island (handkerchiefs for the ladies, please).

But I missed the jingle of the sazarac.

Picture value, 75 *per cent.*

THE LAKE

Well, the big noise came, we saw, and it not only did not conquer, but so far as I am concerned (and nearly all the critics were of the same mind) it did not conquer by a very long, long shot. All the more do I grieve over this because it was a Jed Harris production, and this man is among our few Big Shots.

The trouble was both in the play and with Katharine Hepburn. Miss Hepburn gave postively the worst stage performance I have seen in years. This excellent screen actress, this young woman who fitted perfectly into her part as an Amazon in "The Warrior's Husband," fell down frightfully in the part of Stella Surrege, a horsey, high-spirited English girl who has no value or meaning at all as a character in a play.

Miss Hepburn's voice cut me to pieces like a buzz-saw. She acted like a mechanical doll wound up for screaming sentences.

Blanche Bates as a cynical aunt and Lionel Pape walked off with the show. I advise Miss Hepburn to stick to pictures.

The play is dull English-stuff, with a theme as threadbare and forced as any I can remember in thirty-five years of steady theatre-going.

The set-up is an English household with a dominating mother (played completely out of key by Frances Starr), a husband who is henpecked to absolute non-resistance (Lionel Pape—superb), and the daughter Stella.

The latter is in love with one man, but for some reason which only a Yogi knows, marries another. The wedding (a real Jed Harris stage triumph), After the wedding Stella and her new husband (Colin-Clive) go for a drive. Car skids into a lake which the mother had made in the woods (guess the Ibsenian symbolism—I can't) and the Happy Man is killed. Great woe among the wedding guests.

That's all. I suppose in the sixth act or so Stella gets over her grief and has an affair with her real lover. (Now, I want Mae West to do "Camille.")

I see no great picture stuff in this much-touted play even with Miss Hepburn doing it. It might have a great b. o. value, however, with Hepburn fans. And don't forget Blanche Bates—she can make this picture.

Picture value (with Katharine Hepburn), 60 *per cent, and with Blanche Bates,* 80 *per cent.*

THE LOCKED ROOM

As the worst mystery play of any season since my baldness came upon me is "The Locked Room," by Herbert Ashton, Jr., I present to that young (presumably) gentleman my annual bouquet of cabbage and leek.

First of all, the situation is practically the same as a certain Van Dine story, "The Kennel Murder Case," if my memory serves me. A man is found dead in his library, shot and stabbed, with the door locked on the inside.

But Mr. Ashton is no Van Dine. Every inch of old hokum is worked to the limit.

It is amateur stuff that has been done many times in pictures a thousand times better.

Picture value, 15 *per cent.*

RATING STAGE PLAYS FOR SCREEN USAGE

Mr. Benjamin DeCasseres, essayist and critic of note, rates several of the current plays of the Broadway stage as follows as screen material:

"The First Apple"—90 per cent.
"Jezebel"—75 per cent.
"The Lake"—70 to 80 per cent.
"The Locked Room"—15 per cent.

Pizor Re-elected By Penn MPTO

Lewen Pizor was re-elected to the presidency of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern Jersey and Delaware at a meeting in Philadelphia Tuesday.

Others elected were Michael Egnal, vice-president; George Lessy, treasurer; George Aarons, secretary. A board of managers to fill vacancies includes Milton Rogasner, Ben Fertle, Joe Conway and Ed Jeffries; advisory board, Charles Goodwin, Jay Emanuel, A. B. Smith, Morris Spiers, Morris Wax, George Kline, Herb Elliott, I. Z. Hirschblond, Charles Segal, Sam Somerson, John Bagley, Elliott Goldman, Si Myers, Luke Gring, Norman Lewis, Jack Brown, I. Borowsky, Fred Leopold and Dave Milgrim.

Lacking Support, Picture Club Plans Reorganization

Charging indifferent support of the New York Motion Picture Club by the local industry, a reorganization plan, which would hold membership to a possible maximum of 130, was advanced at a meeting Wednesday, by Lee Ochs, president.

Actual reorganization plans will be furthered by a committee, the personnel of which was not revealed by Mr. Ochs. One definite decision of the meeting was to construct a bar in the Club's quarters.

First of Columbia's Regional Meets Held

The first of two regional sales meetings planned by Columbia Pictures Corporation was held on Saturday when the eastern division convened at the home office. Distribution plans, and exploitation, advertising and publicity campaigns were discussed.

The second meeting, for the western division, is to be held in Chicago on January 29, with several members of the eastern division, in addition to home office executives, attending.

Lovelace Named Fox Story Editor at the Home Office

Hunter Lovelace, story agent, has been named editor of the Fox story department at the home office. John Mock, former assistant to Julian Johnston, is now head of the reading staff in New York.

William Crawford, former assistant to Jack Gains at the Coast studio, is to be located in the east as general representative of the studio. Joseph Pincus continues as talent scout and head of the screen test department in New York.

Debrie Has New Tripod

Andre Debrie, Inc., has announced a new rolling tripod, which is said to be an improvement on the "dollies" used, since it can be operated by the cameraman himself.

London Circuit Moves

Bernstein Theatres, Ltd., English circuit, has moved its London offices to 36 Golden Square, London, W.1. The company has theatres in various parts of the country.

NINE CAMPAIGNS IN PRESS BOOK

Nine completed campaigns on pre-release dates already put over in various spots distinguish MGM's out-of-the-ordinary "Eskimo" press book. The wealth of advertising and exploitation material includes full explanation and numerous photos of fronts, street ballys, contests, grade school promotions, tieups and window displays in stores handling the thirty nationally known products tied into the picture.

Many pages of display ads used on these dates are carried, as are a twelve-chapter newspaper serial, radio broadcast continuities and cartoon strips. Numerous useful accessories are also illustrated.

It is indeed a "giant" press book and showmen who have dated "Eskimo" should have little difficulty in arranging satisfactory box-office campaigns from these overflowing pages.—A-Mike Vogel.

MGM Assigns Pete Smith To Short Subjects Exclusively

Metro-Goldwyn-Mayer has contracted with Pete Smith, head of the studio advertising department, whereby he will devote his time exclusively to short subject work. As a result of the audience response to shorts handled by Mr. Smith during the past season, in most of which he delivered the explanatory remarks, the output of shorts for the coming year will be increased, according to the company.

Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, while at the studio, engaged Frank Whitbeck to head the studio advertising department. The studio publicity department will continue as a separate unit with Howard Strickling in complete charge.

Form Coast Film Council

The California Congress of Parents and Teachers has formed a motion picture council at San Francisco. Mrs. E. A. Benson has been named temporary chairman and Mrs. Arthur B. Allen secretary. Better films will be the organization's objective.

Handle Loew Publicity

Perry Spencer has been placed in charge of publicity at all Loew theatres in the Bronx, New York, with the exception of the Paradise, handled by Henry Spiegel. Eddie Dowden handles Brooklyn and Queens.

Brothers Work on Series

H. L. Woodard, scientist and noted research chemist, has joined his brother, Stacy Woodard, who is producing Educational's "Battle for Life" series. Mr. Woodard is leaving shortly for South America.

Lord Joins Castle

George F. Lord, advertising and sales executive, has joined the staff of Castle Films, producers of business motion pictures.

Disapproves of Radio City Leases

Federal Judge William Bondy on Monday in New York refused to approve leases on the Music Hall and RKO Center theatres in Radio City negotiated between Irving Trust Company, as receiver for RKO, and Rockefeller Center, Inc.

The leases are for the current year and aggregate $973,000 in rentals. Also included is the RKO office space in Radio City.

Jack Shapiro and Lou Blumenthal, who recently acquired the Casino theatre, have taken over the Cameo from RKO.

New St. Louis Theatre Set-Up Seen Near

As a result of the reorganization plans of Skouras Brothers for the Central States Theatres Corp., now well under way, a change in the St. Louis theatre set-up is expected in the near future. Central now controls three theatres and currently is in receivership. A date for the sale of the three to satisfy $5,920,500 in outstanding first mortgage bonds in default will soon be set.

Following the reorganization, Skouras will in all probability make a deal with Fanchon & Marco to turn over one of the three theatres, the Missouri, on a partnership basis. Fanchon now operates the St. Louis and may also acquire the Fox.

Warner Brothers, currently are reported to be financially interested in the reorganization of Central States, and it is expected that Skouras may negotiate a deal with them to operate the Ambassador, one of the three theatres to be put up for sale. This would leave Skouras with but one theatre, the Grand Central.

Prepare Special Air Camera

Bell & Howell, equipment manufacturer of Chicago, has prepared a special motion picture camera for Sir Hubert Wilkins, noted explorer. It is designed to permit the making of a continuous map of the terrain during a planned 3,000 mile air dash across the south polar region.

Foreign Deal Set

Negotiations for the distribution of four Monarch productions in Chile were completed this week between C. Gonzales of the Reliable Film Exporting Co., and Thomas Garcia of Santiago. The pictures will be distributed throughout Chile after Spanish super-imposed titles have been interpolated.

Modern Studio for Cairo

A modern film studio, with plans calling for two stages, a sound room and laboratories, is being erected in Cairo, Egypt, by the Societe Misr pour le Cinema et la Theatre, with the assistance of the Banque Misr.

Fox Studio Building Started

Fox has started construction on the fourth building in the Coast studio expansion program. A sound stage, the new building will cost more than $200,000 when equipped.


SOON...
HEPBURN
"SPITFIRE"

HIPS HI HOORAY

A WILD AND WOOLSEY WORLD AWAITS THIS LATEST REVELATION FROM THE PADDED CELL!

WHEELER AND WOOLSEY

DUMB CRACK THEIR WAY TO GLORY IN A SHOWER OF LINGERIE . . . GAY TUNES AND SCANTIES . . . GIRLS AND GIGGLES . . . BEAUTY AND BEDLAM ROLLED INTO ONE BIG

LAUGH AND MUSIC SHOW

RKO Radio Pictures

MERIAN C. COOPER
EXECUTIVE PRODUCER

MUSIC, LYRICS AND SCREEN PLAY BY HARRY RUBY AND BERT KALMER

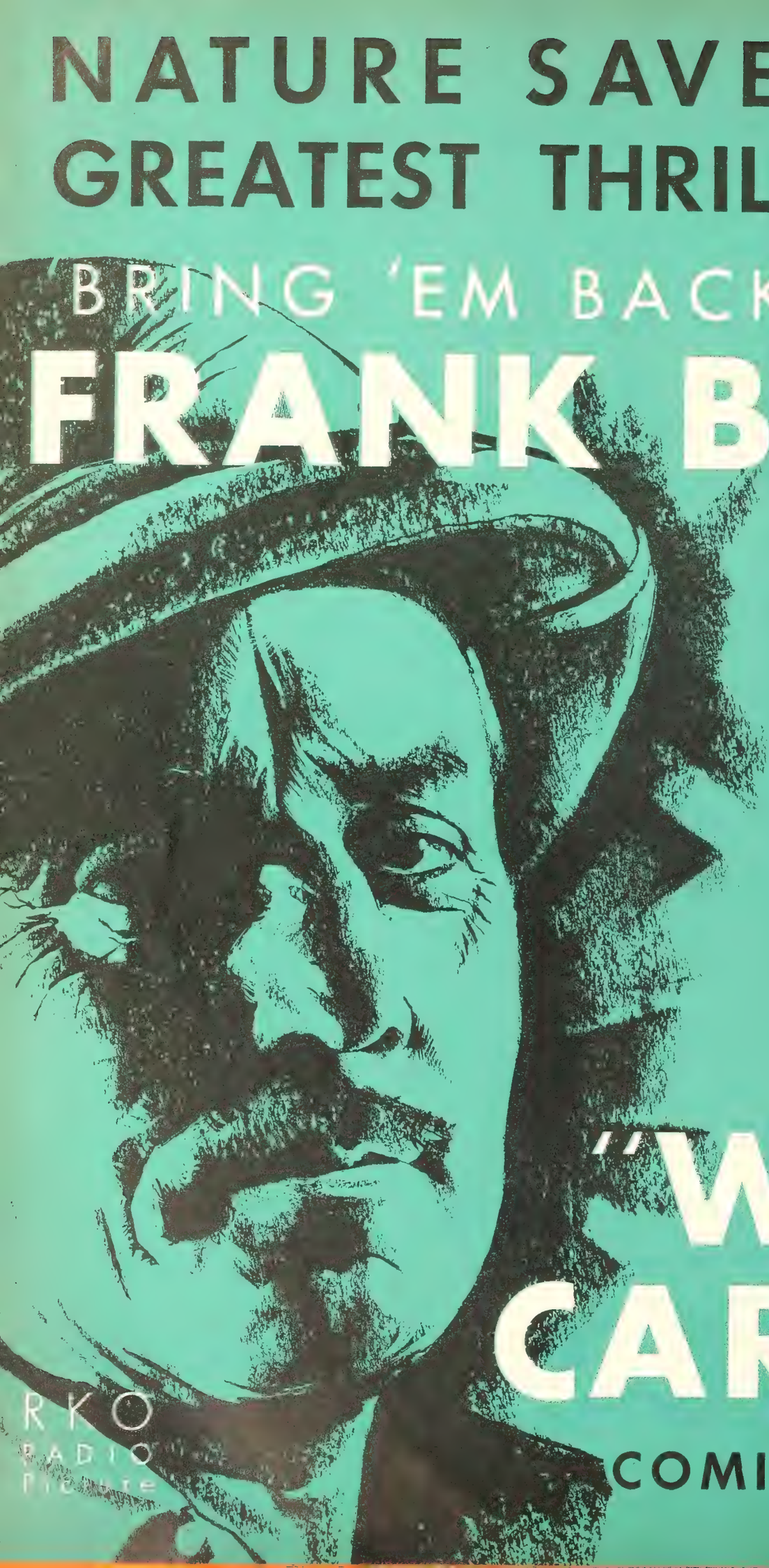
DIRECTED BY MARK SANDRICH



NATURE SAVES HER GREATEST THRILLS FOR

BRING 'EM BACK ALIVE'

FRANK BUCK



"WILD CARGO"

COMING SOON!

RKO RADIO PICTURES

TWO DECADES AND RAY JOHNSTON

President of Monogram Pictures Started in Film Business Twenty Years Ago as Business Secretary of Thanhouser Under Hite; Formed Arrow, '24, Monogram, '31

Completing his first twenty years in the motion picture business, W. Ray Johnston, president of Monogram Pictures Corporation, on Tuesday started his third decade as a leading film distributor.

On the morning of January 23, 1914, when the European powers were commencing to discern heavy war clouds, a tall and lean Iowan, just turning the voting age, walked into the rather sparsely furnished office of Charles J. Hite, at the historical old studios of Thanhouser at New Rochelle, Westchester County, New York. He had sought out Mr. Hite, who was then president of Thanhouser Film Corporation, at the suggestion of Wilbert E. Shallenberger, who later built up Arrow Film Company, but at the time was associated with Mr. Hite in the Thanhouser, Majestic, New York, Motion Picture, Mutual and Keystone film companies.

Next morning young Mr. Johnston was at work on the somewhat general utilitarian duties of business secretary of the Thanhouser company, a position he held until the death of Mr. Hite, a few months later. Hite's passing brought Edwin Thanhouser back to the company which he had started, and he sent Ray Johnston from the business office of the company out on to the stage of its studio to learn about acting as a part of the picture making business. Six months of that and young Johnston was ready to handle the newly opened studio of Thanhouser at Jacksonville, Fla.

But while secretary of Thanhouser, Mr. Johnston also had been named assistant treasurer of Syndicate Film Corporation, distribution channel for Thanhouser's "Million Dollar Mystery," which established a record gross of $1,600,000 for serials. He also had aided in production of "Beating Back," starring Al Jennings, notorious Oklahoma bandit, who ran for governor of his native state.

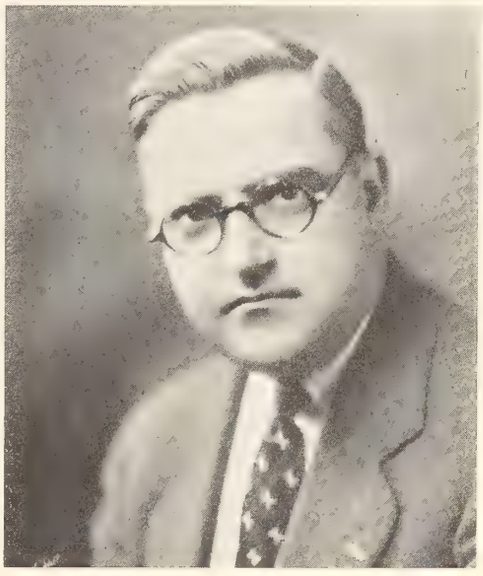
Managed Theatres, Too

For a touch of theatre operations, Johnston was sent to manage two houses owned by the same interests of Hite in New Rochelle, and turned them into moneymakers.

Mr. Johnston handled the Jacksonville studio until the summer of 1916, when he was brought back to New Rochelle and made assistant treasurer of the main studio, a position which he held until 1917, when he finally accepted a standing invitation of W. E. Shallenberger to join the independent Arrow company. He became vice-president and general sales manager of Arrow.

In January of 1924, Ray Johnston left Arrow and formed his own company, Rayart Pictures Corporation, which in the silent days was a leading contender for top spot in the independent field. In 1931 the distributors of his product in the field joined with the Johnston producing and distributing affiliates, in the formation of Monogram Pictures Corporation.

Today there are 37 affiliated Monogram exchanges, with wide circulation in all foreign countries. Pathe Films, Ltd., releases Monogram in England, while Empire Films, Ltd., handles its producst in Canada.



W. RAY JOHNSTON

A decade ago, at the time of widespread theatre speculation and acquisition and construction, an independent producer-distributor usually was identified as one that owned no theatres. The independent had to deal almost exclusively with those theatres which had not come under control of the large producer-owned circuits.

W. Ray Johnston, who was making many silent features under the company and brand name of Rayart, allied himself with Trem Carr, independent producer in Hollywood, to make 24 cowboy thrillers in silent form, to service the thousands of theatres which appeared to be in need of this kind of product while the large companies were trying to learn the intricacies of the new talker technique and were acquiring equipment and rebuilding their studios.

On the impetus of this transaction Mr. Johnston called in his distributors from the field and formed a new cooperative distributing organization, whereby his production and sales divisions on both coasts, together with these independent exchanges, merged to produce and sell a talking picture program of 28 Monogram features.

Each exchangeman was constituted a franchise holder in his particular territory, paying a pro-rata share of the cost of each feature, holding a stock interest in the parent company, and also sharing in its profits.

Monogram Pictures has expanded until now the company plans 36 features for 1934-35, an increase of 16 over the current season.

W. Ray Johnston was born in Bristow, Iowa, on Jan. 2, 1892. When he was 3 years old, the Johnstons migrated to Janesville, Iowa, where he was graduated from high school in 1908. At 16 he entered Waterloo (Iowa) College of Commerce, earning his tuition by morning and evening work in the mailing room of the Waterloo Daily *Reporter*. He became assistant to Paul Swift, circulation manager of the *Reporter*, who is now with Warner Brothers.

Mr. Johnston left the newspaper business to become secretary to the president of the Citizens Gas and Electric Company of Waterloo, and then for several years was secretary to F. F. McElhinney, a local banker, and later secretary of Western Realty and Investment Company of the same city. At 19 he was placed in charge of a sales force of 35 men and a construction crew of several hundred, building community mausoleums in Iowa, Minnesota, Nebraska and Kansas.

The position which W. Ray Johnston holds in the field of independent motion picture production and distribution is reflected by the decision of the National Recovery Administration to select him as the representative on the Code Authority of the independent producers, distributors and exchanges.

Miss Summerville, Comedienne, Dead

Amelia Summerville, noted comedienne of the eighties and nineties, died this week in the Roosevelt Hospital, New York. She was 71 years of age. With the advent of talking pictures, Miss Summerville, who had had many years' experience on the stage, found a field in voice culture among film stars.

In 1924 Miss Summerville was engaged to play with Lillian and Dorothy Gish in the motion picture "Romola," and later appeared in "The Great Deception," with Ben Lyon and Aileen Pringle. She also played character roles with Marion Davies and others. Miss Summerville, whose husband, Frederick Rummels, died several years ago, is survived by a daughter and a sister.

Monarch To Distribute Four $100,000 Specials

John R. Freuler, president of Monarch Productions, returned to New York last week and announced the company will release four $100,000 "specials," to be produced by National Players, Ltd., on Monarch's 1933-34 schedule.

Variety Critic Dies

Alfred Rushton Greason, reviewer of plays and pictures for *Variety*, died last week at the Park West Hospital, New York. Known to the industry and theatre world as "Rush," Mr. Greason had served on the publication for 28 years. Funeral services were held Tuesday. He is survived by his widow.

WARNERS REPORT FIRST PROFIT IN FOUR YEARS

Operating Net for 13 Weeks Is $105,752, After Charges and Write-Off of $105,752; Current Assets Up $1,132,000

Tangible evidence that the management of Warner Brothers' Pictures, Inc., has made definite progress in emerging from the profitless period of the depression era was disclosed over the week-end when the company reported a net operating profit of $105,752, after all charges and taxes, depreciation and amortization, for the quarter ended Nov. 25, 1933. There was a net operating loss of $1,746,761 for the same 13 weeks of 1932.

Actually, the net profit from operations was $1,933,356, but this was reduced to $105,752 by write-offs for amortization and depreciation and by provisions for federal income taxes. In addition to the operating profit of $1,933,356, the company realized a net profit of $655,262 from the retirement of optional six per cent convertible debentures and bonds of subsidiary companies, after deducting federal income taxes thereon.

Current Assets Up $1,132,000

The balance sheet of the company indicated total current assets of $15,141,000, as against current liabilities of $12,506,165. During the quarter, current assets increased $1,132,000, while current liabilities increased only $37,725.

Included among current assets were: Cash, $2,462,000; notes receivable, $72,308; current accounts, $1,558,369, of which the principal amount, some $1,113,000, are due from trade customers.

Also, the company had on hand inventories of more than $11,050,000, as follows: Released productions, at cost, less amortization, $4,541,000; productions completed, but not released, at cost, $3,215,000; productions in work, at cost, $2,182,000; raw materials, accessories, supplies, at cost, less reserves, $461,000, and rights and scenarios unproduced and production and royalty advances, $647,000, which figure is after provision for reserves for the items therein.

Total Assets 169 Millions

Total assets of the Warner interests were placed at $169,000,000.

Fixed assets reported were: Properties owned and equipment, at cost less reserves, including reserves for depreciation, $115,598,000; properties leased and equipment leased, at cost less reserves, including reserves for depreciation and amortization, $23,906,000.

Deferred charges on the asset side of the ledger were listed at $1,105,371; goodwill was evaluated at $8,531,000; deposits to secure contracts were valued at $2,093,000, and investments and advances to subsidiary companies, and miscellaneous investments totaled $2,416,000.

Current liabilities were: Notes payable, $243,000; purchase money obligations, $795,655; accounts payable, $6,072,000; sundry accruals, $3,595,000; due to affiliated companies, $112,000; royalties payable, $1,288,000; reserve for federal income tax, $132,000; advance payments of film, deposits and the like, $266,000.

Other liabilities included: Remittances from foreign subsidiaries, held in abeyance, $543,000; purchase money or contractural obligations and notes payable maturing serially after one year, $1,194,000; proportion of capital stock and surplus of subsidiary companies applicable to minority stockholders, $647,000; deferred income, $1,573,300; reserves for contingencies, $945,000.

Capital Representation

Capital was represented by:

Capital stock:		
Authorized—		
7,500,000 shares of common of $5 par value each.		
103,107 shares of preferred without par value, (Liquidating value $55 per share; entitled to cumulative dividends at the rate of $3.85 per share per annum)		
Issued and Outstanding—		
3,801,344 shares of common	$19,006,722	
103,107 shares of preferred	5,670,885	
(Dividends paid to Mar. 1, 1932)		
	$24,677,607	
Capital Surplus	56,325,484	
	$81,003,092	
Less Deficit per Deficit Statement	18,785,989	$62,217,102

Profit and Loss Statement

The profit and loss and deficit statement for Warner Brothers' Pictures, Inc., and all subsidiary companies, for the 13 weeks:

Net Income before providing for amortization and depreciation, interest and miscellaneous charges			$ 7,182,676.24
Deduct:			
Amortization of film costs (exclusive of depreciation of studio properties)	$ 3,931,094.64		
Amortization and depreciation of all properties	1,809,103.66		
Interest and discount expense	1,320,582.88		
Provision for investments in affiliated companies	66,218.89		
Provision for Federal Income taxes	18,500.00		7,145,500.07
Net Profit before other income and minority interests' share of profits		$	37,176.17
Add—Other income:			
Interest and discount earned	$ 51,866.21		
Dividends received from affiliated companies	10,750.01		62,616.22
Net Profit before minority interests' share of profits		$	99,792.39
Add—Proportion of net loss applicable to minority stockholders			5,960.47
Net Profit from Operations for the thirteen weeks ending November 25th, 1933, carried to deficit		$	105,752.86
Deficit, August 26, 1933	$19,547,005.06		
Deduct:			
Profit on redemption of optional 6% convertible debentures and bonds of subsidiary companies	$768,762.54		
Less — Provision for Federal Income taxes thereon	113,500.00	655,262.54	18,891,742.52
Deficit, November 25, 1933, carried to balance sheet			$18,785,989.66

SIGNED . . .

Columbia

Lois Wilson and Tom Ricketts added to "No Greater Glory." . . . George Breakston cast for "Night Bus." . . . Hardie Albright, Vincent Barnett and Edward Ellis engaged for feature roles in "The Ninth Guest." . . . Leila Bennett, Rebecca Watson and Frank Rylee join "Once to Every Woman." . . . Paul Gurst, John Miljan, Harold Huber and Greta Meyer given roles in "The Line Up." . . . John Barrymore engaged for lead in "Twentieth Century." . . .

▽

Fox

Janet Gaynor and Charles Farrell to make two co-starring pictures. . . . Heather Angel given lead opposite Nigel Bruce in "Murder in Trinidad," from novel by John Vandercook. . . . Hamilton MacFadden succeeds Edward Sutherland in directing "Fox Follies." . . . Paul Martin to direct Lilian Harvey in "Lottery Lover." . . . Thelma Todd and Suzanne Kaaren added to "Bottoms Up." . . . Vivian Oakland, Eddie Gargan and Spec O'Donnell join "David Harum," starring Will Rogers. . . .

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MGM

Clark Gable and Myrna Loy assigned leads in "Men in White," with Jean Hersholt and Elizabeth Allan. . . . Wallace Beery and Jackie Cooper teamed in "Cabby." . . . Jeanette MacDonald to star in "The Duchess of Delmonico's," Harry Beaumont will direct. . . . Tay Garnett to direct "China Seas." . . . Lulu Vollmer, Margaret Hawkins, Clare Kummer, James Forbes and Harry Segall added to scenario staff. . . .

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Monogram

Noah Beery, Astrid Allwyn, Ralph Lewis and Boothe Howard in "Mystery Liner," William Nigh directing. . . .

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Paramount

Eddie Craven, stage actor, signed for "Sailor Beware." . . . Ben Bernie given role in "The Great Magoo." . . . Charles Ruggles and Mary Boland to appear in "Melody in Spring," Norman McLeod to direct. . . . Victor McLaglen, Carole Lombard and Preston Foster assigned to "The Man Who Broke His Heart," from the play by Frederick Schalick. . . . Wells Root will adapt "The Trumpet Blows." . . . Frank Partos will adapt "Little Miss Marker." . . .

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RKO Radio

Wynne Gibson and Nils Asther assigned to "The Crime Doctor," next Richard Dix vehicle. . . . George Nicholls, Jr., and Worthington Miner to co-direct "Devil's Disciple," Lester Cohn to write screen play. . . . Zasu Pitts, Edward Everett Horton, Nat Pendleton, Pert Kelton and Roy D'Arcy assigned to "So You Won't Sing, Eh?" . . . Douglas Fairbanks, Jr., Colleen Moore, Henry Kolker, Genevieve Tobin and Walter Connolly in "Success Story." . . .

▽

United Artists

George Arliss, Boris Karloff, Loretta Young and Robert Young head cast of 75 in "House of Rothschild" (20th Century). . . .

▽

Universal

William Wyler to direct "Golden Fleece." . . . R. C. Sherriff, screen writer, given new contract. . . .

▽

Warner-First National

Alan Dinehart added to "A Very Honorable Guy," starring Joe E. Brown. . . . Bette Davis given lead in "Hit Me Again." . . . J. Carroll Naish joins "Upper World." . . . Ann Dvorak cast in "Hot Air," with Dick Powell and Pat O'Brien. . . . Donald Woods in "Merry Wives of Reno." . . .

THE CAMERA REPORTS



CELEBRATE. The 67th birthday of Carl Laemmle, Universal head, with a 67-pound cake. Besides Mr. Laemmle are shown Peggy Terry, Lois January, Dean Benton, James Scott, Hugh Enfield, Chef Sam Lain, Ken Maynard, Vince Barnett, Margaret Sullavan, Boris Karloff, Andy Devine, Carl Jr., Alice White, Lowell Sherman.

DEBUT IN MAKING. (Below) Fay Bainter, long a star on the Broadway stage, who has her first screen role opposite Lionel Barrymore in "This Side of Heaven," which just has been completed by Metro-Goldwyn-Mayer.





BE SEEIN' YOU. Said Mitzi Green's school chums the other day as she left New York for the RKO Radio studio in Hollywood. They'll be seein' her soon in "Finishing School," in which she will have a featured role.



ARRANGED SUCCESSFUL BANQUET. Those in charge of the fifth annual dinner-dance of the Warner Club, organization of Warner Brothers home office employees, which was held at the Waldorf-Astoria with 1,600 attending, including Warner executives. Pictured above are Steve Trilling, vice-president; Jules Levy, past president; Ruth Weisberg, vice-president; Harold Rodner, and Al Schwalberg, president.



VETERANS ALL. Even including the veteran actors, Henry B. Walthall and Lionel Atwill. Shown with them are some of the 40 disabled war veterans whom Trem Carr, vice-president of Monogram in charge of production, engaged to appear in "Beggars in Ermine," in which Walthall and Atwill are starred.

SIGNED. (Below) Joan Wheeler as she arrived in Los Angeles with a long-term Warner contract. Her first role will be in "Hot Air," featuring Dick Powell and Ginger Rogers.





IN ZOLA CLASSIC. (Left) Anna Sten, whom Samuel Goldwyn imported from Russia to star in his picturization of "Nana." The production, a United Artists release, plays Radio City Music Hall the first week in February.



TO MAKE PICTURES HERE. Erik Charell (left), director; and Charles Boyer, player—both prominent in European production—as they reached New York en route to Movietone City. Charell's first Fox picture will feature Boyer in a prominent role.



"THE DOCTOR." A famous painting, now hanging in the Tate Gallery in London and widely reproduced, as it comes to life in a new production in Educational's Song Hit Story series. Helen Morgan is the mother, Herbert Rawlinson the father, and Montagu Love the doctor. The picture bears the same name as the painting.

IN THE NEWS

RADIO CORPORATION OF AMERICA has announced its total of shareholders as 287,813 on December 30, 1933, a gain of 180,731 over the year before. . . .

EUGENE W. CASTLE has announced the appointment of PAUL F. STACY to the New York office of CASTLE FILMS. . . .

MO WAX is completing a film version of Ibsen's play, "An Enemy of the People," working as a free-lance script writer. . . .

EMANUEL BROWN, general manager and ERNIE GEYER, publicity director, have resigned from Empire Films, Ltd., Toronto. Mr. Brown has been succeeded by ARTHUR W. PERRY, former Ontario branch manager. . . .

SAM HOROWITZ, former district manager for United Artists at Kansas City, has been named Chicago branch manager following the discontinuance of his former position. . . .

JOE MORRISON, radio singer, made his last appearance on the MAJOR BOWES Capitol "Family" broadcast Sunday, before leaving for the Coast to begin work under a Paramount contract. . . .

Members of Projectionists' Local 306, New York, have formed an American Legion Post, the RAHMAN-DEBELLA POST, with ARTHUR J. COSTIGAN as commander. . . .

METROPOLITAN PICTURES CORPORATION, Detroit, commercial producers, has installed the new Super Silent Parvo camera, manufactured and distributed by ANDRE DEBRIE, INC. . . .

B. C. FASSIO, president of Shamrock Pictures Corporation, Detroit, has sold world rights to "Fighting Priest," produced by Golden Arrow Productions to Inter-American Film Corporation. Powers Pictures will distribute in Michigan. . . .

Warner has permitted DICK POWELL, player, to contract for his appearance on a Columbia Broadcasting System national hookup for 13 weeks, on the Old Gold hour. . . .

NAT CHERIN, president of Principal Film Exchange, Inc., has purchased New York and northern New Jersey rights to "Dawn to Dawn" from ARCHIE MAYER of Du-World Pictures, Inc. . . .

Independent Film Distributors, Inc., has opened offices in Hollywood, with the territory being handled by STANLEY SIMMONS and WILLIE SMITH. BRUCE JOHNSON has the San Francisco area. . . .

EDWARD POLAND, 79, actor and for many years poet laureate of the Lambs Club, New York, died last week at his home on Peaks Island, near Portland, Me. . . .

Film Lectures To End

The close of the semester at Stevens Institute, Hoboken, N. J., will conclude the series of Wednesday evening lectures on "Publicity Through Motion Pictures" given by Edward Stevenson, until recently president of Visugraphic Pictures. Mr. Stevenson now is associated with Crosby Gaige, theatrical producer.

Air Shipments Speeded

Film shipments to the Coast are being speeded through operation of a new air express service. An arrangement between companies calls for transference from Transcontinental and Western Airways to American Airways at Columbus, Ohio.

Robert P. Barr Dead

Robert P. Barr, father of Maurice F. Barr, district manager of Saenger Theatres, Inc., New Orleans, died in that city last week at the age of 76 after an illness of two months.

BRITISH TO INVADE WORLD STORY MART

Arthur W. Kelly of United Artists, Home, Says Benefit from Russian Relations Depends on Marketing 20 to 30 a Year

Word that the British motion picture industry plans to invade the story market of the world, not excepting Hollywood, to further the internationalization of their films, was brought back to New York this week, from London, by Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution.

Mr. Kelly sailed out of New York harbor early last July, to be gone about six weeks. He remained away six months and during that time traveled more than 50,000 miles, visiting the principal motion picture and business capitals of Europe, besides Egypt and India.

"The British industry does not feel that it is on a par with the American industry, but it is only a question of months before it will be," said Mr. Kelly. "The British industry's plan is to invade the world's film story market, which means Hollywood, too. They have decided, like America, that they cannot depend on their own nationals as sources for material."

The challenge of the British film industry to Hollywood is rapidly taking form, according to Mr. Kelly, who explained that good pictures can be made in England at a fraction of the Hollywood cost. He said that in England "they are courageously going ahead, enlarging their studios, augmenting their technical personnel, and strengthening their star-director-producer lineup."

Mr. Kelly pointed out that there would be an increasing interchange of talent between Hollywood and London in 1934. He assisted while in Europe in launching production plans of the British and Dominions Film Corporation and London Films, whose product United Artists is distributing the world over.

Conditions on the Continent are improving, Mr. Kelly said, and film business is benefiting, "but the public abroad, like the public at home, is shopping around for entertainment, with musicals and comedies getting the best play."

Must Express Itself Freely

Of the Russian situation Mr. Kelly said: "The American industry can be benefited by the recent resumption of diplomatic relations between Russia and the United States only providing that the American industry can express itself freely motion picture-wise in Russia."

"Personally," he added, "I believe the Russian language and their philosophy of life would not permit the distribution of any great quantity of American pictures in that country. We have no plans for breaking into the Russian market, and could not do so unless we were allowed to distribute at least twenty to thirty pictures there per year."

Mr. Kelly reported that the British were "thrilled" by the reception given in the United States to their version of "The Private Life of Henry the Eighth."

Money Situation Still a Help

He said the money exchange situation continued to exert a beneficial influence on American business in foreign countries.

The United Artists executive declared that in Europe, Egypt and India, American films were being received better than they were two years ago. Admissions, while considerably off in general, nevertheless have held up exceptionally well in comparison with the slump which was experienced in the United States.

In studying the manner of merchandising programs in foreign countries, Mr. Kelly observed that gradually the foreign exhibitor is becoming cognizant of American methods of exploitation and showmanship. "However," he added, "their exploitation in many cases consists almost entirely of decorating the fronts of their theatres with one sheets to 24 sheets of at least twelve different pictures at the same itme." They have not yet learned to concentrate on the current attraction, and the situation obviously creates confusion, he said.

"Practical showmanship ideas are being successfully staged in France, especially in Paris, but in some cities police regulations interfere," he added. "However, the tendency on the Continent appears to be toward the development of American exploitation and showmanship methods."

Canada Used 25,000,000 Feet of Film Last Year

Canadian film statistics, announced by Colonel John A. Cooper, head of the distributors' organization, reveal that 700 theatres in the dominion used 25,000,000 feet of film last year, all of it printed in Canada, giving employment in one factory and two laboratories.

Approximately 1,000 people were employed in laboratories, exchanges and allied enterprises last year, while those employed in theatres totaled more than 5,000. The total annual payroll last year was $10,000,000. The estimated investment in exchange buildings and theatres is approximately $75,000,000.

Normal Admission Scale Is Urged in Kansas City

Undeterred by previous failures, the Independent Theatre Owners and Fox Midwest are again attempting to bring about some semblance of normality in admission price scales and to stem the trend toward price cutting by Kansas City theatres.

With Loew's Midland's 25-cent top still the bone of contention, Fox Midwest has joined the independent suburbans in making overtures to E. A. Schiller of Loew's. Several months ago Loew's offered to raise its price at the Midland if the subsequent runs would eliminate double bills, giveaways, two-for-ones and other premium practices.

LOOK FOR "STATE FAIR"





• A spunky little miss... courageous in the face of shoddy pride... determined to win the man she loved... though she had to turn a sleepy Carolina plantation upside down to bring him to her.

GROSSES . . or better

• An appeal as wide as the range of human emotions . . . as deep as the human heart. Laughter and tears . . . romance, music and hard-hitting drama. With Janet Gaynor and Lionel Barrymore giving unsparingly of their brilliant talents.

JANET GAYNOR
LIONEL BARRYMORE
in
"CAROLINA"



ROBERT YOUNG • HENRIETTA CROSMAN
RICHARD CROMWELL • MONA BARRIE
STEPIN FETCHIT

Directed by HENRY KING. From "The House of Connelly" by Paul Green

FOX

Your patrons always like
FOX MOVIETONE NEWS

50 PROTESTS ON BOARD NOMINEES

(Continued from page 19)

with the theatres owned and operated by such producers, and that in so doing the code attempts to authorize a practice that has been condemned by the courts as monopolistic in various suits and proceedings by private individuals and by the Federal Government.

The bill of complaint further recites that the defendants, composing the Code Authority, are seeking to induce, persuade and coerce independent exhibitors to waive all rights under the anti-trust and other laws by executing unqualified assents to the code on a form devised by them as a condition to the right of such independent exhibitors to participate in the benefits of the code or to file complaints thereunder.

In furtherance of their policy and plan the defendants are charged with sending out through the executive secretary of the Code Authority, John C. Flinn, letters and forms containing unwarranted and misleading statements as to the time and manner in which assents to the code must be executed, and as to the provisions of the code itself.

The latest statement from the Code Authority as to the time by which code assents must be executed is January 31. A letter of assent, bearing a postmark dated not later than midnight of this date in any part of the United States, is thus acceptable to the Code Authority.

As a result of the alleged arbitrary and unwarranted actions and rulings of the defendants, it is stated that the complainant and other independent exhibitors similarly situated will be compelled to execute unqualified assents to the code on or before the aforementioned date, or else lose all rights, benefits and privileges under the code and the NRA program.

Attacks Johnson's Interpretation

Among the qualifications which the complaint desires to attach to its assent to the code is one which relates to the interpretation which General Hugh S. Johnson gave to the Executive Order approving the code a few weeks ago. The complaint charges that the NRA Administrator, at the behest of the defendants, attempted to emasculate certain provisions of President Roosevelt's order designed to protect the independent exhibitors against the allegedly oppressive action of the major producers who are said to have been put in control of the Code Authority.

Further, it is alleged that the major producers are given absolute control over clearance and zoning which is defined to be the amount of time that elapses between the showing of a picture in a first run theatre and the availability of that picture for exhibition in a subsequent run theatre in the same competitive area.

As the value of a picture depends in a large measure on its newness, the power given the major producers, it is alleged, includes the power to greatly injure the complainant and even drive it out of business. The complainant then alleges that its theatre is in a competitive area with three Warner Bros. theatres, all of which now take clearance over the complainant's house.

The drafting and enforcement of clearance and zoning schedules by joint action of the producers in the alleged interest of their owned and controlled theatres has been condemned in the complaint as a monopolistic practice.

The Congress Theatre, Inc., declares that it is in sympathy with the Administration's recovery program; that it executed the President's emergency re-employment agreement and that it displays the Blue Eagle, and that it desires to cooperate in the motion picture code so far as it can without waiving its legal rights and placing its business and property allegedly at the mercy of the defendants.

According to an order of the postoffice department sent last week to Denver, Col., daily papers and other publications there, any mention of a lottery held in a theatre will be considered sufficient reason for the barring of the publication from the mails.

Asks Injunction

The bill of complaint stipulates, however, that if the court shall be of the opinion that the Code Authority has acted within the scope of its authority under the code, an injunction should be awarded against the enforcement of the code on the ground that it is not warranted by the Recovery Act and is contrary to the Fifth Amendment to the Constitution, or at least such parts of the code as are said to threaten the complainant's property and business.

Defense of the Code Authority and the code itself against the Allied action is expected to be a government function to be undertaken either by Attorney General Homer S. Cummings or by Donald R. Richberg, head of the NRA legal department. Further proof of this possibility was seen in the statement of Mr. Rosenblatt upon his arrival Tuesday in Hollywood.

Mr. Rosenblatt refused to comment on the case other than to say that all comments and answers will be filed by the Government and that the NRA has its own legal forces in conjunction with the Attorney General.

899 Nominated to Boards

The final list of applicants for nomination to posts on the 32 Local Grievance Boards and the 32 Local Clearance Zoning Boards was received by the Code Authority this week, swelling the total to 899. The final list contained 263 names. Sunday night was the deadline for sending in suggestions for the boards and a barrage of final recommendations was received over the week-end.

Although the deadline as set was for Sunday night, the Code Authority announced last week there would be no deadline for sending in protests to the proposed nominations for membership on the boards. Exhibitors, producers and distributors may send in comment or suggestions at any time they wish and will be welcomed. It has been reported that already 50 protests to some of the suggestions have been received.

At the session Tuesday, Mr. Kent, Mr. O'Reilly, Mr. Schaefer, Mr. Johnston, Mr. Yamins and Mr. Kuykendall, the committee on local boards, announced they would start Friday on selections, continuing until completing selections for all zones, to be presented to the next meeting of the body, February 9.

Mr. Johnston, Felix Feist and Mr. Schaefer were named a committee on fire regulations for exchanges. A committee of seven was appointed late Wednesday by R. H. Cochrane to investigate protests of allegedly unfair conditions from vaudeville interests and artists. It included: E. A. Schiller, Loew's; Sam Dembow, Jr., Paramount; Leslie Thompson, RKO; Joseph Bernhard, Warners; George Skouras, Jack Partington, Fanchon & Marco; Henry Chesterfield, National Variety Artists; Ralph Whitehead, Actors' Betterment Association; Charles Maddock and Marty Forkins, vaudeville producers.

athan Yamins will be chairman of the next meeting.

Headquarters will be established permanently in the RKO Building at Radio City.

When an exhibitor registers a grievance with the board, he will be checked to see whether he has a legal right to make the complaint. Only parties signing the assent without qualification may forward complaints to the local boards. Assent forms last week were sent into all United States territories, including Hawaii, Alaska, Puerto Rico, the Canal Zone and the Virgin Islands. It is expected that Mr. Rosenblatt will be asked to accept these as valid inasmuch as they cannot possibly be in the mails on or before January 31.

Approximately 5,000 assents had been card indexed at that time, and while this was less than half of the 13,500 originally sent out, the Code Authority figures that more than 3,000 theatres are open less than six days a week. Many of these operate only two days weekly and are not expected to send in compliances. This would bring the number down to 10,300 possible assents, of which approximately 80 per cent, or 7,500, is expected to be tallied by the end of the month.

Meanwhile, Ed Kuykendall, MPTOA president and Code Authority member, this week launched an attack against the assertion recently made by Allied that exhibitors can express qualified assents to the code without forfeiture of any of the benefits to be derived under it.

"Independent exhibitors are amazed at Ed Kuykendall's activity as a propagandist," declared Sidney Samuelson, head of Allied of New Jersey, Tuesday. "Certainly his appointment to the Code Authority should have had a restraining influence upon his outbursts. By his continued intemperate, unjustified and unfounded attacks he has convicted himself in the eyes of independent exhibitors."

Rosenblatt on Coast

Mr. Rosenblatt arrived on the Coast on Tuesday for the purpose of conferring with the personnel of various studio groups, including labor and creative forces, getting facts and enlightenment on the Hollywood situation. From these he will form deductions for a background of future guidance in the administration of the code. In Chicago last week he said definitely that an investigation of star-raiding would comprise a considerable part of his Hollywood mission, saying that assignment came direct to him from the President.

In Kansas City, Mr. Rosenblatt had professed complete ignorance of objections, if any, against the current NRA investigation of industry salaries, and said he had not heard of the general opposition expressed by company executives in the mid-western city to the searching salary questionnaire.

Producers in Hollywood Tuesday decided to await an invitation from Mr. Rosenblatt for any conferences he might desire, and will appoint committees then.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE NUMBER of housewives' messages of condolence which are supposed to have been received by Rudy Vallee as a result of the newspaper airing of his marital troubles, indicate that Fox will need the assistance of the federal troops, state militiamen, state troopers, Boy Scouts, policemen and Texas Rangers to keep order in the lines of housewives who will storm the theatres of the country to see Rudy in "Scandals," coming up.

They tell us that Vallee woke up the other morning in his seven-room apartment on Central Park West to such an avalanche of telegraphic condolences as would require the services of a dozen secretaries working 48 hours a day—which, of course, the secretaries couldn't do because of the NRA.

Former New York Magistrate Hyman Bushel, Rudy's lawyer, who spent seven weeks in Hollywood helping the crooner do his stuff at Movietone City, himself was snowed under with telegrams, most of them also from housewives. There were even some gifts of homemade delicacies. You know, jars of raspberries and the like.

Some of the heart-rending "build up" stuff that they're handing out to the sob sisters about Rudy would even bring tears to the eyes of an exhibitor.

"My heart goes out to that boy," said Mr. Bushel very, very sadly. "And how he can sing now. It would tear your own heart out."

"That boy is so sincere, and works so hard. I have seen him walk out of his office with tears in his eyes," he added. Flaunting a brave smile over an aching heart, eh Hyman?

If the housewives of the country really knew the story of Rudy's tragic romance, according to Mr. Bushel, they would hardly be able to stand Rudy's crooning at all. The women of the nation would be swimming in a sea of tears, he intimated. Exhibitors might do well to take Mr. Bushel's tip and buy some flood insurance for their theatres when they book in "Scandals."

▽

Sid Skolsky repeats the yarn about the boy violin prodigy who was granted an audience one day with Mischa Elman. Elman was to tell him if he really was as good as his friends claimed he was. The boy played in Elman's room, and played beautifully, but while playing he twisted and screwed up his face.

After the youngster finished, Elman said to him: "You play magnificently, but those faces you make, they would scare any audience. Those faces, my boy, are the only thing that prevents you from giving a concert. Why do you make them?"

"Can I help it," replied the lad, "if I hate to hear music?"

▽

At the entrance to the "ritzy" Ravenswood Apartments in Hollywood, where Mae West occupies a luxurious suite (thanks to Paramount), there stands in regal splendor a six-foot doorman, attired in the weighty uniform of at least a Nicaraguan general who looks like 220 pounds of the sturdiest All-American football guard that ever pushed a pigskin carrier down the gridiron. The big trouble of his young life is the handling of goofs who arrive on the scene, excitedly, to accept Mae's invitation to "Come up 'n' see me, some time."

Occasionally these playful souls leave peacefully when the doorman spreads his wings across the entrance, but frequently they must be lifted bodily and bounced out of the place on to the pavement. It is then that they learn that it's not the ride through space that hurts, but the sudden stop when they hit the ground.

"About 400 guys come bustin' in here every month pulling that stuff," lamented the doorman.

BEFORE LEAVING NEW YORK, shortly, for a trip to Russia to study the literary progress of the Soviets with the idea of buying "a certain play," Mr. Samuel Goldwyn, producer, plans to get under way a colossal advertising campaign to introduce the voluptuous Anna Sten, his newest discovery, as an English-speaking person.

Asked how he knew about the mysterious "certain play" that he's going to buy in Russia, Mr. Goldwyn replied:

"We read in Hollywood. We read a lot."

Mr. Goldwyn signed the young lady, who hails from Kiev, Russia, about two years ago, even though she could not speak English. Since she has been in Hollywood, Miss Sten has appeared in only one picture, "Nana," due in a week. She spent the rest of the time learning English from Mr. Goldwyn.

Monsieur Emile Zola's "Nana" is a story of l'oiseaux de nuit—or, to those who don't know French: Nymphs des Boulevards.

In order to put Anna in "Nana" across in great advertising style, Mr. Goldwyn demanded the other day that the United Artists home office give "Nana" a press-book like the one created by RKO for "Little Women."

On the day that Goldwyn arrived in New York from Hollywood, he was greeted by a galaxy of photographers from the newspapers, who were gathered on the Grand Central's "upper level." One of the boys from United Artists handed Sam a film can, the idea being to have him photographed with the "first print" of "Nana"—the caption to read: "Samuel Goldwyn arrives from Hollywood with a million dollar picture."

But he was wary. He refused to pose with the can. Just then somebody carelessly stumbled over the container which supposedly held the first print of "Nana." The cover flew open and out popped seven copies of Motion Picture Herald.

▽

"The Prizefighter and the Lady" shows Primo Carnera kicking Max Baer all over the place. For eight rounds he hits Maxie with everything but the referee and Metro's Culver City studio. Then Myrna Loy goes to Baer, tells him she loves him, and won't he, for her sake, do something about it. Max promptly gets up off the floor and pops Primo with such gusto during the next two rounds that the fight is declared a draw. When questioned later, according to Harry Evans, the judges confided, "Sure Carnera won. But could we spoil the movie?"

Jack Dempsey and Jess Willard were in the picture, too. But Jack doesn't care much for motion picture acting. "It's no good," he said. "I feel funny standing up there trying to act. Jess Willard was with me. I said to him, I said, 'Jess, how do you feel?' and he looked at those cameras and said, 'I feel pathetic.'"

Mrs. Dempsey—Hannah Williams—is all through with theatricals, too, reported Jack, who added, "She said she'd rather be a mother than Greta Garbo."

▽

The play originally called "Women Kind" has had its title changed to "And Be My Love." "If it is sold to the films," opines Franklin Adams, "the chances are that the title will be 'Come Live With Me.'"

▽

On Saturday he lunched with Al Cohn, on Monday with Harry Cohn and on Tuesday with Manny Cohen, so on Wednesday, before returning to New York, the Hollywood office of Quigley Publications presented Terry Ramsaye with an ice cream cone.

THE FACT THAT Sol A. Rosenblatt, motion picture code administrator for the NRA, was appointed a Kentucky colonel has already been told to the industry, but a little incident pertaining to his new title has not.

It appears that Mr. Rosenblatt was blissfully ignorant of the colonel-making prowess of the Blue Grass State's big, bald-headed, ruddy-cheeked Governor, Ruby Laffoon, who'll create a Kentucky Colonel at the drop of a hat.

And so, to hear Newspaperman Johnny O'Donnell tell it, reporters entering Mr. Rosenblatt's Washington office the other day found Rosenblatt wearing the expression of a man on whose shoulders rested a great responsibility.

"Here's a little item for you, boys," he began modestly. "Governor Ruby Laffoon of Kentucky has just made me a member of his staff with the rank of Colonel."

The reporters looked at one another with a Well, what-the-hell-of-it expression. Rosenblatt glanced about. As Schnozzle Durante would say, "was I mortified."

Finally, one of the reporters saved the day when he introduced to Rosenblatt some of the reporters who are Kentucky Colonels, too.

"Don't worry, pal," he advised Rosenblatt as he patted him comfortingly on the back. "We'll all have a good time when the Laffoon Colonels hold their convention next summer. We're holding it in Soldiers' Field, Chicago. (Capacity, 100,000.) Don't forget your uniform."

▽

Harpo, the speechless member of the Marxmen, who recently returned from a stage appearance at Moscow, tells about the difficult time he had getting into Russia. "I crossed the Polish border at some place or other—I can't spell it—and, of course, I had with me a lot of stuff I used in my act: 300 *knives, the red wigs, the harp, a rubber automobile horn and some cans of gasoline. They thought I was mad, and I think they wanted to put me in a padded cell. We talked and talked and they finally let me by after I had signed an affidavit that I was harmless."*

▽

While Radio's "Rodney" company was on location recently at Fort Meyer, Virginia, several days of bad weather delayed production. The sun finally arrived one morning, but only for five-minute intervals, dodging cloud banks most of the time. Suddenly the sun came out in a blaze. They had to work quickly, and did, for a few seconds, until they were interrupted by two horseback riders who drove up right in front of the camera.

"Look out! Get out of the picture, willya!" shouted the director. The woman rider turned toward him and the director almost fainted. It was Mrs. Franklin Delano Roosevelt, wife of the President of the United States.

▽

Michel Moke, of New York's Post, *asked Katharine Hepburn for her estimate of her first night appearance in "The Lake," Broadway stage play, and the young lady replied in a shrill, strident, staccato: "I was lousy!"*

▽

Paramount still is trying to coax aboard outbound ships the foreign lassies who didn't win out in the "Search for Beauty" scramble for contracts. Only two of the fifteen have left, and with some of the remainder under age, the company's headache is becoming more acute. The Immigration Department, checking up on the alien girls' expired permits, now is complicating matters. Determined to stay in Hollywood, the girls are making themselves hard to find.

THE SEARCH



This is a front page spread from the Sunday section of the December 10, 1933, issue of the St. Louis Post Dispatch, with the largest circulation of any paper in the Mississippi Valley. That a newspaper should run this unsolicited is an indication of the great public interest in this picture.

FOR BEAUTY"



PARAMOUNT'S SHOW PICTURE FOR SHOWMEN

Directed by Erle Kenton

with LARRY "BUSTER" CRABBE IDA LUPINO ROBERT ARMSTRONG JAMES GLEASON ROSCOE KARNS TOBY WING and the 30 International "Search for Beauty" Contest Winners, Flower of the world's feminine beauty and stalwart youth.

THE "SEARCH FOR BEAUTY" was participated in by 900 theatres in the United States, 36 theatres in Great Britain, 40 theatres in Australia, 45 theatres in New Zealand, 15 theatres in South Africa, and the Canadian Legion of the British Empire Service League.

The publicity and exploitation attendant to this "Search" has pre-sold this picture to the thousands of people who are interested in those who entered the contest.



if it's a PARAMOUNT PICTURE it's the best show in town!

GERMAN MARKET HELD CHALLENGE TO WIDEAWAKE U. S. COMPANIES

One Solution Seen in Reducing Quantity of Film Exports, While Improving Quality; Understanding of Needs Urged

[By Special Berlin Correspondence]

The German market has always been a trying one for the American trade. This is not only admitted by George R. Canty, trade commissioner for film affairs in Central Europe, but also by any other representative of the American film companies in Germany.

The German kontingent, in its inception, was aimed directly to defeat the possibility of any material progress of foreign film interests in Germany; it was so skilfully drawn up that it reduced this market for American film product to one of limited possibilities, and then only by dint of the hardest kind of effort.

The advent of the talking picture, which in itself created a sufficient barrier to foreign film distribution, had the further effect of rendering the distribution of American pictures profitless, save in the case of really exceptional films.

Reconstruction of the film industry under the Hitler Government, whereby authority is centralized in the Film Chamber, whereby waste and lost motion are automatically eliminated, and only the serious minded are permitted to remain in the film trade, seemed at first to offer a brighter future for the American companies. This was not to be, however, for the official rearrangement which restricted exhibitors to single-feature programs cost the American trade its regular source of revenue from second-feature bookings on double bills, of their English talkers with superimposed titles in German, and dubbed versions.

Though the law recently has been amended permitting the showing of films in a length not exceeding 1,600 meters as second features, this will prove of little benefit to the American companies inasmuch as too few American films can be reduced to this size (1,600 meters equal to 5,240 feet) and still do justice to their entertainment content. This hits the American film in the provinces particularly hard, as there many foreign pictures have been shown as second feature.

Admission Price Law Helps

There is one law, however, which seems to help in the distribution of American made films in Germany: it is the regulation of admission prices. It prevents sharp competition between various exhibitors, and guarantees a steady income for the renting company.

It is obvious that in almost every country the fans who prefer key theatres are different from the public which attends minor halls. There is sometimes unjust bias against foreign made films among the patrons of the key theatres. The rest of the population is free from any such prejudice.

Some days ago a German film renting company started distribution of a sensational American trick film, not in a big hall, but in 30 minor cinemas in Berlin and 15 houses in the province. The first reports on attendance showed a big success, indicating the best hope for American companies rests in unusual methods.

Reasons for Reduced Markets

Everybody knows that the American film companies did a lot to uphold their prestige in the foreign countries and that they maintained their offices under the most strenuous and difficult conditions. It is not their fault that the prospects for their films in other countries have declined more and more. In some cases it was the intention of the Governments to curtail the predominance of American films. In other cases it was the arrival of the talking picture and the lack of a sufficiently good dubbing method. And, last but not least, this diminution in popularity of American films abroad was due to the inability of some foreign managers to judge the necessities and peculiar situations. It has often been declared, and quite a number of cases are available to prove the truth of this statement, that for every country one category of pictures or another is unsuitable for distribution.

We have seen exceptionally good American films in Germany and, sorry to say, very poor pictures, spoiling the high standard of the American film industry. Films have been shown here which, after a run of three or four weeks, disappeared and did not even bring in their distribution costs and the fees for importation.

It is unwise to bring films into countries only because they have not yet been written off in the country of origin. They are spoiling the exploitation value of other films and will only increase the distribution costs of the renter. American trade representatives in Germany have been asked, "Why don't you bring us more pictures like 'Hell Divers' and 'Bring 'Em Back Alive,'" with much action and little dialogue. Instead of complying with the particular demands of the German market, the country has been overstocked with films which have not been very successful. Wouldn't it be wiser to export fewer pictures but more successful ones to Germany instead of increasing the number of films and reducing at the same time their box-office value?

German-French Accord

Take the German-French film relations as an example. These two countries with a considerable film industry have always been eager to enlarge their mutual film exchange. And yet the number of French pictures distributed throughout Germany has always been a very small one. But the career of French pictures in Germany has, in most cases, been very successful. I refer to pictures like "Sous les Toits de Paris," "Le Million" and "La Maternelle."

The fact that German and French film producers for many years have created a so-called "Gemeinschaftsproduktion" (joint production) has doubtless facilitated the signing of the French-German film pact. Both these countries are aware that the dubbing of pictures is not sufficient to create and maintain steady and successful film relations. There is a constant exchange of stars and directors between Paris and Berlin. The French and the German film industry are connected by so many channels that the film pact is nothing but the natural outlet for these relations.

This film agreement, for the first time in the history of the film relations between both countries, has been signed by the diplomatic leaders of each country and, viewed from the American standpoint, is nothing but a preferential treatment of French films in Germany and vice versa. What will American film companies do under these circumstances? Leave things as they are and lose ground more and more in Germany, finally leading to a withdrawal from the German market, as has been the case in Czechoslovakia? Or try to obtain the same treatment?

Czechoslovakia has 1,900 theatres with almost 50 per cent silent houses. A loss of this market is, therefore, not so important for American film companies, although discussions and conferences between the Czech Government and U. S. trade commissioners were held for more than a year. But Germany has more than 5,000 cinemas, 3,800 of them wired. A reduction of this market would lead to a considerable weakening of the American film position in Europe.

WELLS' FIRST FILM TO DEPICT FUTURE

True to his imaginative form, H. G. Wells has decided to produce, as his first motion picture, a visualization of civilization 150 years from now. He remarked in London this week, after seeing Universal's version of his "The Invisible Man," that he believed a wonderful picture should result from a glance into the future. The new film, which will depict an era in which the machine will be dominant, will be produced at the Elstree Studios in collaboration with Alexander Korda, who directed "The Private Life of Henry VIII." About £60,000 is to be spent. A suggested title is "Whither Mankind."

Restricting Programs to One Feature Declared Blow to Companies Which Had Source of Revenue in Double Bills

GOVERNMENT SUBSIDY PLAN FOR LEGITIMATE THEATRE UNDERWAY

TRAVELERS . . .

FELIX F. FEIST, MGM general sales manager, is en route to the Coast, with stopovers planned.

SOL A. ROSENBLATT, division administrator, and HAROLD S. BAREFORD, alternate on Code Authority, arrived in Hollywood.

GABE YORKE left for the Coast to take over new publicity duties at the Fox studio.

VICTOR J. SCHOCHET sailed to resume duties as managing director for Fox in Argentina and Uraguay.

JANET GAYNOR is vacationing in New York.

JOSEPH M. SCHENCK and ARTHUR W. KELLY, United Artists executives, arrive from England this week.

ROBERT GILLHAM, Paramount advertising executive, returned to New York.

CEDRIC GIBBONS arrived in Hollywood to supervise editing of MGM's "Tarzan and His Mate." With him was his wife DOLORES DEL RIO, RKO Radio star.

JACOB WILK, Warner eastern story editor, arrived in Hollywood for story conferences with JACK WARNER.

AMBROSE DOWLING and PHIL REISMAN, RKO Radio foreign executives, left New York for Europe.

WILLIAM K. HOWARD, MGM director, arrived in New York by boat from the Coast.

ERIC CHARELL and CHARLES BOYER, new Fox director and player, respectively, arrived at the studio.

JESSE L. LASKY, Fox producer, is vacationing briefly in Havana, accompanied by his son, Jesse, Jr.

MAJOR ALBERT WARNER, vice president of Warner Brothers, and Mrs. Warner, are en route to Hollywood from New York by boat.

EARL CARROLL, stage producer, left New York for the Paramount studios, accompanied by 11 showgirls who will play in the film version of "Murder at the Vanities."

JOHN R. FREULER, president of Monarch Productions, arrived in New York.

ARCH REEVE left the Coast to assume new duties in the Fox home office advertising department.

CARL LAEMMLE, JR., leaves Hollywood late this week for New York, en route for a European vacation.

DALE VAN EVERY, Universal associate producer, arrived in New York to gather material for a new picture, "Where is Brown."

HARRY COHN, Columbia Pictures executive, has returned to the Coast from New York.

GEORGE J. SCHAEFER, Paramount executive, has returned to New York from conferences with southern exchange heads.

J. H. SEIDELMAN, foreign general sales manager for Columbia, sailed late last week for Europe.

SYLVIA SIDNEY, accompanied by Mrs. MARION GERING, wife of the Paramount director, arrived in New York for a vacation.

PANDRO BERMAN, RKO Radio producer, and NED E. DEPINET, vice president in charge of distribution, left New York for Hollywood.

WILLIAM F. BARRETT, president of AmerAnglo Corporation, sailed on his annual trip to Europe.

HARRY E. NICHOLS, field service representative for MOTION PICTURE HERALD, is contacting the trade during a tour of Tennessee.

CWA Opens First Office and 150 Actors Get Jobs, While Thousand Apply; Subsidy Plea Carried to Other Cities

Actual launching of a movement proposed a few weeks ago to effect a New Deal for the American Drama—through establishment of National or State theatres as they exist in virtually every European country—is underway.

On the lecture platforms of civic organizations of every type and description, interested parties are making pleas for governmental subsidy of the legitimate theatre.

22,000 Little Theatres

Exhibitors see in this move a serious competitor, if it succeeds. They point to the 22,000 Little Theatres—semi-professional in many instances—which might be turned into regular theatres, operating on regular schedules of production. Of these 22,000, some 300 are in highly modern theatre buildings, with all the latest technical and electrical equipment.

The movement for government subsidy of the legitimate theatre comes at a time when unemployment of actors is reported to be the greatest among highly specialized professions.

In New York last week the Civil Works Administration opened its first offices to deal specifically with this field. More than 1,000 actors and actresses called on the first day; 150 of them got jobs.

In Washington recently Mrs. Franklin D. Roosevelt expressed herself in favor of governmental supervision of the legitimate stage. This, climaxing a series of private discussions with Miss Eva Le Gallienne, actress-manager, was caught up by various persons throughout the country, and made the subject of tirades against the motion picture and in support of re-creation of the theatre.

Lecturing to Civic Groups

Miss Le Gallienne, touring the country with her *repertoire,* has been making as many as five lectures to different groups in a single city. Particularly has this been true of the Middle West, where the theatre has suffered extensively the last five years. In Milwaukee, probably one of the most "drama-minded" cities, the actress delivered at least three lectures.

Ten years ago, Milwaukee supported at least one English-speaking stock company —and for periods two—and at the same time a German stock company. Roadshows and grand opera played successfully each season. Yet, for the past six years, stage people have called it "the worst show town in America."

Milwaukee, with more than half a million population, has been termed one of the wealthiest cities in proportion to its size, but now, instead of its once popular dramatic companies, the citizens are supporting successfully several Little Theatres. Notable among these is the Wisconsin Players—a pioneer in its field—which was started a dozen years ago by Zona Gale and Laura Sherry, both prominent in theatrical and literary circles, and now presided over by a professional director, Boris Glagolin. This group has a standing company and often has used the "guest star" system.

Seen as Possible Nucleus

Other theatres operate along similar lines in such key cities as Cleveland, Detroit, St. Louis and Chicago, where the famous Goodman Theatre reigns unchallenged. It is among these theatres that motion picture circles see the potential competition of a National Theatre movement.

The Actors' Betterment Association recommended some weeks ago that darkened motion picture houses be reopened for vaudeville presentations and legitimate stage shows under CWA subsidies.

Late last week Douglas Wood, a stage actor who arrived in Hollywood to make his first appearance in talking pictures, made a plea for establishment of a Government-subsidized legitimate theatre in the film capital itself. Mr. Wood is a member of Actors' Equity Association.

"Hollywood, eternally crying for trained talent and worthy material for its pictures, would profit by such a move," Mr. Wood declared.

Would Set a Standard

"A national theatre in Washington, subsidized by the Government, with a permanent company presenting the plays of Shakespeare and the modern playwrights, inevitably would inspire the growth of municipal theatres in other cities. The national theatre would set a standard, with the company making an annual tour of the larger cities. Associated with the national theatre, a school of playwrighting, acting, scenic and costume designing and lighting, a museum and a national library, would mean infinite good to the cause of drama in the whole country."

Such a Government-fostered theatre, in Mr. Wood's opinion, would be a "decentralized theatre, a legitimate theatre belonging more to the creative artists, the dramatists and the actors, and less to speculative real estate interests."

In New York ten plays began rehearsals in vacant theatres, offices, school auditoriums and even in hotel rooms as the unemployed actors' project of the CWA got underway. Two more plays were scheduled to get under way for rehearsal early this week, completing the initial *repertoire* of the Government's non-profit dramatic enterprise.

The fourth article on the legitimate theatre, describing the recent improvement "on the road," will appear in an early issue.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Hips, Hips, Hooray

(RKO Radio)

Musical Comedy

In a bright and nonsensical comedy of the musical variety, Bert Wheeler and Robert Woolsey, RKO's favorite team of comics, offer the exhibitor a show which fairly sits up and begs to be exploited, in the feminine direction particularly.

Having to do with the selling, and promotion (a la Wheeler and Woolsey) of beauty preparations for women, including lipstick and numerous etceteras, every drug store, cosmetic shop and store carrying other weapons of feminine decoration should be wide open for exploitation. Placards, samples, window displays, models are all possible methods.

An excellent opportunity is presented, as well, for something in the nature of a local community beauty contest on the stage. Furthermore, Wheeler's incessant eating of bananas opens the way for a novel tieup with local fruit dealers.

The group of Wheeler and Woolsey and Dorothy Lee for romantic interest with Wheeler, has attained a considerable popularity from past performances and will stand all the marquee trimming the exhibitor can give the combination. In addition, in this case, Thelma Todd adds a blond physical attractiveness which adds considerably to the general appearance. Ruth Etting, though she has only a few moments on the screen in an opening sequence, nevertheless is effective in rendition of a new song, and warrants billing.

The songs, incidentally, may be used to good advantage, in reproduction over loudspeakers from the marquee or in the lobby. They are attractive and tuneful, and have that something which is called "catchy."

Miss Todd's business, Maiden America, is doing poorly, despite the efforts of scantily clad girls in store windows and the like. Miss Lee, one of the girls, finds her sales ruined by two lipstick-selling fakirs, Wheeler and Woolsey, and when Wheeler falls in love with her, she persuaded them, thinking them big business men, to aid Miss Todd. Woolsey falls with amusing force for Miss Todd, who does what she can to assist his descent.

George Meeker, Miss Todd's manager, is robbing her to aid her competitor, with whom he is working. When Wheeler and Woolsey meet Miss Todd and Miss Lee, they decoy a security broker out of his office and take it over. When he returns they make a hasty exit, accidentally taking a bag similar to the one they brought, but containing $100,000 in securities. Two dumb detectives go on their trail, and when things become warm, they depart. Miss Todd has entered a car in a cross-country race hoping to gain by the publicity if it wins. The pair discover the car when the drivers, hired by Meeker, abandon it, and continue the race, with obstacles overcome by maneuvers utterly ridiculous, but equally entertaining. Of course, they win, and the two detectives, who had followed them, are shocked by the knowledge that Meeker, back in New York, has confessed theft of the securities from the pair before they could return them.

Lively, tuneful and highly enjoyable comedy, plus pretty girls in two effective routine numbers, plus the Wheeler and Woolsey team, should provide an abundance of exploitation possibilities.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by Mark Sandrich. Screen play by Harry Ruby, Bert Kalmar and Edward Kaufman. Music and lyrics by Harry Ruby and Bert Kalmar. Dance director, Dave Gould. Art directors, Van Nest Polglase, Carroll Clark. Editor, Basil Wrangell. Photographer, David Abel. Music director, Max Steiner. Release date, February 4, 1934. Running time, 68 minutes.

CAST

Bert ..... Bert Wheeler
Bob ..... Robert Woolsey
Ruth Etting ..... Ruth Etting
Miss Frisby ..... Thelma Todd
Daisy ..... Dorothy Lee
Beauchamp ..... George Meeker
Mulligan ..... James Burtis
Sweeney ..... Matt Briggs
Mr. Clark ..... Spencer Charters

This Side of Heaven

(MGM)

Comedy-Drama

Motivated by human interest and via a series of well knit episodic situations, this family type picture details the one day unusual events in the life of the Turner family. It accents that American family psychology which convinces each individual that his or her problems, ambitions, romances and dramas are the most vital, that the troubles of others are merely imaginative figments. As the show unfolds, it runs the range of emotional entertainment from comedy to tragedy. It has the values, in names, story and production that recommend it to all classes of theatres.

As usual in this type picture and particularly when Lionel Barrymore dominates, tempo is rather slow; still there are gripping moments when action and dialogue are fast and thrilling. With unique camera technique establishing a logical continuity, the various episodic sequences are complete in themselves, yet all build interest and suspense that converge in the anti-climax and establish a sympathetic interest in the finale.

Mrs. Turner, Francene, is thrilled to learn that a moving picture company has bought her first novel and offered her a Hollywood contract. Though her husband and family are important, they are subordinate to her big opportunity. Martin learns that he is the innocent accomplice of an embezzler; a tragedy that must be kept from his family. School teacher Jane can think only of her forthcoming marriage to Walter. Peggy (and there's much production value in the portrayal by Mary Carlisle), soon to be off to college, is madly in love with Hal, which takes her to the verge of eloping only to have some strange feeling send her dashing home. Seth, his father's pal, dreams only of making a prep school frat, has his hopes dashed, meets an accident and lands in the hospital. Birdie, the maid, principal comedy relief, is the tie that binds all together.

Each one sees his hopes or fears altered. Martin, to save his family, seeks the easiest way out, only to be called to the hospital where doctors revive him. Reporter Vance traps the real embezzler and sidetracks selfish, conceited Walter in Jane's affections. As the family reunite at dinner their reactions to the day's events, which awaken each to a realization that he's not the only pebble on the beach, are summed up in Martin's prayer of thanksgiving.

The picture is always down to earth entertainment. Laughs are many, precipitated by the normal human reaction to consider lightly the misfortunes of others, and there's an occasional tear or two. The picture is full of that color which every family knows in some phase. It's the kind of show which permits you to invite audiences on the "laugh at your own troubles" premise.—MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by William K. Howard. Produced by John W. Considine, Jr. Adapted by Zelda Sears and Eve Greene. From a novel by Marjorie Bartholomew Paradis. Screen play by Edgar Allan Woolf and Florence Ryerson. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Fredric Hope. Interior decoration by Edwin B. Willis. Photographed by Hal Rosson, A. S. C. Film editor, Frank Hull. Running time, 76 minutes. Release date, Feb. 2, 1934.

CAST

Martin Turner ..... Lionel Barrymore
Francene Turner ..... Fay Bainter
Jane Turner ..... Mae Clarke
Seth Turner ..... Tom Brown
Birdie ..... Una Merkel
Peggy Turner ..... Mary Carlisle
Walter ..... Onslow Stevens
Hal ..... Henry Wadsworth
Vance ..... Eddie Nugent
William Barnes ..... C. Henry Gordon
Freddie ..... Dickie Moore

Six of a Kind

(Paramount)

Comedy

This is a carnival of nonsensical comedy. Rarely has this reporter seen a crowd so enthusiastic in the appreciation of screen amusement as was the preview audience. Clocking the laughs was impossible; they came so fast and furiously. There's fun in the basic story; there's more fun in the atmospheric specialties which embellish it. Tersely, "Six of a Kind" is just the kind of hilarity that one would expect from a cast which features Charles Ruggles, Mary Boland, W. C. Fields, Burns and Allen and Alison Skipworth, who ad-lib and improvise just as much as they stick to the script.

The whole thing is elemental, almost a throwback to silent day technique, when everything was built for laughs. All the foolishness is dished up on a silver platter and you grab what you can before the next insane situation demands attention.

While the central theme plot carries through, with Mr. and Mrs. Whinney on an auto trip to California celebrating their twentieth wedding anniversary, which they hope will be marked by all the romance of their original Niagara Falls honeymoon, the asides and interludes actually take the play away from it. Burns and Allen have an entirely new line of foolish chatter and gags. Fields in a pool table sequence, wherein he can't control the cue, leaves the audience limp. A Grand Canyon episode is full of the comedy thrill reminiscent of Harold Lloyd's "Safety First." Other mirth classics are the lost telephone and the phone conversation between Mary Boland and a bedeviled classified ad solicitor. So, too, with the situation which has Ruggles suspected of stealing $50,000 from the bank in which he works, all of which gives Fields the opportunity to be a very theatrical wild west sheriff, rather dumb but very willing to prove his ability.

For comedy variety, the show is an all-laugh natural. Even the attempted serious moments only serve to intensify the hilarity. It has the comedy denoting names to lure the patrons. On

top of that it has the entertainment values to more than please. Introduce it to your patrons as a picture that will make them forget all their worldly cares.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Leo McCarey. Story by Keene Thompson and Douglas MacLean. Screen play by Walter DeLeon and Harry Ruskin. Protographed by Henry Sharp. Sound, Eugene Merritt. Music, Ralph Rainger. Art directors, Hans Dreier and Robert Odell. Running time, 65 minutes. Release date, Feb. 9, 1934.

CAST

J. Pinkham Whinney.....Charlie Ruggles
Flora Whinney ..... Mary Boland
Sheriff John Hoxley .....W. C. Fields
George Edward ..... George Burns
Gracie DeVore ..... Gracie Allen
Mrs. K. Rumford .....Alison Skipworth
Ferguson ..... Bradley Page
Trixie ..... Grace Bradley
Gillette ..... William J. Kelly
Sparks ..... James Burke
Steele ..... Dick Rush
Butch ..... Walter Long
Mike ..... Leo Willis
Joe ..... Lew Kelly
Tom ..... Alp P. James
Doctor Busby ..... Tammany Young
Clerk in newspaper office.....Paul Tead
A tourist ..... George Pearce
Girl clerk (Safety Deposit).....Verna D. Hillie
The tourist's wife ..... Florence Enright
Cop ..... William Augustin
Woman ..... Kathleen Burke
Clerk (Phillipsburg Hotel)..... Irving Bacon
Drunk ..... Phil Dunham
Porter ..... Marty Faust
Starter at airport ..... Lee Phelps
Gillette's secretary ..... Neal Burns

Coming Out Party

(Fox-Lasky)

Dramatic Romance

In this dramatic romance, a familiar story is told against a novel background. Primarily sophisticated class entertainment, it is given a situation atmosphere that may excite mass interest. Elaborately produced, dialogue and action are fairly balanced. Because of the subject—a wealthy debutante in love with a poor orchestra violinist and loving him in a way that women understand better than any one else—it is essentially a women's picture. Likewise, it is a show that suggests many unique ways by which feminine curiosity may be aroused.

Joy, the girl, loves Chris. He knows the gap in their social status never can be bridged. Her mother, Mrs. Stanhope, can think only of plans for the girl's presentation to the 400. Her father's chief interest is in his yachts. As situation business develops comedy, contributed by a super-Emily Post in arranging details in the person of Mrs. Vanderdoe, and Harry Gold, band impresario, the romance becomes complicated as Mrs. Stanhope tries to rope in the blue-blooded dissolute, Wolverton. The girl alone with her problem, has her dreams of happiness dashed when Chris sees her in the company of drunken Wolverton at a roadhouse. Later in Chris' room, pleading for herself, love is consummated. As the boy goes to Chicago, the girl discovers she is to have a baby. Drama and suspense builds, and at the coming out party, Joy elopes with Wolverton. Chris cancels a European trip, arrives at the party and effectively pleads with Stanhope to consent to an annulment which will pave the way for his marriage to Joy.

There's a definite human interest punch to the picture, portrayed in a realistic and convincing fashion, with Frances Dee reaching new heights. The exciting and glamorous background presents unusual possibilities for exploiting the commercial value of the title. A sound advance campaign should be calculated to intrigue the most of feminine curiosity.—McCarthy, Hollywood.

Distributed by Fox. Produced by Jesse L. Lasky. Running time, 80 minutes. Release date, March 2, 1934.

CAST

Joy Stanhope ..... Frances Dee
Chris Hansen ..... Gene Raymond
Mrs. Vanderdoe ..... Alison Skipworth
Troon ..... Nigel Bruce
Harry Gold ..... Harry Green
Mr. Stanhope ..... Gilbert Emory
Mrs. Stanhope ..... Marjorie Gateson
Jimmy Wolverton ..... Clifford Jones

Palooka

(UA-Reliance)

Comedy in Pugilism

This picture should not be publicized as a prizefight picture. That's a paradoxical statement, inasmuch as the show's entire atmosphere is brewed in an aura of fighters, fake champions, framed fights, dumb clucks, chiseling managers and slug nutty hangers-on. Actually, it is a character comedy, tinged with a hue of human interest that makes it at once a raucous, rowdy laugh-provoker and a sentiment stirrer. Action is both hectic and draggy; sometimes dialogue becomes quite torrid. Yet if all production and cast name values are to be fully capitalized upon, selling it as comedy appears to be the most effective way.

Joe, son of the oldtime champ, kayoes a highly publicized contender in a roadside brawl. Preliminary sequences establish the human interest in Mayme, the boy's mother, as Pete is one who finds more allure in the primrose path than domestic ties. The yokel under the eloquent slangy wing of Knobby wins the championship in a framed bout with McSwatt as that worthy collapses from drunken exhaustion. In steps the vampish siren Nina to bedazzle the poor chump and the boy traces his giddy father's footsteps. Topical and colorful fun ensues. Joe is tricked into another bout with McSwatt. Mayme and Anne, country sweetheart, arrive in town, Joe becomes quite Max Baerish, but Mayme finally gives Nina the works. Pete in the meantime has returned and, sensing all the frameup racket, he trains the boy. But the pace has been too fast for Joe. In the ring McSwatt belts him dizzy to regain his title, only to have Joe chill him in a dressing room fracas for making uncomplimentary remarks as to his family tree. Then it's back to the farm; Pete and Mayme reunited again, Joe and Anne in double harness, and the flaming Nina dropping in on the happy gathering, with husband Joe proudly exhibiting their surprising heir.

There's a lot of flamboyant comedy in "Palooka" and there are just as many angles with which to sell it without resorting to the prizefighter angle. Names, all the way down the line, are exceptional, and it should be noted that William Cagney, brother of James, is making his screen debut in this show. The picture was suggested by the Ham Fisher "Palooka" cartoons, and where that comic strip is popular, showmen have a neat tieup with newspapers.—McCarthy, Hollywood.

A United Artists release. Produced by Reliance Pictures. An Edward Small production. Directed by Benjamin Stoloff. Screen play by Jack Jevne, Gertrude Purcell and Arthur Kober. Additional dialogue by Ben Ryan and Murray Roth. Art director, Albert D'Agostino. Assistant director, Joe Cooke. Photography by Arthur Edeson. Sound, Karl Zint. Film editor, Grant Whytock. Running time, 83 minutes. Release date, Jan. 26, 1934.

CAST

Knobby Walsh .....Jimmy Durante
Nina Madero .....Lupe Velez
Joe Palooka .....Stuart Erwin
Mayme Palooka .....Marjorie Rambeau
Pete Palooka .....Robert Armstrong
Anne .....Mary Carlisle
Al McSwatt .....William Cagney
Trixie .....Thelma Todd
Doc Wise .....Franklin Ardell
Whitey .....Tom Dugan
Slats .....Guinn Williams
Blacky .....Stanley Fields

Riders of Destiny

(Monogram)

Western

Exhibitors in "What the Picture Did for Me" have recorded the star of John Wayne rising high on the western horizon. In "Riders of Destiny" Wayne adds a likable something with his softly drawled cowboy song and his guitar.

Besides the star, there are a number of well known names—George Hayes, familiar in outdoor pictures; Cecilia Parker, as the girl interest; Al St. John and Heinie Conklin for comedy. A happy choice for the villain was Forrest Taylor.

To the name values may be added the title, perhaps not too pertinent but nevertheless provocative of interest. The story also, while starting out cut close to pattern, and making too obvious the hints that Wayne is a Secret Service agent, takes a new turn in the descriptive treatment of the opening up of the stream, by the dynamiting of a well which is at the spot of the headwaters of the river. The explorations of the tiny finger of water down the dry river bed, gradually more bold, the geese and cattle and the rancher himself plunging into the cooling pools, should have a special pull for audiences in towns where the patrons know that the original source of drinking water is something besides a faucet.

Wayne is crossing the bleak hills, singing and strumming, when he sees a man fall in the sand. It's the sheriff. He goes for help but on the way helps Cecelia Parker escape after she has robbed the stagecoach. It develops that the team of drivers are in league with Taylor, water and land baron, who has been engineering the theft of money payments intended for the girl's father, Hayes, and this has been her way to protect their mail. Taylor has built a dam and is raising the water tax to prohibitive figures in order to make the ranchers sell their land to him. Wayne hears a rushing sound from out the well at the girl's ranch, and gets an idea. He advises the ranchers to sign Taylor's contract if he'll add the clause that his land is forfeit to the community if he ever fails to supply them with water.

It's real Friday-Saturday fare, with a lot in it for the youngsters.—Rovelstad, New York.

A Lone Star Western. Producer by Paul Malvern. Distributed by Monogram. Story and direction by R. N. Bradbury. Photography by Archie Stout. Release date, October 10, 1933. Running time, 58 minutes.

CAST

Sandy .....John Wayne
Fay Denton .....Cecelia Parker
Denton .....George Hayes
Kincaid .....Forest Taylor
Bert .....Al St. John
Stage driver .....Heinie Conklin
Slip Morgan .....Earl Dwire
Sheriff Baxter .....Lace McKee

Massacre

(First National)

Drama

The drama—and tragedy—of the American Indian of today, depicted as restricted to his western reservation and under the thumb of the often unscrupulous Indian agent, is the somewhat crusading theme of this drama, which has a full quota of action, its fair share of romance and cast names which provide promising values for the exhibitor.

It is under no circumstances to be considered a western feature, from either the title or the Indian subject matter. Sell it as straight drama, not overlooking the action content and utilizing the selling angle of an expose of the treatment of the tattered remnant of the once mighty tribes which ranged the North American continent.

It might be well if the picture given of the browbeaten Indian were not represented to the patronage as a true picture. Rather ignore any such phase, and concentrate on the dramatic action, the romance of the young Indian who remembered his heritage and returned to aid his people in their fight for decent treatment.

The exhibitor's selling should gain impetus from the use of such names as Richard Barthelmess, Ann Dvorak, Dudley Digges, Claire Dodd, Arthur Hohl and Sidney Toler. The use of the Chicago World's Fair locale in the opening sequences lends a certain timeliness, since the Fair should be still fresh in mind. In those sections where the Indian is a familiar figure, the exhibitor himself will know best how he may derive the maximum result from the picture.

Barthelmess, high-priced star of a World's Fair wild west show, eludes the amorously-inclined Miss Dodd, to return to the reservation for a visit when he is informed his father is ill. He meets the attractive Miss Dvorak, Indian clerk in the office of Digges, the reserva-



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GLORIA STUART

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Says Daily Variety, continuing:

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tion agent. Quickly he learns of the depredations practiced, with the Indians as victims, by Digges, Hohl, reservation doctor, and Toler, undertaker. When Toler attacks his small sister, Barthelmess tows him dragging behind his car, leaving him on the road. At his trial, under the thumb of Digges, the Indian judges condemn him, but Miss Dvorak aids his escape and he goes to Washington to present the case of the ill-treated Indian to the Indian Commissioner, Henry O'Neill, his friend. A Senate investigation hears Barthelmess, a federal trial is opened, and the sister, star witness, is kidnaped. The Indians storm the jail, free Barthelmess, and he goes after the girl. Her testimony frees the defendant, and Digges, who had attempted to shoot Barthelmess during the pursuit, is thrown from office with his henchmen. Barthelmess accepts the post of Indian agent at the reservation and Miss Dvorak decides to share his responsibility.

Rapid-paced, strong drama, with a touch of comedy here and there, "Massacre" offers plenty of showmanship opportunity. The title can be used in numerous ways to draw attention, and the cast will be of value. It merits extra attention from the exhibitor.—AARONSON, New York.

A First National production. Distributed by Warner Bros. Directed by Alan Crosland. Story by Robert Gessner and Ralph Block. Screen play by Ralph Block and Sheridan Gibney. Photography by George Barnes. Film editor, Terry Morse. Art director, John Hughes. Release date, January 20, 1934. Running time, 69 minutes.

CAST

Joe Thunder Horse ..... Richard Barthelmess
Lydia ..... Ann Dvorak
Quissenberry ..... Dudley Digges
Norma ..... Claire Dodd
Dickinson ..... Henry O'Neill
Dawson ..... Robert Barrat
Dr. Turner ..... Arthur Hohl
Shanks ..... Sidney Toler
Sam ..... Clarence Muse
Scatters ..... Charles Middleton
Chairman ..... Douglas Dumbrille
Cochran ..... Wallis Clark
Grandy ..... William V. Mong
Jennings ..... DeWitt Jennings
Adam ..... James Eagles
Senator Beale ..... William Davidson
Missionary ..... Frank McGlynn
Senator Woolsey ..... Henry Kolker
Jennie ..... Agnes Narcha

The Lucky Texan

(Monogram)

Western

There is a novelty or two in the way of action in this western, starring John Wayne, for those patrons who continue as devotees of the perennial western, and there are many of those, by all accounts. Young Wayne is popular, has his following, and may well be capitalized in the selling. The fact that the story is cut more or less to pattern need not matter, since it has a new turn here and there which the audience should find intriguing.

Supporting Wayne are Barbara Sheldon, who makes an attractive heroine; Yakima Canutt, Gordon DeMaine, both hardy oldtimers among western players, who must be known among western fans, and George Hayes, who comes very close to tucking all the honors in his hip pocket, by reason of a particularly expert handling of his role. He is also responsible for the bit of comedy which crops up in welcome fashion here and there.

The title is lively and should look well on the marquee beside the name of John Wayne. There may be an opportunity for somewhat unusual western exploitation in the situation which finds Hayes masquerading as a woman in order to save Wayne from trial for a murder which he not only did not commit, but which was not committed at all. Such street exploitation should draw rather uncommon patronage attention to a western.

Wayne arrives to live with Hayes, old friend of his father, on the ranch, which is, however, devoid of cattle, chiefly as a result of the marauding of rustlers. The two open a blacksmith shop and await the coming of Hayes' niece, Miss Sheldon. They accidentally discover gold, keep their own secret and bring their dust and nuggets to Lloyd Whitlock and Canutt for cash. The assayers are eager to horn in on the claim, but are successfully evaded by the miners. When the local banker is shot and robbed in his office, Hayes is held, but Wayne reveals the gambling son of the sheriff as the attacker. The niece arrives and she and Wayne find each other attractive.

Whitlock and Canutt trick Hayes into signing his ranch over to them and when he goes to his claim they follow, shoot him and leave him for dead. He sends his dog to fetch Wayne, is rescued and hides out as Whitlock and Canutt accuse Wayne of murdering him. As the trial proceeds, an elderly woman enters, reveals the guilty pair, and "herself" as Hayes. The two escape and a wild and novel chase follows, with the two on a handcar, Wayne on his horse and Hayes in a rattletrap car. It ends as expected. The other novelty finds Wayne pursuing the guilty sheriff's son, via a swift ride down a sluiceway, riding a forked stick in the rushing water.

As indicated, there is some opportunity for selling a little beyond the conventional presentation of a western. The film has sufficient action of the expected variety, both for the youngsters and the western fans among the adults. The week-end is the time to play it.—AARONSON, New York.

Produced and distributed by Monogram. A Lone Star western. Produced by Paul Malvern. Directed by R. N. Bradbury. Story by R. N. Bradbury. Release date, January 22, 1934. Running time, 56 minutes.

CAST

Jerry Mason ..... John Wayne
Betty ..... Barbara Sheldon
Jake Benson ..... George Hayes
Harris ..... Lloyd Whitlock
Cole ..... Yakima Canutt
Sheriff ..... Gordon DeMaine
Sheriff's son ..... Edward Parker
Banker ..... Earl Dwiro

I Am Suzanne!

(Fox-Lasky)

Comedy-Drama

The rather delightfully ingenuous Lilian Harvey, who in a comparatively short time has attained a considerable popularity, brings excellent production value into this romantic comedy drama, where she has ample opportunity to present her appealing personality. The exhibitor should concentrate his effort to a large extent on the selling of Miss Harvey, since he can feel certain she will meet with the favor of his audience.

The romance of a boy, the son of a declining family of puppeteers, and a girl, young premiere danseuse in the Revue de Paris, is the motivating force of the picture, and should be used to full advantage in drawing the attention of the feminine portion of the patronage. The picture has charm and unquestioned entertainment value. Perhaps the most unusual feature of the film is the inclusion, with remarkable effect, of Podrecca's Piccoli Marionettes, handled with consummate skill, presented with a lavish treatment, and offering a splendid opportunity to draw the children into the house. Clean as a hound's tooth, the film will meet with no obstacle with respect to juvenile attendance. Its romance is completely unsophisticated, its cast adapting themselves wholeheartedly to the mood of the narrative—and of Miss Harvey. She is at her best here, and the exhibitor will make no mistake in emphasizing that fact to his patronage.

In completely satisfactory support, and also of worth for the marquee, is Gene Raymond, while Leslie Banks, excellent English actor, gives a highly entertaining and amusing characterization as the not too scrupulous, shabby baron who is Miss Harvey's manager.

Raymond is bending every effort to modernize his little marionette show in order to meet the competition of the gay and popular Revue de Paris, down the street, where Suzanne is the star attraction. At the Revue, Raymond sees Suzanne, determines to make a puppet of her to boost his business, and incidentally falls in love with her. Banks, fearing he will lose his meal ticket if she falls in love, opposes Raymond's attempt to have her pose for him, but she does so anyway. Banks persuades her to become engaged to him, and when Raymond remonstrates with her, she slips in her tightrope act and injures her leg. Banks turns elsewhere, but Raymond watches over her recovery, with the aid of a noted doctor, at his home, the puppet theatre.

She recovers, but is continuously confronted with the obstacle to their romance presented by Raymond's devotion to his marionettes. He addresses her wood and sawdust namesake, but refrains from opening his heart to her. In a fit of rage she shoots the puppet. Banks takes her back, and at the reopening of the Revue, of which the puppet show is a part, she falls into a dream, and delightfully the screen depicts the dream of her trial before a court of marionettes, for the crime of shooting a puppet. She is listless, until Raymond comes to encourage her. She dances to success, the puppets share it, and the manager of the Revue hires them both, with the careful baron deducting a quite unfair share of the contract.

With the marionettes as an unusual novelty feature, the picture offers delightful entertainment. Miss Harvey warrants concentrated selling effort, and the entire family should be urged to attend.—AARONSON, New York.

A Jesse L. Lasky production. Distribution by Fox. Directed by Rowland V. Lee. Story and screen play by Rowland V. Lee and Edwin Justus Mayer. Photography by Lee Garmes. Sound by E. C. Ward. Settings by Max Parker. Costumes by Rita Kaufman. Musical director, Louis DeFrancesco. Dance director, Sammy Lee. Release date, January 5, 1934. Running time, 85 minutes.

CAST

Suzanne ..... Lilian Harvey
Tony ..... Gene Raymond
Baron ..... Leslie Banks
Mama ..... Georgia Caine
Fifi ..... Geneva Mitchell
Dr. Lorenzo ..... Halliwell Hobbes
Luigi ..... Murray Kinnell
Manager ..... Edward Keane
Satan ..... Lionel Belmore
Podrecca's Piccoli Marionettes

A Woman's Man

(Monogram)

Comedy Drama

Real entertainment value for any exhibitor's audiences is abundant in this show. A timely, topical story runs the full course of drama, romance, comedy and all the up-to-date elements of popular screen fare. It is well mounted, with plenty of Hollywood color, the locale in which it is set, catchy action counterbalancing smart, attention-holding dialogue.

Based on a *Cosmopolitan Magazine* story by Adela Rogers St. John, the picture not only brings back an old favorite star in the person of Marguerite De La Motte, but offers a more than satisfactory cast with John Halliday, Wallace Ford and Kitty Kelly featured. Although there is a definite prize-fighter tinge to the show, it has been made so subordinate to the hectic Hollywood personality and studio atmosphere that there should be no worries that it's too much of a he-man picture and not enough of a woman's picture. On the contrary, the romantic and dramatic situations establish it as a better than usual women's show, while having a sport and excitement flavor for men.

Gloria, a tempestuous star and source of endless trouble to her director, Cleary, walks out on her picture despite the pleadings of every one, particularly the comedy pleas of her pal and maid, Molly. Sly love-making with a Max Baer prototype, near-ring champ, Joe Flynn is her objective. Both rabid headline hunters, their romance is never a secret and a continual threat to both careers. At the moment Joe's is more important inasmuch as he's training for a big fight and his manager has plenty to do keeping his mind on his work without Gloria butting in. Arranging a situation that turns the lovebirds sore at each other, Manager Pete gets Joe in the ring, where he is taking a sound shellacking. Gloria is among the missing, which is okay with Joe, but when she does make a grand entrance he figures she's just there for publicity purposes, and while he's dreaming of

what he'll do, he's walloped into ignominious defeat.

It's just the thing to awaken the lovers to the real matters of fact of life and bring about the happy ending that is a laugh for every one.

From beginning to end, the show is audience entertainment, with lots of new "inside" Hollywood angles and in-the-studio scenes, and just enough inside sport lowdown. There's a love story that's both comic and dramatic. It moves with zip and snap, there not being a draggy minute.—McCarthy, Hollywood.

Produced and distributed by Monogram. Supervised by Ben Verschleiser. Directed by Edward Ludwig. From the Cosmopolitan Magazine story by Adela Rogers St. Johns. Adapted by Frances Hyland. Photographed by Joseph Valentine. Recorded by John A. Stransky, Jr. From Lindsley Parsons' Balsley and Phillips Recording System. Trem Carr, vice-president in charge of production. Running time, 64 minutes. Release date, Feb. 7, 1934.

CAST

Tom Cleary	John Halliday
Gloria Jordan	Marguerite De La Motte
Joe Flynn	Wallace Ford
Molly Evans	Kitty Kelly
Roger Pently	Jameson Thomas
Pete Miller	Tommy Dugan
Ralph Mallon	Wallis Clark
Walter Payson	Don Douglas
Crane	Leigh Allen
Assistant Director	George Mayo
Fight Announcer	Harry Green
Joe Ferrera	Jack Perry
Blonde	Billee Van Every

Cross Country Cruise

(Universal)

Drama

Melodrama, romance, comedy and a murder all have their moment or moments in or about the fast-moving, modern covered wagon, the cross-country bus, traveling from New York to the Pacific coast, in virtually a one-set picture, in which fast pace is maintained throughout. The film is definitely entertainment, and should be equally acceptable in small theatre or metropolitan situation.

The bus itself, one of the Greyhound fleet, opens the way obviously for tieups with that company and with motor transportation lines generally. They may be sold the idea of carrying placards on their vehicles advertising the picture, and effecting exploitation ideas at the instance of the exhibitor. The exhibitor's own use of hired buses for selling the film is equally apparent.

The reasonably salable cast is headed by Lew Ayres and June Knight, while in support are chiefly Alan Dinehart, Minna Gombell and Eugene Pallette. Ayres and Miss Knight handle the romance, and become involved in the murder; Pallette, with the assistance of Robert McWade, takes care of the comedy, and the melodrama bobs up here and there in the interests of greater excitement. The murder is by no means a mystery affair, but it is left to Ayres to reveal ingeniously to the law that Miss Knight, under suspicion, could not have done it, and that Dinehart could have—and did. There is sufficient diversity of characterization and general excitement.

Aboard are wealthy playboy Ayres, who, sent to a Northwest lumber camp, chooses the bus in avid pursuit of the accidentally encountered Miss Knight, who is involved with Dinehart. Dinehart travels with his wife, Miss Gombell, though Miss Knight thought him unmarried. Pallette is the orating rotarian, who describes the passing points of interest in loud tones, and thereby gets on the nerves of gouchy McWade. Alice White vamps the successive drivers for her fare, and when that peters out goes to work on Pallette, who turns out to be a bigamist.

The four-sided affair becomes complicated when, at a Denver stop, Miss Gombell comes upon Miss Knight and Dinehart. He kills his wife with an arrow, and arranges the body as part of a window display. Detectives swoop down on the bus, and in a schoolhouse in an Indian village, Dinehart throws suspicion on Miss Knight, and Ayres does his mental calisthenics. Dinehart escapes with the bus and Miss Knight, and an airplane is deliberately set across the road. The crash sends the bus into the ditch, and Dinehart goes where all philanderers should go. The romance conclusion is as anticipated.

It is lively action material with plenty of attention-attracting exploitation possibility, and is worth exhibitor effort in a punchy selling campaign.—Aaronson, New York.

Produced and distributed by Universal. Directed by Eddie Buzzell. Story by Stanley Rauh. Screen play by Elmer Harris. Photography by George Robinson. Release date, January 15, 1934. Running time, 78 minutes.

CAST

Norman	Lew Ayres
Sue	June Knight
May	Alice White
Steve	Alan Dinehart
Nita	Minna Gombell
Bronson	Eugene Pallette
Murphy	Arthur Vinton
The Grouch	Robert McWade
The Italian	Henry Armetta
Jim (bus driver)	Hugh Enfield
Sid	James Conlin
The Old Maid	Ara Haswell
The Sick Man	Dick Stevens
Toots	Peggy Terry
German Girl	Herta Lind
School Teacher	Jean Fenwick
Wife of Henpecked Man	Kay La Velle

LONDON LOOKS AT "CATHERINE"

"Catherine the Great" was hailed as a masterpiece at its London preview last week. It is magnificently mounted and photographed and superbly acted, with Elizabeth Bergner and Douglas Fairbanks, Jr., reaching great heights. It is a worthy successor to "The Private Life of Henry VIII" and is declared to be even more powerful in entertainment value. The film is a beautiful production that drives home Britain's challenge to the world. It will amaze America.—Charman, London.

Straightaway

(Columbia)

Drama

Straight action drama of the motor speedway, leaning in the direction of the melodramatic, "Straightaway" rates as lively entertainment for youngsters and grownups.

Racing motors, crooked work on and off the track, spills and crashes and incidental romance are woven into the film yarn, which holds its pace from start to finish, with the inevitable climax at the famous Indianapolis speedway, where several kinds of races, including the automobile, are won in the interests of entertainment and the right kind of conclusion.

Tim McCoy is the one—and only—name of real strength for the marquee in the small cast. The youngsters should respond to the McCoy name, which indicates that the exhibitor should lose no opportunity to tie in that name with the thrill of the automobile races.

McCoy, with his brother, William Bakewell, whom he is training as a driver, quit their employer when he asks McCoy to slow down in a race in order that the son of the employer, also in the race, may have the honor of finishing first. At the same race there is the indication that Francis McDonald, driving for the father of Sue Carol, is not getting the most out of the car he is handling. When that is proved, with the aid of McCoy, McDonald is fired, and McCoy is hired in his place. Miss Carol's father builds a new car and McCoy arranges that his brother should drive it while he takes the other. The boy, Bakewell, burns up the track in race after race and is hailed as the boy-wonder. He asks Miss Carol to marry him, but she, in love with McCoy, refuses him, making him good material for the crooked McDonald to work on.

Before the race preliminary to the Indianapolis meeting, McDonald gets Bakewell drunk and next day McCoy warns McDonald and his employer's son, in their cars, to play straight during the race. When they attempt to ride Bakewell off the track McCoy rides McDonald through the wall, both crashing. Before McDonald dies, he implicates McCoy, who is offered the alternative of pulling Bakewell's car at Indianapolis, or going to jail. Bakewell hears of it and tries to save his brother, but McCoy rides with him as mechanic, and forces him to win in the expected kind of finish. Miss Carol obtains a confession from one of the conspirators, and McCoy is free to complete the picture on the romantic note with her.

Action melodrama of the motor speedway, the picture should be sold as just that, with an extra effort to bring the youngsters in with a promise of one of their popular stars in the kind of thrill they like, as well as the adults who like action in their motion pictures. Play it at the weekend as the best spot.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Otto Brower. Story and screen play by Lambert Hillyer. Assistant director, Frank Geraghty. Photography by Dan Clark. Sound engineer, Glenn Rominger. Film Editor, Otto Mayer. Assistant producer, Irving Briskin. Release date, December 22, 1933. Running time, 60 minutes.

CAST

"Tim" Dawson	Tim McCoy
Ann Reeves	Sue Carol
Billy Dawson	William Bakewell
"Hobo"	Ward-Bond
Rogan	Francis McDonald

Pirate Treasure

(Universal)

Action Serial

One thing the exhibitor may assure his customers is that they'll find an abundance of action in this serial. Richard Talmadge is the hero and he does keep things moving, with the aid of a generous assortment of villains. The three first chapters bring forth little in the way of unusual locale; that is being reserved for the later episodes on the treasure island itself. But the six opening reels do include flying leaps from rooftops and through awnings, plungings from one speeding auto to another, through a skylight down upon the backs of the ruffians, and a ride in a careening auto off a dock. The fact that the developments are over-obvious in spots and may present a problem of credulity does not alter the fundamental accomplishment of action and speed. Lucille Lund enters into the spirit of it all as the feminine interest.—Two-reel episodes.

Little Miss Mischief

(Vitaphone)

Splendid

A splendid, and highly unusual subject, this depicts, with appropriate musical score and complete absence of dialogue, the delightful bits of mischief a baby girl falls into in a day about the house. Mother and father are indicated only by feet, legs and hands, as baby with her large black cat as companion, keeps mother continuously on the jump. As she finally lies asleep in her cradle, the subject ends. It is a beautiful novelty, characterized by excellent photography, and chiefly enhanced by reason of the perfectly natural appearance and delightful "cuteness" of the child. Worth special billing.—Running time, 10 minutes.

Buddy's Show Boat

(Vitaphone)

Cartoon Action

There's not a dull moment in this Merrie Melody cartoon comedy in which the Villain literally bumps up against his just desserts. He's bound up in a long elastic rope, one end fastened to an electric switch, Buddy's pals pulling the other end, and snapping him like a suspender against the sparks.—Running time, 7 minutes.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 20, 1934, from 113 houses in 19 major cities of the country, reached $1,169,117, a decrease of $116,782 from the total for the preceding calender week, ended January 13, when 116 theatres in 19 cities reported an aggregate gross of $1,285,899.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Let's Fall in Love" (Col.)	20,000	"Fog" (Col.)	23,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Eight Girls in a Boat" (Para.) and "Olsen's Big Moment" (Fox)	9,000	"Havana Widows" (F. N.) and "Hell and High Water" (Para.)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"A Man's Castle" (Col.)	19,000	"Flying Down to Rio" (Radio) (2nd week)	21,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Fugitive Lovers" (MGM)	20,000	"Roman Scandals" (U. A.)	22,000	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Miss Fane's Baby Is Stolen" (Para.)	31,500	"Mr. Skitch" (Fox)	31,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"Eight Girls in a Boat" (Para.) and "Olsen's Big Moment" (Fox)	9,500	"Havana Widows" (F. N.) and "Hell and High Water" (Para.)	9,500	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Going Hollywood" (MGM)	13,500	"Gallant Lady" (U. A.)	22,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"The World Changes" (F. N.) and "Girl Without a Room" (Para.)	7,000	"Havana Widows" (F. N.) and "Hell and High Water" (Para.)	6,800	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Roman Scandals" (U. A.)	13,800	"Dinner at Eight" (MGM) (2nd week)	7,900	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Blood Money" (U. A.)	12,000	"Hoopla" (Fox)	11,100	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c-35c	"Above the Clouds" (Col.)	7,500	"By Candlelight" (U.)	10,000	High 12-20 "Counsellor at Law"	15,200
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Going Hollywood" (MGM)	40,000	"Easy to Love" (W. B.)	55,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"By Candlelight" (U.)	12,000	"Convention City" (F. N.)	14,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Dinner at Eight" (MGM)	27,000	"Design for Living" (Para.) (3rd week)	11,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"If I Were Free" (Radio)	22,000	"Counsellor at Law" (U.)	27,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Sons of the Desert" (MGM)	8,500	"Alice in Wonderland" (Para.)	8,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Master of Men" (Col.)	16,500	"Goodbye Love" (Radio)	18,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Roman Scandals" (U. A.) (4th week)	8,000	"Roman Scandals" (U. A.) (3rd week)	16,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Blood Money" (U. A.)	2,800	"Bombay Mail" (U.)	3,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Let's Fall in Love" (Col.)	4,700	"House on 56th Street" (W. B.)	5,800	High 10-21 "East of Fifth Avenue"	30,000
							High 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"As Husbands Go" (Fox)	18,000	"Rainbow Over Broadway" (Chesterfield)	20,500	High 12-2 "Little Women"	26,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Roman Scandals" (U. A.)	11,000	"Design for Living" (Para.)	10,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"His Double Life" (Para.) and "Smoky" (Fox)	4,000	"Girl Without a Room" (Para.) and 'Sixteen Fathoms Deep" (Monogram)	4,100	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"I Was a Spy" (Fox)	2,000	"Horseplay" (U.) and "King for a Night" (U.)	2,500	High 10-28 "Footlight Parade"	10,000
							Low 12-30 "Jimmy and Sally"	1,500
Denver								
Aladdin	1,500	25c-40c	"One Man's Journey" (Radio)	3,500	"Morning Glory" (Radio)	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Girl Without a Room" (Para.)	6,000	"Design for Living" (Para.)	6,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks" "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Roman Scandals" (U. A.) (2nd week-6 days)	6,000	"Roman Scandals" (U. A.) (1st week)	17,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-40c	"Convention City" (F. N.) (25c-50c)	14,000	"Ann Vickers" (Radio)	11,000	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Rafter Romance" (Radio) (3 days)	1,050	"Dinner at Eight" (MGM)	5,500	High 4-1 "The Kid From Spain"	7,000
			"Midshipman Jack" (Radio) (4 days)	1,700			Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Flying Down to Rio" (Radio)	6,100	"The Invisible Man" (U.) (2nd week)	5,300	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-50c	"Roman Scandals" (U. A.)	5,200	"Sons of the Desert" (MGM)	5,600	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Counsellor at Law" (U.)	19,700	"Flying Down to Rio" (Radio)	23,600	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"Eight Girls in a Boat" (Para.) (15c-50c)	16,500	"Convention City" (F. N.) (15c-40c)	20,500	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"From Headquarters" (W. B.) (15c-50c)	4,100	"Blood Money" (U. A.) (15c-40c)	3,200	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 1-13-34 "Blood Money"	3,200
United Artists	2,000	25c-50c	"Dinner at Eight" (MGM)	8,500	"Roman Scandals" (U. A.) (3rd week) (15c-50c)	5,100	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Little Women" (Radio) (4th week)	17,500	"Little Women" (Radio) (3rd week)	19,250	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-55c	"By Candlelight" (U.)	5,000	"Women in His Life" (MGM)	7,330	High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-40c	"Convention City" (F. N.)	14,000	"House on 56th Street" (W. B.)	15,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Frontier Marshal" (Fox) (20c-40c)	2,000	"Counsellor at Law" (U.)	2,500	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	25c-40c	"Let's Fall in Love" (Col.)	3,500	"Private Life of Henry VIII" (U. A.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"House on 56th Street" (W. B.) (4 days) "Bedside" (F. N.) (3 days)	3,500	"The World Changes" (F. N.) (4 days) "Havana Widows" (F. N.) (3 days)	3,500	High 3-25 "Parachute Jumper"	15,000
							Low 1-20-34 "House on 56th Street" and "Bedside"	3,500
Lyric	2,000	20c-40c	"Bombay Mail" (U.)	4,500	"Lady Killer" (W. B.)	4,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Fugitive Lovers" (MGM) (25c-55c)	9,000	"Dinner at Eight" (MGM) (2nd week)	4,000	High 8-12 "Tugboat Annie"	11,000
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Counsellor at Law" (Radio)	6,000	"Flying Down to Rio" (Radio)	11,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Roman Scandals" (U. A.) (7 days and Sat. midnite show)	20,000	"Gallant Lady" (U. A.) (7 days and Sat. midnite show)	12,200	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Eight Girls in a Boat" (Para.) (6 days a ndSat. midnite show)	5,900	"House on 56th Street" (W. B.) (7 days and Sat. midnite show)	6,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"I Am Suzanne" (Fox)	3,600	"Mr. Skitch" (Fox) (2nd week)	4,000	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Road to Ruin" (First Div.)	1,800	"Elysia" (Foy) (7th week)	4,500	High 12-2 "Elysia"	12,000
							Low 1-20-34 "Road to Ruin"	1,800
Filmarte	800	40c-50c	"Waltz Time" (Gaumont-British) (2nd week)	1,500	"Waltz Time" (Gaumont-British) (1st week) and "Film Parade" (Blackton)	1,850	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"I Am Suzanne" (Fox) (4th week-4 days)	895	"I Am Suzanne" (Fox) (3rd week)	2,433	.....	
Loew's State	2,416	25c-40c	"Dinner at Eight" (MGM)	16,000	"Dancing Lady" (MGM) (2nd week)	15,000	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Paramount	3,596	25c-40c	"The Last Round-Up" (Para.)	23,725	"Miss Fane's Baby Is Stolen" (Para.)	22,000	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Counsellor at Law" (U.)	5,850	"Flying Down to Rio" (Radio) (2nd week)	5,400	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"I'm No Angel" (Para.) (2nd week)	13,000	"Roman Scandals" (U. A.) (2nd week-4 days) "I'm No Angel" (Para.) (1st week-3 days)	10,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Convention City" (F. N.)	12,000	"House on 56th Street" (W. B.)	13,000	High 3-25 "42nd Street"	19,000
							Low 12-23 "From Headquarters" and "Disraeli"	8,000
Minneapolis								
Lyric	1,238	20c-25c	"Kennel Murder Case" (W. B.)	1,700	"Blood Money" (U. A.)	1,200	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Design for Living" (Para.)	9,000	"Dinner at Eight" (MGM)	9,000	High 11-11 "I'm No Angel"	10,000
							Low 12-23 "Sitting Pretty"	7,500
RKO Orpheum	2,900	20c-40c	"If I Were Free" (Radio)	6,000	"Flying Down to Rio" (Radio)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Dinner at Eight" (MGM)	6,000	"I Am Suzanne" (Fox)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Waltz Time" (Gaumont-British)	3,000	"The Red Head" (French) (2nd week)	3,500	High 1-13-34 "The Red Head"	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Dancing Lady" (MGM)	12,000	"Her Sweetheart, Christopher Bean" (MGM)	11,000	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Pour Etre Aime" (French) (2nd week)	1,800	"Pour Etre Aime" (French) (1st week)	2,000	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Should Ladies Behave?" (MGM)	10,500	"Hoopla" (Fox) (15c-75c)	10,500	High 1-21 "The Mask of Fu Manchu"	14,560
							Low 9-30 "Turn Back the Clock" and "Emergency Ca!l"	7,500
Palace	2,600	25c-75c	"Only Yesterday" (U.) and "Love, Honor, and Oh, Baby!" (U.) (15c-75c)	11,000	"Little Women" (Radio) (2nd week)	10,500	High 2-18 "The Sign of the Cross"	15,500
							Low 12-23 "I Loved a Woman" and "Female"	9,000
Princess	2,272	25c-65c	"Roman Scandals" (U. A.) and "Master of Men" (Col.) (3rd week)	6,500	"Roman Scandals" (U. A.) and "Master of Men" (Col.) (2nd week)	9,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"Queen Christina" (MGM) (4th week)	17,800	"Queen Christina" (MGM) (3rd week)	18,700	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Fugitive Lovers" (MGM)	32,876	"Dinner at Eight" (MGM) (2nd week)	41,533	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"Disraeli" (W.B.) (Reissue)	4,200	"House on 56th Street" (W.B.) (6th week)	5,816	High 9-1 "Voltaire"	25,868
							Low 1-20-34 "Disraeli" (Reissue)	4,200
Mayfair	2,300	35c-85c	"Myrt and Marge" (U.) (3 days)	1,800	"Before Midnight" (Col.)	7,000	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"If I Were Free" (Radio)	9,300	"Bombay Mail" (U.)	11,500	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Eight Girls in a Boat" (Para.)	36,800	"Design for Living" (Para.) (2nd week)	39,600	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Sons of the Desert" (MGM)	14,000	"A Man's Castle" (Col.) (2nd week-5 days)	11,000	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Roman Scandals" (U.A.) (4th week)	17,100	"Roman Scandals" (U. A.) (3rd week)	24,832	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
New York (Continued)								
RKO Center	3,700	25c-55c	"Flying Down to Rio" (Radio) (2nd week)	10,900	"Flying Down to Rio" (Radio) (1st week)	12,000	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
RKO Music Hall	5,945	35c-$1.65	"Man of Two Worlds" (Radio)	58,000	"If I Were Free" (Radio)	68,800	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-55c	"I Was a Spy" (Fox)	30,500	"By Candlelight" (U.)	28,200	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Easy to Love" (F.N.)	9,271	"Lady Killer" (W. B.) (2nd week)	14,505	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850
Oklahoma City								
Capitol	1,200	10c-41c	"The World Changes" (F. N.)	1,800	"After Tonight" (Radio)	2,000	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Flying Down to Rio" (Radio)	6,500	"Little Women" (Radio)	8,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"The Big Shakedown" (F. N.) (4 days)	1,100	"Frontier Marshall" (Fox) (4 days)	1,200	High 9-2 "Gold Diggers of 1933"	3,900
			"I Was a Spy" (Fox) (3 days)	900	"Bombay Mail" (U.) (3 days)	900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Massacre" (F. N.)	2,500	"Sitting Pretty" (Para.)	3,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"A Man's Castle" (Col.)	3,750	"Flying Down to Rio" (Radio) (2nd week-5 days)	3,000	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Counsellor at Law" (U.) and "Berkeley Square" (Fox)	8,000	"House on 56th Street" (W. B.) (25c-50c)	7,000	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Going Hollywood" (MGM)	7,750	"Dinner at Eight" (MGM)	8,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Dinner at Eight" (MGM) (6 days) (25c-40c) (2nd run)	3,250	"Lady Killer" (W. B.) and "The Chief" (MGM)	5,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Roman Scandals" (U. A.) (4th week-4 days)	4,000	"Roman Scandals" (U. A.) (3rd week-6 days)	11,500	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Alice in Wonderland" (Para.) (6 days)	3,800	"Sitting Pretty" (Para.) (6 days) (25c-40c)	2,000	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Little Women" (Radio) (3rd week-8 days)	14,000	"Little Women" (Radio) (2nd week-6 days)	24,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Bombay Mail" (U.) (6 days)	33,000	"Above the Clouds" (Col.) (6 days)	23,000	High 1-20-34 "Bombay Mail"	33,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"Orient Express" (Fox) (6 days)	15,000	"I Am Suzanne" (Fox) (2nd week-6 days)	18,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"By Candlelight" (U.) (2nd week-6 days)	3,200	"By Candlelight" (U.) (1st week-6 days)	6,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Mr. Skitch" (Fox) (6 days)	7,000	"Wine, Women and Song" (Chadwick) (4 days)	3,000	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Flying Down to Rio" (Radio) (6 days)	11,000	"Dancing Lady" (MGM) (2nd week-6 days)	11,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Convention City" (F. N.) (6 days)	7,500	"White Woman" (Para.) (6 days)	7,200	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Havana Widows" (F. N.)	6,500	"Fugitive Lovers" (MGM) and "S. O. S. Iceberg" (U.)	5,700	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Right to Romance" (Radio)	3,500	"Flying Down to Rio" (Radio) (2nd week)	4,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Lady Killer" (W. B.)	2,500	"Mary Stevens, M. D." (W. B.)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"As Husbands Go" (Fox) and "Girl Without a Room" (Para.)	5,000	"Design for Living" (Para.) and "Orient Express" (Fox)	4,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Dinner at Eight" (MGM) (2nd week)	5,000	"Dinner at Eight" (MGM) (1st week)	5,800	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Filmarte	1,400	25c-40c	"The Red Head" (Ind.) (2nd week)	1,600	"The Red Head" (Ind.) (1st week)	3,000	High 10-7 "Eat 'Em Alive"	6,300
							Low 4-22 "Holzapfel Knows Everything"	1,300
Fox	4,600	10c-35c	"Fury of the Jungle" (Col.) and "Horseplay" (U.)	12,000	"Emperor Jones" (U. A.) and "Riders of Destiny" (Monogram)	14,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"A Man's Castle" (Col.)	14,000	"Flying Down to Rio" (Radio) (2nd week)	14,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Women in His Life" (MGM) and "Rafter Romance" (Radio)	5,000	"Cross Country Cruise" (U.) and "Ace of Aces" (Radio)	7,000	High 10-14 "Ladies Must Love"	15,000
							Low 1-20-34 "Women in His Life" and "Rafter Romance"	5,000
Paramount	2,670	15c-55c	"Eight Girls in a Boat" (Para.) and "Fugitive Lovers" (MGM)	8,000	"Miss Fane's Baby Is Stolen" (Para.) and "As Husbands Go" (Fox)	9,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
United Artists	1,200	25c-50c	"Roman Scandals" (U.A.) (4th week)	7,000	"Roman Scandals" (U. A.) (3rd week)	13,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Lady Killer" (W.B.) (1st week)	19,000	"Dancing Lady" (MGM) (2nd week)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Advice to the Lovelorn" (U. A.)	3,500	"Private Life of Henry VIII" (U. A.) (2nd week)	3,750	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Havana Widows" (F. N.)	9,000	"Mr. Skitch" (Fox)	8,250	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Cross Country Cruise" (U.) and "Sixteen Fathoms Deep" (Monogram)	3,500	"The Thundering Herd" (Para.) and "His Private Secretary" (Showmens)	4,250	High 7-19 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"House on 56th Street" (W. B.)	4,000	"Flying Down to Rio" (Radio) (2nd week)	3,600	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Convention City" (F. N.) and "Miss Fane's Baby Is Stolen" (Para.)	6,000	"From Headquarters" (F. N.) and "Smoky" (Fox)	6,500	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 12-16 "Aggie Appleby, Maker of Men" and "The Mad Game"	5,000
Paramount	3,050	25c-50c	"Should Ladies Behave?" (MGM) and "Orient Express" (Fox)	4,500	"Dancing Lady" (MGM) (2nd run) (25c-55c)	4,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000
Roxy	2,275	25c-50c	"Beloved" (U.)	4,500	"Bombay Mail" (U.) (6 days)	4,000	High 10-28 "Ladies Must Love"	14,000
							Low 12-9 "A Man's Castle"	4,000

FLASH!

"I AM SUZANNE" DOES BIGGEST SATURDAY AND SUNDAY BUSINESS AT RADIO CITY MUSIC HALL OF ANY FOX PICTURE SINCE "CAVALCADE" - - - - - - - -

• And "Cavalcade" holds the Radio City Music Hall attendance record

FOX

I Am Suzanne!

with

LILIAN HARVEY

GENE RAYMOND

LESLIE BANKS

Podrecca's Piccoli Marionettes. Story and screen play by Edwin Justus Mayer and Rowland V. Lee. Directed by Rowland V. Lee.

JESSE L. LASKY Production

National Board's Annual Gathering Set For Feb. 8-9

"Times and the Films" will be the keynote of discussion at the tenth annual conference of the National Board of Review, to be held at the Hotel Pennsylvania in New York, starting on the morning of Thursday, February 8, and adjourning with the nineteenth annual luncheon on Saturday, February 10, which Sol A. Rosenblatt will attend.

The complete program follows:

Thursday, February 8:

10:00 A. M. Warner Brothers' Private Theatre, 10th floor, 325 West 44th Street. Meeting with the review committee of the National Board to review an unreleased film.

2:00 P. M. Registration, Hotel Pennsylvania, Seventh Avenue and 32nd Street.

2:30 P. M. Topic: "A Quarter Century of Organized Motion Picture Interest." Salutation by presiding officer: Prof. LeRoy E. Bowman, Child Study Association of America, executive committee, National Board of Review.

"The National Board of Review—Its Functions, Yesterday and Today"—Wilton A. Barrett, executive secretary, National Board of Review.

"The Problems of Motion Picture Review—How It Should Focus in Order to Reflect Public Opinion and Perform the Necessary Critical Function"—Frances Taylor Patterson, instructor in photoplay composition, Columbia University.

"The Films and the Community—What Has Been, and Can Be, Accomplished, and How to Organize a Community for a Specific Purpose"—Isabelle Kennedy, secretary of the Federation of Social Agencies, Pittsburgh.

"The Supporting Church Interest in Community Motion Picture Organization"—Dr. Worth M. Tippy, executive secretary, Department of the Church and Social Service, Federal Council of Churches of Christ in America.

"The Response of the Producer to the Cooperative Public Effort"—A prominent industry representative.

8:30 P. M. Special Conference showing of an unreleased film. Auspices, Committee on Exceptional Photoplays, National Board of Review.

Friday, February 9:

10 A. M. Hotel Pennsylvania. Topic: "Motion Picture Research and Appreciation." Presiding officer: Dr. A. A. Brill, executive committee, National Board of Review.

"What Can Research Prove?"—Dr. Frederic M. Thrasher, associate professor of educational sociology, New York University.

"How Research Can be Related to the Community Effort Pertaining to Motion Pictures"—Mrs. Marguerite E. Schwarzman, director, The Children's Laboratories and Instructor, New York University, Institute of Education.

"Motion Picture Appreciation in the High Schools"—William Lewin, chairman, Committee on Photoplay Appreciation, The National Council of Teachers of English.

"The Writers' Viewpoint on Films in Relation to Children"—To be announced.

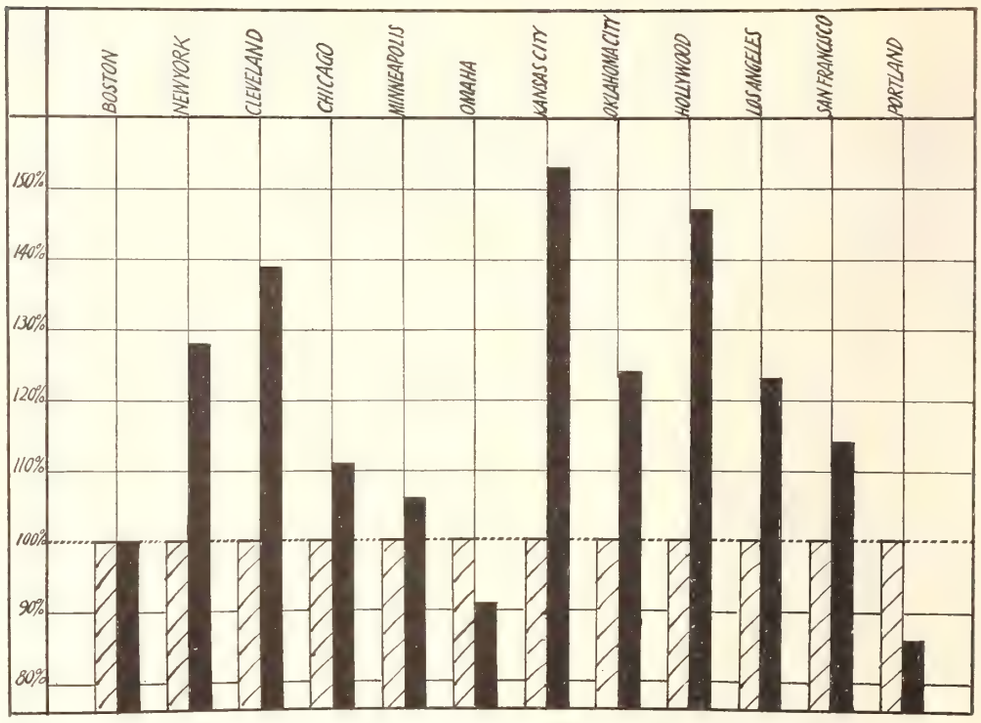
"The Place of Research in Visual Instruction"—Dr. F. Dean McClusky, first vice-president, Department of Visual Instruction, National Education Association, Director, Scarborough School.

12:45 P. M. Nineteenth Annual Luncheon, Hotel Pennsylvania. Toastmaster: Dr. George W. Kirchwey, chairman, National Board of Review. Special speakers: Bishop Francis J. McConnell, of New York, leading churchman and educator. Hon. Sol A. Rosenblatt, NRA Administrator of the motion picture code. John Collier, commissioner, Bureau of Indian Affairs, one of the founders and first secretary of the National Board of Review. Other speakers prominent on the stage and screen and in national life.

8:30 P. M. Guest showing of a special film to delegates by Committee on Exceptional Photoplays.

Saturday, February 10:

10:00 A. M. Hotel Pennsylvania. Presiding officer: Isabelle Kennedy. Conference Business: (a) Summary. (b) Resolutions. Round Table Discussion, conducted by leaders from the community field.



The chart, based on Motion Picture Herald's weekly tabulation of box-office grosses, compares the business done in the three-weeks period from the week ending December 30, 1933, to the week of January 13, 1934, indicated by the black bars, with the previous three-weeks period from December 9 to December 23, 1933, represented by the shaded bar at 100 per cent.

Paramount Injunction Suit Is Transferred

The injunction suit to restrain Paramount from continuing to lease and exhibit "Alice in Wonderland" has been transferred from the supreme court in New York to the federal court, on application of the defendant. The court has permitted Samuel Kantrowich, plaintiff, to apply to the federal court to have it returned, however.

Mr. Kantrowich claims to own the right to use the name for motion picture purposes. He declared it had been taken originally by William M. Young, who made a film of "Alice in Wonderland" in 1914.

Warners Planning Benefit

The Warner Bros. Artists Bureau is lining up talent for the annual all-star benefit for the Milk and Egg League of New York's Tubercular Poor, to be held at the New Amsterdam Theatre January 28. Jack Pearl, Eddie Cantor, George M. Cohan, Abe Lyman, George Jessel, Bob Hall, Joe Penner, Milton Berle, Ed Sullivan and "The Voice of Experience" are among the headliners of the stage, screen and radio to appear.

Loew Consolidates 4 Radio Stations

Loew's, Inc., last week took steps to strengthen its position in the field of radio broadcasting with the consolidation of four New York stations into one, all operating under station WHN. On Thursday three former stations, two of which have been under Loew control for eight years, in addition to WHN, which Loew's has owned for ten years, virtually ceased to exist. They are stations WRNY, WQAO and WPAP. WRNY was bought by Loew's about six months ago.

Under the new set-up, which is under the direct supervision of Major Edward Bowes, a director of both Loew's and its production subsidiary, Metro-Goldwyn-Mayer, the program schedule will consist largely of music.

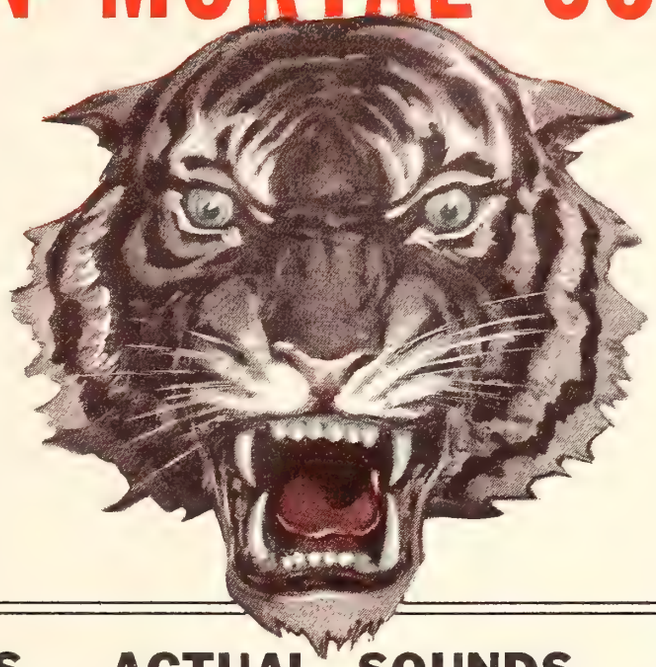
It is Major Bowes' idea to get away from the stereotyped radio program. In addition, the usual form of commercial announcements from advertisers will be completely eliminated and programs are to be arranged by the station executives themselves with no outside interference from advertising agencies.

One of the features of the program is a 15-minute talk twice a day on highlights of the programs playing at the 61 Loew theatres in Greater New York. In the afternoon 15 minutes is devoted to news from the Metro-Goldwyn-Mayer studios in Hollywood.

Officers of the station, beside Major Bowes, are R. T. Kidder, in charge of sales; G. R. Wyndham, chief engineer; Lester Edwards, public relations counsel, and Perry Charles(who acts as director of programs.

ASIA'S FIERCEST JUNGLE BEASTS CLASH IN MORTAL COMBAT!!!

CLYDE E. ELLIOTT
director of
"BRING 'EM BACK ALIVE"
surpasses himself in this roaring torrent of sensational excitement!



DEVIL TIGER
eyes like balls of fire . . . fangs like murderous daggers . . . powerful, crafty, terror-inspiring . . . mad with thirst for human blood.

ACTUAL SIGHTS . . . ACTUAL SOUNDS . . . UNPARALLELED THRILLS . . . HITHERTO UNWITNESSED BY ANY LIVING MAN

DEVIL TIGER

15 TREMENDOUS THRILLS

Three lone humans . . . in Asia's darkest jungles . . . pitting their puny strength against a maelstrom of ferocious beasts. Snarling tigers . . . breath-crushing pythons . . . steel-jawed crocodiles . . . lions . . . hyenas . . . bears . . . giant lizards . . . leopards . . . other animals . . . knowing one law; *Kill or be killed!*

REAL!!!!! GENUINE!! AUTHENTIC!

From the black heart of Asia's impenetrable jungles comes this amazing saga of beasts at death grips in the struggle for life. You hear their actual battle cries re-echo through the forest . . . sounds that haunt you for days!

CIRCUS IT FOR A SMASH CLEAN-UP!

Plaster the town with posters! Smack the newspapers with big ads! Flood the dailies with publicity! Turn your front into a jungle! Daze the town with stunts! FOR HERE YOU HAVE THE GREATEST ANIMAL SENSATION YET MADE . . . AN UNSTOPPABLE MOP-UP!

THE RAVES BEGIN:

"This travel film is a pip for thrilling animal combats in the jungle. There are so many exploitation angles that IT'S A CINCH TO CORRAL THE CUSTOMERS with just a little smash. Clyde Elliott made this film in the heart of tropical Asia. IT'S A SWELL FILM AND ONE OF THE BEST OF ITS KIND."

says M. P. DAILY

FOX production

Directed by
CLYDE E. ELLIOTT
director of
"BRING 'EM BACK ALIVE"
Edited by Truman Talley
Story by James O. Spearing

THE WEEK ON WABASH AVENUE

CHICAGO

Efforts are under way to have Division Administrator Sol A. Rosenblatt spend a day in Chicago on his return from the West Coast about a week hence. Mr. Rosenblatt passed through town last Friday on his way to Hollywood and a delegation consisting of Jack Miller, Eddie Silverman and Emil Stern met him at the station. While waiting for the Chief to pull out, he was whisked to the Stevens Hotel where he talked informally with visitors.

▽

The sister of Steve Montgomery, country sales manager at United Artists, was buried in Elgin last week.

▽

Bill Weinshenker of the Judell Milwaukee office has been getting a great kick out of saying hello to friends along the Row while spending a week here in connection with the new Judell ComiColor cartoons.

▽

When the Universal building lobby became packed last Monday on account of a heavy rain around noontime, the Judell office put on a quick screening of the first of the Comics and a packed house took advantage of the chance to sit down and see the film while waiting for the rain to stop.

▽

Andy Dietz of the St. Louis Majestic office was in town for conferences with Percy Barr. Dietz has just been appointed supervisor over the Chicago, Minneapolis and St. Louis Majestic branches by Herman Gluckman.

▽

Si Griever has acquired distribution in this territory of "Savage Gods."

▽

Roy Alexander has taken over the Tivoli theatre at Gary, Ind.

▽

The name of the Lyric theatre at 718 W. 47th street has been changed to the Showbock and the house taken over by Joe Alexander.

▽

Aaron Saperstein was all prepared to put on some fireworks at the national Allied directors' meeting in the East over the attitude of some local exchanges on the 10 per cent elimination clause.

A record crowd turned out for the United Artists trade showing of "Nana," starring Anna Sten.

HOLQUIST

Fox-Educational Leaders Discuss Fewer One-Reels

The sales and executive heads of the Fox-Educational interests met at the home office in New York last week to outline the first tentative numerical draft of short subject product for 1934-35, and the principal discussion centered around the advisability of reducing the number of one-reel subjects in the new season. Present at the session, held last Wednesday afternoon, were John D. Clark, Fox distribution chief; E. W. Hammons, president of Educational, and Jack Skirball, of Educational.

Although Educational has an exclusive franchise to supply the Fox distribution machinery with short subjects, Fox Movietonews this season contributed two groups of single reelers: Magic Carpets and Thrills of a Newsreel Cameraman. This arangement was said to be by mutual consent. However, with the trend growing toward a reduction in the number of single reelers, it appears that both Movietonews and Educational will each have fewer one-reel subjects on the Fox release schedule in 1934-35.

Mr. Hammons on Tuesday denied reports that Educational intends to distribute elsewhere.

High Speed ... Low Rates

▶ 23½ hours L. A. to N. Y.—overnight to many important points makes Air Express the country's fastest shipping service. Direct connections to 85 principal cities over the country's leading air routes are supplemented by fast, coordinated rail service to 23,000 other Railway Express Agency points. Low rates include pick-up and delivery in leading cities and duplicate receipts give a positive check on both shipment and delivery of all shipments. Call your Railway Express Agent for full details on rates and time schedules.

AIR EXPRESS

Division · Railway Express Agency, Inc.

SHORT PRODUCT PLAYING BROADWAY

Week of January 20

CAPITOL
Davy Jones' Locker ..... MGM

HOLLYWOOD
Italy, the Old and the New. Vitaphone
Easy Aces ..... Vitaphone
Isham Jones and Orchestra. Vitaphone

MAYFAIR
Meeting Mazie ..... Universal
March of the Years—No. 3. Columbia

PARAMOUNT
Sock-A-Bye Baby ..... Paramount
Jumping Giants ..... Paramount

RKO MUSIC HALL
On Approval ..... RKO Radio
Moorish Spain ..... RKO Radio

RIALTO
Sock-A-Bye Baby ..... Paramount
Gold Nuggets ..... Paramount
Hollywood on Parade—No. 7. Paramount

RIVOLI
Mickey Shanghaied ..... United Artists
Hizzoner ..... RKO Radio

ROXY
Chicken ..... Universal
The Inventors ..... Educational

STRAND
Nervous Hands ..... Vitaphone
The Mississippi ..... Vitaphone
Little Miss Mischief ..... Vitaphone

Pine Succeeds Flinn

William Pine, of the Paramount Coast staff, will replace John C. Flinn, now Code Authority secretary, in the company's exploitation department at the home office. William Thomas, Mr. Pine's assistant, will have charge of the Coast office, but Mr. Pine will supervise both offices.

Jacob Genell Dead

Jacob Genell, 45, a former New York exhibitor, died last week. He was formerly a partner in the Genell, Pekelner and Horowitz circuit. He is survived by his widow and two daughters.

Kandel Buys Picture

M. J. Kandel, president of Ideal Pictures Corporation, has bought "Golden Ghosts," three-reeler produced by Bob Tansey and A. Lane. The film will be distributed in the state rights market.

Garrett Gets Cuba Post

Charles Garrett, formerly connected with Pathe in the United States, has been appointed representative for RKO Radio Pictures in Cuba.

Trans Lux To Pay Dividend

Trans Lux Daylight Screen Corporation last week declared its first dividend of 10 cents per share, payable February 15 to stockholders of record February 1.

T. J. Grady Dead

T. J. Grady, 52, well known in Richmond theatrical circles, died at his home at West Point, Va., last week.

All Countries to Be Represented at Venice Exhibition

by VITTORIO MALPASSUTI
Rome Correspondent

All the important American film companies will be represented at the Second International Exhibition of Cinematography to be held in Venice next August on the occasion of the Biennial Exhibition of Art, it has been indicated by Frederick L. Herron, of the Motion Picture Producers and Distributors of America. He has also indicated the possibility of American stars visiting Venice during the exhibition.

The exhibition is considered of great importance to the European market. Benito Mussolini has offered as awards two gold cups, one to be presented to the producer whose product is adjudged the best, the other to the director of the best picture.

New series of cartoons from Max Fleischer and Walt Disney will be part of the American exhibit. Douglas Fairbanks will be present as sponsor of a new edition of "Zorro," produced by London Films of England, and directed by Alexander Korda.

The general committee of the exhibition includes: Don Gabriel Alomar, Spanish ambassador to Italy; I. W. Brown, Great Britain; Luciano de Feo, Italy; Charles Delac, France; Will H. Hays, United States; Nikolaus Kozma, Hungary; Hajime Matsuhima, Japanese ambassador to Italy; Richard Ordynsky, Poland; Walther Plugge, Germany; Vladimiro Potemkine, Russian ambassador to Italy; D. Van Staveren, Holland; G. A. Witt, Austria.

All communications concerning the exhibition should be addressed to the Secretary's Office, Biennale, Palazzo Ducale, Venezia, Italy.

COMEDY FILMS FAVORITE ENTERTAINMENT OF BLIND

Afflicted of Brooklyn Guests Each Week of 175 Theatres; Lionel Barrymore and Marie Dressler Are Favorite Players

Comedy motion pictures are the favorite entertainment among the blind of Brooklyn, N. Y., who each week are guests of 75 theatres in that borough, as part of a movement sponsored by the Brooklyn Association for Improving the Condition of the Poor.

The returns on a questionnaire sent out by Arthur C. Meinert, social service director of the Exchange for the Blind of the Brooklyn Association, gives comedy 60 per cent and romance, 58 per cent, with two of the screen's oldest players, Marie Dressler and Lionel Barrymore, taking the lead in popularity among the sightless picture-goers. John Barrymore and Helen Hayes take second place in their estimation.

Entertain 175 Each Week

Each week 175 sightless men, women and children—each with an escort or guide—are guests of the Momart, Strand, Paramount, Fox theatres, and the Loew, Century, RKO and Randforce circuits.

Mr. Meinert sent out the questionnaires to get expressions of opinion from the blind after one year of theatre attendance, during which time approximately 8,500 complimentary admissions to Brooklyn theatres have been handed out. In their comments it is interesting to note that the blind guests constantly speak of "seeing" the various actors. Frequently they are said to comment on the quality of an actor's voice, which makes them hear, or "see" better. One young woman expressed this when she said, "I do not care for anything I cannot see with my ears."

Helped Over "Silent Spots"

According to Mr. Meinert, motion pictures are more thrilling to the blind than they are to persons gifted with sight. The stories they see are limited only by their imaginations, he says, whereas other patrons are bound by what is flashed on the screen before their eyes. Motion pictures have, of course, become a source of pleasure to the blind only since the inception of sound. The guides who accompany the blind guests each week help them "over the silent spots" and explain the action in theatres having stage shows.

Name Their Favorites

Unusual interest is attached to the judgment of actors by sightless people because they largely are the result of voices alone. They represent an audience that is practically untouched by publicity or advertising. Among the blind the masculine screen favorites, aside from the two Barrymores, are George Arliss, Wallace Beery, Will Rogers, Walter Huston, Warner Baxter, Robert Montgomery and Clark Gable. Among the feminine players, the favorites are, in the order of their popularity after Miss Dressler and Miss Hayes, Janet Gaynor, Norma Shearer, Greta Garbo, Mae West, Kay Francis, Claudette Colbert and Joan Crawford.

Almost every individual receiving a questionnaire replied, Mr. Meinert said last week, and not one of them failed to express appreciation for the pleasure that has thus come to him.

"If it were not for these tickets," one blind man wrote, "I would be deprived of my only pleasure."

HERE THEY COME
TURN THE PAGE



CLARK GABLE



CLAUDETTE COLBERT



JOHN BARRYMORE



ELISSA LANDI



JOSEPH SCHILDKRAUT



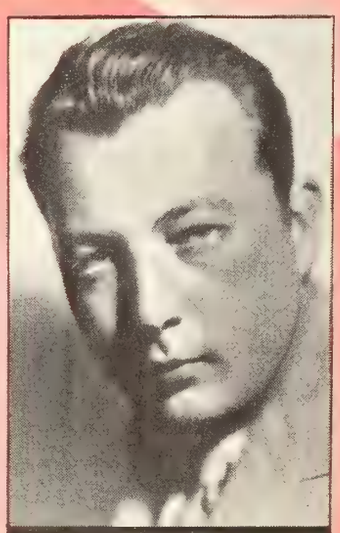
CAROLE LOMBARD



FRANK CAPRA
Director



FRANK BORZAGE
Director



LEWIS MILESTONE
Director



HOWARD HAWKS
Director

GREAT COLUMBIA PICTURES STARRING OUTSTANDING BOX OFFICE PERSONALITIES IN THIS YEAR'S PRODUCTIONS!

Coming soon—bringing super-entertainment to millions

Together for the First Time

CLARK GABLE & CLAUDETTE COLBERT

in **"IT HAPPENED ONE NIGHT"**

with **Walter Connolly — Roscoe Karns**

Screen Play by **Robert Riskin**

Cosmopolitan Magazine Story by Samuel Hopkins Adams

A FRANK CAPRA PRODUCTION

★

The screen's mightiest soul-stirring triumph!

"NO GREATER GLORY"

A FRANK BORZAGE PRODUCTION

From the world-famous novel by FERENC MOLNAR

Screen Play by **Jo Swerling**

☆

JOHN BARRYMORE

in **"20th CENTURY"**

with **CAROLE LOMBARD**

A HOWARD HAWKS PRODUCTION

From the stage success by Ben Hecht and Charles MacArthur

★

A spectacular kaleidoscopic story of life and love

"RED SQUARE"

A LEWIS MILESTONE PRODUCTION

Screen Play by **Laurence Stallings**

★

ELISSA LANDI & JOSEPH SCHILDKRAUT

in **"SISTERS UNDER THE SKIN"**

with **Frank Morgan**

From the powerful dramatic story by S. K. Lauren

Screen play by **Jo Swerling.** *Directed by David Burton.*

★

Columbia

COLUMBIA PICTURES

J. C. JENKINS--HIS COLYUM

Neligh, Nebraska

DEAR HERALD:

We are up again and we are going to try and write this column. It may be a little disjointed; it may be a weak sister and it may sound like the ravings of a Fiji islander; we don't know, and if you read it, it must be upon your own responsibility, for we will betcha that the guy who is pounding the brass drum in our ears used to belong to a circus band.

▽

We are in receipt of a letter from our good friend F. A. Van Husan and he tells us that he has opened a sales room at 214 No. 15th street at Omaha to handle theatre equipment. Van used to sell us service several years ago, and if he is as square now as he was then the exhibitors will be thoroughly satisfied with his service.

The only fault we could ever find in Van was that he snores in his sleep. Outside of that he's all right.

▽

Eddie Can Bowl, Too

We have a long letter from Mr. Joseph F. Quillan of Los Angeles in which he thanks us for some comment we made some time ago on the performance of his son Eddie. Eddie, you know, is a screen star, and he is the kind of a player we enjoy. Not only that, but he comes from an excellent family, and Hollywood should have more like him. He's young, but he has a brilliant future before him, and further than that, he can bowl like nobody's business. Eddie comes from a theatrical family.

▽

A letter comes to us from our old friend Mrs. Georgiana V. Higgins, of Crawford, Neb. Georgiana says she has been reading the HERALD for 25 years and that she always turns to our column first, which was probably a little bull for us, but thanks just the same, Georgiana. She claims to be the oldest exhibitor in the business. Her looks don't prove it. She says she hopes we will be out for the spring fishing. She doesn't seem to have any regard for the fish at all. We hope we will be, too.

▽

An exhibitor showed us a letter yesterday from a corporation in New York which claimed that they owned the patents on sound on film, and that they had recovered judgment against two exhibitors in a Pennsylvania court for infringement on their patent, and stating that this exhibitor was infringing on their patent and that they intended to protect their rights.

We don't know anything about the merits of their claim, but if they can recover from the exhibitors who have bought these sound equipments in good faith it would seem that the patentee of a corn plow could recover from the farmer who used it to grow corn for profit. A few years back a lot of exhibitors were soaked anywhere up to $1,500 for infringement of a copyright, something they knew nothing about. It begins to look like the exhibitors were being made the goats in this picture business. According to this letter it would seem that every one using sound on film is infringing on their patent.

▽

Speaking of Goats—

But speaking of goats, there was an article in the paper recently of a fellow who secured a job on the farm for his friend. This friend knew there were a number of animals on the farm, so he went to the library to get some books on animals to study up. Then he went out to the farm, but turned around and came back and called his friend up and told him he wasn't qualified to work on the farm because he had been out there and had seen an animal he never heard of before. His friend asked what kind of an animal it was and he said it looked like a sheep, but it had long grayish whiskers and was bare at its top end, and the fellow said, "Why, that wasn't an animal; that was the farmer." . . . We have always contended that the public looked upon the farmer as the goat.

▽

We heard a young fellow crooning on the radio today. He was sobbing a love song. We will bet you that he is moon-eyed, lisps when he talks and tries to eat olives with a fork. What puzzles us is why somebody don't shoot him.

▽

Our good old friend and fellow steinhyster, Gus Harms, sales manager for the Scott-Ballantyne Co., theatre equipment dealers of Omaha, sends us a letter together with a check for a subscription to the HERALD for E. R. Linderman of the Orleans theatre at Orleans, Neb. He says that Mr. Linderman is new at the show business and of course couldn't get along without the HERALD.

Of course, he couldn't, and we don't see how the equipment business could get along without Gus. The fact is that he is about the swellest guy that Omaha has any right to brag of. Thanks, Gus; have one on us.

Folks, don't expect us to answer your letters direct. It is about all we can do to write this column, but they are appreciated nonetheless, and we would be glad to answer you if we could.

▽

Gordon, Neb., is away out "where the West begins" and from Gordon comes a letter from Mrs. Clyde Pace wanting us to hurry up and get well and come out there. We visited them last fall for a short time and had a swell time and saw a swell theatre which Mr. and Mrs. Pace operate. She says she nearly wore the HERALD out looking for our column this week, which proves the necessity of the HERALD having good binding, which it has. She says she would like to report to "What the Picture Did for Me," but that she does not buy the pictures. That don't matter; she helps to operate them. Come on with those reports, Mrs. Pace, and thanks for your good letter.

▽

The exhibitor is sitting between two fires, the producers and the public. If they will give him good pictures at reasonable prices and the Government don't hamper him with a lot of red tape, he will be able to run his own business without interference. That's our guess on it.

▽

Well, folks, this is about as far as we can go this time, so tune in on the radio and try that for a while, but don't believe all they tell you about breakfast food, gasoline, motor oil, automobiles, coffee, cure-all remedies, etc., etc., etc., for it is apt to be a lotta bull.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

BERLIN SEES NAZI PICTURE

The most pretentious motion picture thus far produced by the Nazi-controlled industry in Germany, "Hans Westmar—One of Many," the story of Horst Wessel, Nazi martyr, had its premiere in Berlin recently before a large audience which included the former Crown Prince, Friedrich Wilhelm. The film is said to portray the four-year struggle between Reds and Brown Shirts for mastery of Berlin. At the conclusion, Nazi troops are seen parading through the Brandenburg Gate after Hitler's appointment as chancellor. The audience rose to its feet and gave the Nazi salute. Franz Wenzler has the principal role. The film is understood to be quite obviously Nazi propaganda.

Principal Expands Abroad

Principal Pictures has opened four new branches abroad, according to Sol Lesser, returned last week from a six-weeks tour. The offices and managers are: London, J. A. McGilley; Paris, Jack Barnstyn; the Hague, L. Barnstyn; Berlin, L. Hubsch. Berlin will handle all eastern European sales.

AMPA Seeks Expansion

The Associated Motion Picture Advertisers, New York organization, is inviting membership from the field as far west as Chicago and east to Boston, in an expansion campaign recently decided upon by the board of directors.

Preferred in Radio City

Preferred Pictures, Inc., has leased office space on the seventh floor of the 31-story RKO building in Rockefeller Center for immediate occupancy.

Century Circuit Moves

The Century Circuit, Inc., this week removed its New York offices to Radio City from 152 West 42nd st.

Publicity Staff Changes

Robert Burkhardt has resigned from the Warner Coast publicity department and Don Carlson has joined the staff.

WHAT THE PICTURE DID FOR ME

Chesterfield

I HAVE LIVED: Anita Page, Alan Dinehart—A very good picture with Anita Page doing some excellent work. Will satisfy any audience. Running time, 67 minutes.—S. Reif, Cornhusker Theatre, Hastings, Neb. General patronage.

NOTORIOUS BUT NICE: Marian Marsh, Donald Dillaway, Betty Compson—A good show with Marian Marsh and Betty Compson doing excellent work. Very good for mid-week show. Running time, 72 minutes.—S. Rief, Cornhusker Theatre, Hastings, Neb. General patronage.

RAINBOW OVER BROADWAY: Joan Marsh, Frank Albertson—Regular program movie. Good photography. Recording very good. Not much of a musical. Will not break any box office records. Don't expect too much if you play it. Running time, seven reels. Played Jan. 6.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Dorothy Wilson—A good newsreel slant, and should appeal to the general class of theatregoers. My patrons seemed to enjoy it. Played Jan. 4—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town mining patronage.

BEFORE MIDNIGHT: Ralph Bellamy, June Collyer—Fair program picture, but not suitable for holiday trade. Fairly well liked. Running time, 66 minutes. Played Dec. 25-26.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—A better than average western, and it will get you some extra business without spending all your profits for advertising accessories.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—Still they make 'em over again, first one company then the other. Has no drawing power at the box office if you play it on any night except Saturday. Exhibitors should speak out, then the producers would know what the majority wanted that make 'em money. I say, make more musical pictures. Running time, seven reels. Played Dec. 30.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby, Rex—If you like real, honest to gooodness entertainment, this will please all classes. Wonderful acting by all actors, Indians and don't forget the horses. Best Friday-Saturday business in three months. Columbia is regular. Played Jan. 5-6.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

LADY FOR A DAY: May Robson, Warren William—Hats off to Columbia for a picture of this type. Patrons raved about Ned Sparks' comedy and praised the rest of the stars. I think Liberty should have given this picture double four-star, for it certainly warrants every bit of it. Our western fans certainly ate it up.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town mining patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—Not so good. Any showman who classes this one with "7th Heaven" is 'way off. Rough talk by Tracy and others should be forbidden by all producers. The public don't care to hear it. Loretta Young is very good in this, that's all. Play it one day, fellows. Running time, eight reels. Played Dec. 31-Jan. 1-2.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

POLICE CAR 17: Tim McCoy, Evalyn Knapp—Plenty of action in this one. McCoy is gaining in popularity here, and Columbia is certainly delivering some sweet pictures for the small town. Running time, 58 minutes. Played Dec. 30.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town mining patronage.

WRECKER, THE: Jack Holt, Genevieve Tobin—A mighty good program picture. Story entertaining. Gave good satisfaction. Played Jan. 5.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

First National

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone, Glenda Farrell—Should please every one in any theatre. Well done. Lewis Stone and Pat O'Brien do very fine acting in this picture. Running time, 74 minutes. Played Dec. 29-30.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

BUREAU OF MISSING PERSONS: Lewis Stone—This one pleased and drew fairly well. Lots of stories in it to keep the interest up. Entirely different from ordinary run of pictures. Played Dec. 18.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

HAVANA WIDOWS: Joan Blondel—A program picture that drew well and pleased most of them. Kind of raw in spots, but went over very nicely. Played Dec. 24-25.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

I LOVED A WOMAN: Edward G. Robinson—I just can't sell this star, who is, in my opinion, as good as any on the screen. This is good entertainment, but it is a trifle slow and the title scares them away.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LITTLE GIANT, THE: Edward G. Robinson—Without a doubt this star's best picture. Just enough clean comedy to keep the house in good humor. My patrons are still talking about it.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

SON OF A SAILOR: Joe E. Brown—This is a riot from start to finish. Not a dull moment. Entertaining all through. This guy has got the country people all for him. The picture gave 100 per cent satisfaction. I call it one of his best. Clean, and entertaining and very funny. Played Jan. 7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WILD BOYS OF THE ROAD: Frankie Darro—Well liked by a better than ordinary crowd. Good trailer on this helped. Had a number of good comments, and the picture held up for the second night. One objectionable scene, but otherwise good entertainment. Played Jan. 3-4.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro—Another good one from First National. Weather was against me, but picture pleased most of them that came. Played Dec. 21-22.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

WORLD CHANGES, THE: Paul Muni—This picture starts out big, and drops in entertainment value every reel. This should be one of the greatest pictures of the new group, and would have been by changing the story and taking out the objectionable scenes. The whole trouble is the fault in showing Miss Astor going mad, and dying before your eyes. It is the most hideous scene yet shown in pictures. Men and women will be forced to close their eyes, and children should never see and hear this insane scene. The same thing holds good for a couple of suicides, almost before your very eyes. If this is what you want for an evening's entertainment, then run it. My advice is to screen this picture, and cut these two or three bad spots. If this can be done, you will have a great picture. The cast is wonderful, and a great story, but spoiled by inserting scenes that should never appear in any picture. It is to be hoped that Warners will take these mad scenes out and give the exhibitors a chance to get something the second night. It will be a flop in its present shape, because it shocks you in about three scenes. Played Jan. 7-8-9.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—Not so hot. Should have played "Paddy" first. This new French star is a washout.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

AMATEUR DADDY: Warner Baxter—Excellent picture, with Warner Baxter at his best.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

BERKELEY SQUARE: Leslie Howard—Wonderfully acted and beautiful picture for adults. The younger crowd will not appreciate this as it's too deep for them. Running time, 88 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—Same like allee lestee Chan pictures. No business second night. Oland deserves better stories. Running time, 70 minutes. Played Dec. 18-19.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

GOOD COMPANIONS, THE: Jessie Matthews, Edmund Owen—If you just have to run this one, do so to a dark house and save yourself getting the worst razzing of your life. They'll start leaving on the first reel, and by the time you get to reel eight the house will be entirely empty. By reel 10 you've pulled out all your hair, and the customers are at home cursing you and themselves for a spoiled evening. I plead with tears in my eyes and a flat pocketbook from making refunds—don't run this one.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—Not as good as "Bad Girl," but good entertainment, nevertheless. Would make a fine picture with a western.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

HOOPLA: Clara Bow—Story centers around a carnival. Rather rough, but young folks especially enjoyed it. Running time, 78 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

INFERNAL MACHINE: Chester Morris, Genevieve Tobin—A fair comedy picture. Crazy, lots of hokum and some funny situations. Gave general satisfaction on a double feature bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

JIMMY AND SALLY: James Dunn—Fair. Dunn and Sally Eilers were a good team, but when they are separated they do not draw. Running time, 70 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LIFE IN THE RAW: George O'Brien—A real western, and will please 90 per cent. It will please even the ones who do not like this type of entertainment.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

MY LIPS BETRAY: Lilian Harvey—Had a number of good reports on this picture. It was sent to us instead of "Jimmy and Sally," but no one complained because they were really entertained.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MY LIPS BETRAY: Lilian Harvey—Lilian Harvey is a very good and entertaining little star, and this picture was amusing and well liked. Running time, 79 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Splendid, great picture, best yet, were the comments from the customers as they left the theatre. Business good. Gaynor at her best. Baxter as usual carrying his part in great style. Running time, 76 minutes. Played Dec. 26.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

PLEASURE CRUISE: Roland Young—Had to use Tom Mix western with this one to make it go over. Running time, 72 minutes. Played Dec. 27-28.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—A picture that held interest, heavy drama, liked by some and not by others. Second night's business a little better than the first. Business same as for average program offerings. Tracy, Ralph Morgan and our little favorite Colleen Moore were all excellent. Running time, 77 minutes. Played Jan. 8-9.—Mrs. R. D. Carter, Fairfax Theatre, Milmarnock, Va. Town and country patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Brought more laughs in my theatre than I have heard for quite a while. Will please all. If you have not run it, do not fail to. The censors left plenty. Do not be deceived. Played Jan. 1-2.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

SMOKY: Victor Jory—A very good western, slowed

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

1790 Broadway, New York

up some by flashbacks to the offstage voice, but more than enough action to keep the action lovers at the edge of their seats. Clean and very good for the family. Running time, six reels. Played Jan. 5-6.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SMOKY: Victor Jory, Irene Bentley, Will James—Very good story of the horse Smoky's life. Keeps audience interested. Gave free matinee to all grammar school children for Christmas gift, and they all thought it was wonderful. Running time, 60 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STATE FAIR: Will Rogers—Did just half the business "Too Busy to Work" did, nor was it nearly as good. Expected to do a little above average business, but didn't do even average. Can't understand why this one would do so much for others and fall so flat for me.—Robert K. Yancey, Paradise Theatre, Cotter, Aak. Railroad and general patronage.

TOO BUSY TO WORK: Will Rogers—This one is one real show and packed my house both nights. Grab this one and make up for some of the ones you lost your shirt on.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MGM

ANOTHER LANGUAGE: Robert Montgomery, Helen Hayes—Very good story of its kind, but the wrong kind to do any business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BEAUTY FOR SALE: Otto Kruger, Madge Evans—This one not so hot as entertainment and worse at the box-office. Advise to use on one day. Una Kerkel brings some laughs, but they're too far between. Running time, 87 minutes. Jan. 2-3.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

BOMBSHELL: Jean Harlow—Some liked this, but all I could see in it was Jean Harlow flying in a rage in most every reel, and Lee Tracy shooting off wisecracks. Running time, 98 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BROADWAY TO HOLLYWOOD: Frank Morgan, Alice Brady—Did not see this one, but all remarks were very satisfactory. Good at box office on our first one day run. Running time, 90 minutes. Played Jan. 1.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—A fine movie of the vaudeville life from the gay 90s to making of sound pictures in Hollywood. Splendid acting by Frank Morgan, a real trouper. MGM should make more of this type. The public wants musical pictures. Let's boost this one and play it. Every one liked it. Running time, 10 reels. Played Dec. 31.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

CHIEF, THE: Ed Wynn—I think Ed Wynn as a picture star is a good radio artist. Lots of laughs and about 50 per cent said it was good. Too much hokum and not enough story to be good entertainment. All hands worked hard enough to save it, but the patrons gave me a funny look when they went out.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHIEF, THE: Ed Wynn—Not too much drawing power, and won't please very many of the radio fans. Nothing to it until Ed Wynn starts to broadcast in the last reel. Used plenty of other shorts to make it seem like a long show.—Mayme P. Musselman. Princess Theatre, Lincoln, Kan. Small town patronage.

CHIEF, THE: Ed Wynn—Another cluck. "Meet the Baron," "The Chief," "Night Flight" should be run in third rate houses. Ed Wynn about as funny as a crutch.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

CHIEF, THE: Ed Wynn—Most of my patrons enjoyed this picture. It will appeal to all who like comedy in their film fare. Running time, 67 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—This is certainly a great picture. We have not played a picture in a long time that gave better satisfaction to all. The star great and all the cast fine. A picture that satisfies all nowadays must be good, and this did the trick here. Played Dec. 31-Jan. 1.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DANCING LADY: Joan Crawford, Clark Gable—A musical hit. Great musical numbers in last two reels. We made these in colors by using our spot light colored wheel close to projection lens (amber and green). Try it, fellows. Business good. Glad to see Winnie Lightner again in this one. Hope she still stays in pictures. Folks like her. Boost it. Running time, 10 reels. Played Jan. 3-4-5.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

DANCING LADY—Joan Crawford—Very good musical with beautiful settings and gorgeous ensembles.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—A good program picture. A good story well acted. Gave fair satisfaction, but did not draw at the box-office.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HER SWEETHEART: Marie Dressler, Lionel Barrymore—Pardon me for reporting on this one before we play it, but with two great stars together how can this be anything but good. Folks tell me they saw it out-of-town and they said it was real good. Play it. Played Jan. 11-12.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

HER SWEETHEART: Marie Dressler, Lionel Barrymore—Only an average picture to average business. Metro had better find something better than this for Dressler or it won't be long before her name will not mean a thing. Give her more comedies with more laughs; that's what the public wants nowadays.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler—Better than "Tugboat Annie." Marie Dressler heads the lists of all the movie stars in my people's estimation. Running time, 87 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—Here is a mighty nice piece of merchandise. Bad weather hurt, but all we had were satisfied, and that's something. With a decent break in weather this picture should pack them in. The title change (from "Christopher Bean") hurt some because we used them both on our December and January calendars. Played Dec. 31-Jan. 1-2.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MEET THE BARON: Jack Pearl—A lot of nonsense, but they liked it, and it drew average business on Friday and Saturday. There is a lot of comedy, some smut, but it is entertaining and they liked it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MEET THE BARON: Jack Pearl—Fair entertainment. Running time, 70 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MIDNIGHT PATROL: Laurel and Hardy—About the weakest one from this pair. Hardly worth playing.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—One of the best pictures released by Metro in a good while. Will stand lots of advertising. Baxter and Loy especially good. Running time, 89 minutes. Played Dec. 29-30.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—A good program picture to no business. I think the public is fed up on gang pictures, but the title misled them in this instance. Maybe this would have done more business with a more exciting title.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—I call this a mighty good picture, and it did a very good business for us at Christmas time, usually a washout. The fight could have been shortened, and it would have helped. Nothing but praise, and with a fair rental, we actually showed a profit. Used "Fight Card" from press book and they sure helped.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—Everything to spell A-1 entertainment in this picture. The ladies as well as the gentlemen will more than enjoy this. There is a boxing match between Carnera and Baer which will make you hold on to your seat. Running time, 102 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SONS OF THE DESERT: Laurel and Hardy—Fair entertainment of the comedy type. Many good hearty laughs, and worth running in any theatre. My idea on a picture of this type is to double bill it, and advertise it as a big double feature attraction, and it will please, and make money. These boys have quite a following, and they are clever. Running time, 68 minutes. Played Jan. 4-5.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Not as good as "Min and Bill," but will please every one as well as get you some extra money.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—America's sweethearts score another round in this small town natural. Not an adverse criticism and plenty of praise. Running time, 88 minutes. Played Dec. 25.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Railroad and general patronage.

WHEN LADIES MEET: Robert Montgomery, Myrna Loy—Just another picture that failed to get any extra business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Monogram

SKYWAY: Kathryn Crawford, Ray Walker—This is a mighty good program picture. Better than the average. This man Walker is clever. All the cast was very good and story entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BIG EXECUTIVE: Ricardo Cortez, Elizabeth Young—Very good programer. Gave very good satisfaction business. Played Dec. 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CRADLE SONG: Dorothea Wieck—Beautiful picture with the finest acting by all the cast. If you live in a Catholic community, advertise this to the limit. Miss Wieck plays a nun. Every one who saw this praised it highly. Running time, 77 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DUCK SOUP: Four Marx Brothers—This will please the fans who go in for slapstick comedy. Running time, 70 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FAREWELL TO ARMS, A: Gary Cooper, Helen Hayes—Perfect production, but not very well received by rank and file. The intelligentsia thought it grand. Accidental babies give most of my folks the jitters. Played Dec. 1.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

GAMBLING SHIP: Cary Grant, Benita Hume—Good picture with a fair cast. Gives a line on the gambling ships that are just outside the line. Some comedy and fair amount of action. Gangster story with a little different theme. Running time, seven reels. Played Jan. 5-6.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GIRL WITHOUT A ROOM: Charles Farrell, Marguerite Churchill—I can only say fair for this feature, and not a very good fair at that. Running time, 75 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GOLDEN HARVEST: Richard Arlen, Genevieve Tobin—This is a natural. The best rural picture we have had in a long time. One hundred per cent satisfaction. Business below average because of icy highways. Played Dec. 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GOLDEN HARVEST: Chester Morris, Richard Arlen, Genevieve Tobin—A better than ordinary picture that will do extra business out here in the wheat country. Acting excellent and the story should please the city people as well as the farmers. Be sure to run this on Saturday.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

HELL AND HIGH WATER: Richard Arlen—Very good little program picture. Running time, 70 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HELLO, EVERYBODY: Kate Smith—Sure fire entertainment for my town. Kate's a swell guy. Played Dec. 15.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

HER BODYGUARD: Edmund Lowe, Wynne Gibson—This went over with a bang with my Sunday night crowd. As far as I can see, this picture does not show much, but somehow it manages to furnish pretty good entertainment. Business average through engagement.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HIS DOUBLE LIFE: Lillian Gish, Roland Young—The best I can say for this picture is that it has about seven thousand feet of film. There is but little entertainment, and but few laughs. It is neither good nor bad. It's just film. Many of my regular patrons walked out during the run. I'd like to hear from others how they like this type picture. Running time, 68 minutes. Played Jan. 4-5.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

I'M NO ANGEL: Mae West, Cary Grant—This brought a little extra business, but made no special splash in our town. Will still gamble my money on the clean comedy dramas. This is not bad except by suggestion and the atmosphere of "wickedness" with which the producers have surrounded Miss West, purely as a matter of publicity. Played Dec. 17-18.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

I'M NO ANGEL: Mae West—Mae West has been so widely exploited that the people want to see her once anyway. Lots of my people said they did not care for "I'm No Angel." She appeals to high school students and a few men, but the ladies keep away. Running time, 88 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, W. C. Fields—This one still seems to have plenty of kick left at the box-office, although is just a little disappointing due to being advertised as a musical and has very little music.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

KING OF THE JUNGLE: Buster Crabbe—Plenty entertainment for all. They liked it fine. Clean. That's the main thing. Played Dec. 8.—Frank Sabin. Majestic Theatre, Eureka, Mont. Small town patronage.

LONE COWBOY: Jackie Cooper—Jackie's first picture for Paramount and a very good one.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles—Good lit-

tle picture with a number of laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—The usual story of another blonde mama with a yen for whoopee. She made the grade in the loveliest pajamas. Not for adolescents. Played Dec. 22.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SHE DONE HIM WRONG: Mae West—Personally, I class this as only fair entertainment, although it did far above average business. If you haven't played this one, do so now and make yourself some dough. A little old, but still gets the dough.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers—Very good musical. If the directors would only leave out suggestive scenes and socalled "wisecracks" in most of the new pictures (this applies to all companies), now that depression is lifting up, the family trade would come back, and we'd all be happy. Running time, 90 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUNSET PASS: Tom Keene, Randolph Scott—This is a very good western and did a little better than average Friday and Saturday business. Tom Keene is well liked by our "people" and it's a shame he will not do any more outdoor pictures. The kids will miss him. Running time, 65 minutes. Played Jan. 5-6.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

TAKE A CHANCE: James Dunn, June Knight—Some raved about this and others didn't like it. I thought it was okay, but lacked the finishing touch. Musical numbers just fair. Cliff Edwards was the hit of the show. Running time, 84 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

TAKE A CHANCE: James Dunn—Fair musical program. We read a lot about Hollywood directors turning over a new leaf by omitting vulgar scenes in pictures, but I have yet to see it. They will insist on spoiling a beautiful picture by scenes which you can almost call "naked girls." This is why parents keep their children away from our theatres. Running time, 82 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—Very good comedy that failed to do average business. You'll please your patrons, but may have trouble getting them in.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—Real entertaining comedy drama. Pleased weekend crowd. Played Dec. 21-22.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TONIGHT IS OURS: Fredric March, Claudette Colbert—Let me think. Oh, yes, this was another bedroom drammer. Beautiful sets, perfect cast, fine ending. Played Dec. 29.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie—An extra good one from Paramount that pleased all, as well as got some little extra business. Some very good tunes.—Robert K. Kancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TO THE LAST MAN: Randolph Scott—One of the best Zane Grey westerns we have played. A Zane Grey story doesn't get the money it once did, although this one does average business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

RKO

BED OF ROSES: Constance Bennett—This picture satisfied about 50 per cent of the people we drew to see it, but we did not draw very many. This star has been in so many better stories, she don't fit this kind of character with our patrons.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

EMERGENCY CALL: William Boyd—A very good program picture. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

IF I WERE FREE: Clive Brook, Irene Dunn—A fair program picture to small house. Many came out dissatisfied. A good picture for bargain day. Running time, 65 minutes. Played Jan. 4.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Splendid production from all angles. Brought nice business, not only from regulars, but from those who come infrequently. Running time, 114 minutes. Played Dec. 30-Jan. 2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—An excellent movie. Meets satisfaction everywhere. Truly a box office hit. Clean entertainment for old and young. Of course, we always have those who don't care for old-fashion stories. Nevertheless, they bring people into the theatre that seldom go to the movies. That's why it pays. Running time, 114 minutes. Played Jan. 7-8-9-10.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

MORE CONTRIBUTORS FROM COAST TO COAST

There are no geographical limitations to representation among contributors to "What the Picture Did for Me," as witness these additions this week to the department:

S. Reif, Cornhusker theatre, Hastings, Neb.; Alvin A. Hables, Reel Joy theatre, King City, Calif.; Leon C. Bolduc, Majestic theatre, Conway, N. H.

LITTLE WOMEN: Katharine Hepburn—It is all they say about it. Drew an entirely new crowd to the theatre. Pleased and made many new friends for the screen. Played Dec. 26-27.—Alvin A. Hables, Reel Joy Theatre, Kink City, Cal. Small town patronage.

RAFTER ROMANCE: Norman Foster, Ginger Rogers—Satisfactory light comedy entertainment that did fair business for this day and time right after the holidays. Running time, 74 minutes. Played Jan. 3-4.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

RIGHT TO ROMANCE, THE: Ann Harding—A very pleasing picture with no draft at box office here. Ann Harding does not mean much in this town, although her pictures are generally very good. Played Dec. 20.—Alvin A. Hables, Reel Joy, King City, Cal. Small town patronage.

SON OF THE BORDER: Tom Keene—Stacked them in on a one-day showing on Saturday. Good westerns still get the dough.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

Remington

SLEEPLESS NIGHTS: Polly Walker, Stanley Lupino—A very good comedy musical that is very much out of the ordinary run of pictures. Good music. Will satisfy any audience. Running time, 66 minutes.—S. Reif, Cornhusker Theatre, Hastings, Neb. General patronage.

United Artists

ARROWSMITH: Ronald Colman, Helen Hayes—Tragic, but very, very good. Colman and Hayes are top notchers. Play it if your crowd appreciates a perfect cast. Played Jan. 5.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—Good average entertainment. Much better than "Around the World in 80 Minutes." Doug hops all over the Island as usual. Many clever gags and situations. Beautiful scenery. His man Friday got away, but the girl Saturday seemed content to stay with Doug and I'd say Doug made a good swap. The picture is just what the parrot said—Okay.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

PALMY DAYS: Eddie Cantor—Now here's the kind of picture that clicks. I know all pictures can't be "Whoopees" or "Palmy Days." It's old, but it's a humdinger. Played Jan. 1.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

WHOOPEE: Eddie Cantor—This is the second showing at my theatre. Done good business. Don't be afraid to play it. It's 90 minutes of entertainment. Running time, 90 minutes. Played Dec. 25-26.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Universal

AIR MAIL: Ralph Bellamy, Pat O'Brien—A 14-months-old subject that outgrossed a new one, "Power and the Glory." If the picture is really good, its age makes little difference with our people. And this was a good picture. Some told me it was the only "air-picture" they liked. Running time, 82 minutes. Played Jan. 10-11.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

BOMBAY MAIL: Edmund Lowe, Shirley Grey.—A very good mystery picture, all but the snake. Any time they put these things in a picture it queers it with me. I have never played a picture where snakes helped the entertaining value of the picture and most of our patrons mention it. This picture was well acted and gave general satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HORSEPLAY: Slim Summerville, Andy Devine—Plenty of laughs and pleased 90 per cent. Business satisfactory. Played Dec. 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HORSEPLAY: Slim Summerville, Andy Devine—A pretty good comedy, but this pair means nothing at the box office. This might go over okay on Saturday one night date. I used this on my best days and took a flop. Running time, 70 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

INVISIBLE MAN, THE: Claude Rains—A thriller, but not a horror picture. There is comedy and suspense and keeps your audience entertained every minute. I highly recommend it to all types of audiences. Running time, 70 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—One of the most different pictures ever made. It will please and make them wonder, if you can get them in. No business.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

INVISIBLE MAN, THE: Claude Rains—A very pleasing picture of its type, but did not draw as people here are afraid of horror pictures. This one is not a horror picture, but the title led them to believe it was, so did not draw any too well. Played Dec. 28-29.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—This is a very fine picture. The star great and story entertaining. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KISS BEFORE THE MIRROR: Ralph Morgan, Nancy Carroll—Received more favorable comment on this one than any picture for past 12 months. Ran it old, but it is good at any age. Terrible weather ruined business, but think I could make money to run it again. What a great actor is Ralph Morgan. Running time, 68 minutes. Played Jan. 3-4.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

LAST TRAIL, THE: George O'Brien, Claire Trevor—The action in this picture was wonderfully timed and gave plenty thrills to a good Saturday crowd. O'Brien at his best with good performances by supporting cast. Played Dec. 22-23.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Roger Prior—Consider this one of the good musical comedy dramas of the season. Pleased. However, we had to trim some of the advertising accessories. Why they put out the stuff they did on this picture is another Hollywood mystery. Picture was clean. Played Dec. 24-25.—P. G. Estee, S. D. Theatre, Parker, S. D. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—Clever comedy drama with some nice music and dancing. These two radio stars seemed to please. Played Dec. 29.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MYRT AND MARGE: Myrtle Dale and Donna Damarell—Lots of entertainment in this picture and talent enough to have made a great special, but it seemed as if the director had gone afishing or something. Gave fair satisfaction. Could not call it good or could not call it bad. People said it was pretty fair. Played Dec. 26.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damarell—Glad I had this on for one day only. Very poor show with plenty of smut. Why can't the producers leave out the dirt. Played Dec. 30.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

RUSTLERS' ROUNDUP: Tom Mix—This is the first Mix western I've played and am sure going to play more. It went over big with the children and very well with the adults. Played December 27-28.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—This one pleased generally and pulled a little extra at the box office. Did not think so much of the football game but it was at least different. The hero did not win a game, but he should have.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Genertal patronage.

STRAWBERRY ROAN: Ken Maynard—Drew the usual number of Maynard fans to normal business. Played Dec. 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STRAWBERRY ROAN: Ken Maynard—If you show westerns then I would say when you show this one you are going to give your folks a treat. Besides a lot of real cowboy entertainment, this one steps out and has some real honest to goodness horse fights. While I do not know much about hoss fightin', this looks mighty real to me. Better than average business last three days of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TRAIL DRIVE, THE: Ken Maynard—Just about as poor a western as I have played in a long while. No pep. Nothing to keep the Saturday night fans awake.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

Warner

COLLEGE COACH: Dick Powell, Ann Dvorak—Good picture that did not draw at all. Everything for the fan, but not enough fans to do a theatre any good. Football pictures do not draw here. Played

Jan. 1.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

MAYOR OF HELL, THE: James Cagney, Madge Evans—A wonderful picture of the reform school that holds the interest of all. Did average business for Sunday and Monday.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—Just a dandy action picture. Got a little over average business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PICTURE SNATCHER: James Cagney—They all liked this one and came to see this boy do his stuff. Cagney is gaining popularity very fast.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PRIVATE DETECTIVE 62: William Powell—A very good detective yarn with Powell carrying a role that he can fill very creditably. Some good comedy and clever deductions. You can promise good entertainment, and it will draw average or better.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PRIVATE DETECTIVE 62: William Powell—Powell stages a comeback in this one. My patrons liked this very much.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

Short Features

Columbia

DEATH ATTENDS A PARTY: Minute Mysteries—This is good compared to a lot of single reels released. Will please. Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

ENTERTAINER, THE: Will Mahoney—A whole show in itself. I never saw an entertainment that could do so many things and keep you entertained. I wish he had played the accordion more. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town mining patronage.

HOT DAZE: Smith and Dale—Good comedy. Seemed to please everyone. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town mining patronage.

HOT DAZE: Smith and Dale—Terrible. Why do they put such as these comedies out. Not even a good filler. Running time, two reels.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

MARCH OF THE YEARS: A novelty filler that they won't walk out on.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire Comedies—We have not had a good comedy from Columbia this season. Their one-reelers are okay, but they just have not the two-reelers that click. Running time, two reels.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

MINUTE MYSTERIES: Have played two of these. Seem interesting enough, but have had no comments yet from the patrons. Running time, one reel.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

MOVIE STRUCK: Scrappy Cartoons—A dandy cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OUT OF THE ETHER: Krazy Kat Kartoons—Just about the best cartoon we have ever run. I didn't know before that Kate Smith could dance, and how she does! Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town mining patronage.

SCREEN SNAPSHOTS (No. 1): This is a very good and interesting reel of former picture stars in some of their hits. Running time, ten minutes.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

WE WANT A TOUCHDOWN: World of Sport—This is the best two-reeler we have had from Columbia, which is not saying much. Running time, two reels.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

WHAT THE SCOTCH STARTED: World of Sport—A very good golf reel, but we have only two golfers in town and one of them is our projectionist. Running time, ten minutes.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

WHAT THE SCOTCH STARTED: World of Sport—Good short with golf as its theme.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Educational

HIS WEAK MOMENT: Andy Clyde—Very poor comedy. No laughs.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MERRILY YOURS: Frolics of Youth—Very poor comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OPERATOR'S BOUQUET TO MGM SOUND CREW

"I have been connected with the show business for the past nine years and this letter is purposely meant to especially congratulate MGM on their recording facilities," writes Wallace Davis, projectionist at the Royal theatre, Tarpon Springs, Fla., signing himself as a "booster for more MGM product."

"The most perfect sound available here in this house is received from MGM. The MGM sound crew know their kilocycles all right and should be personally recognized and commended by the MGM officials with all pride they have in store for them."

Fox

AROUND THE ACROPOLIS: Magic Carpet Series—Just another trip down the main drag in Athens. Saw a few "Grik" boys and some old buildings.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TWIN DUKES AND A DUCHESS: Movie Tintype Series—A Tintype that was no better or worse than the last one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MGM

ARABIAN TIGHTS: Charles Chase—Very good Charley Chase comedy.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BEER AND PRETZELS: Musical Revue—A Colortone Revue without the color or the revue. Just four guys sliding around in some soapsuds. Don't advertise color like I did and get the razz. Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage. (Note: MGM no longer is using the brand name Colortone Musical Revues. The subjects now are in two classifications, Musical Revues and Musical Comedies, according to their content.—Ed.)

CROOK'S TOUR: All-Star Series—A pair of English comedians that couldn't even make a funny face. No wonder there was a revolutionary War.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HELLO, POP!: Ted Healy and his Boys—In colors. Musical numbers great. Ted Healy and his boys try to be funny but the Four Marx Brothers have got him beat for entertainment. Play it. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

MUSH AND MILK: Our Gang—These comedies are always in demand. Everybody likes them. Adds to any program. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

PLANE NUTS: Ted Healy. Had a nice ensemble number and a few laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RHAPSODY IN BREW: Musical Comedies—Just fair. Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHERMAN SAID IT: Charley Chase—Any time Charlie gets his quartet going, that is a big success whether it is funny or not. This is both.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THUNDERING TAXIS: Taxi Boys — Another Taxi Boys comedy that will be no better or worse than the last one you played.—Robery K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WRECKETY WRECKS: Taxi Boys—A real good slapstick comedy that took well with my patrons. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town mining patronage.

Paramount

BOO, BOO, THEME SONG: Screen Songs—One of the best cartoons.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BOO, BOO, THEME SONG: Screen Songs—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BOO, BOO, THEME SONG: Screen Song—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BUNDLE OF BLUES, A: Duke Ellington—Good musical number.—Robert Y. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BUNDLE OF BLUES, A: Duke Ellington—A very good single with this famous colored band playing their arrangement of "Stormy Weather." Okay for any day of the week. Running time, ten minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

CAPTAIN HENRY'S RADIO SHOW: Lanny Ross, Annette Hanshaw, Don Voorhees—An extra good radio reel. Good variety of subjects that pleased everybody.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HOLLYWOOD ON PARADE (No. 2): Fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HOLLYWOOD ON PARADE (No. 12): This reel is no good. Some of this series are very good, but thi sone should be shelved.—S. R. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

I EATS MY SPINACH: Popeye the Sailor—Another filler. Music very good, so is Popeye. Will satisfy. Play it. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

I HEARD: Betty Boop—Kiddies like Betty. Enough said. Play 'em. Running time, eight minutes.—Edmund M. Brke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

I YAM WHAT I YAM: Popeye the Sailor—Very good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LITTLE BROADCAST, THE: Mills Brothers—Extra good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ONE AWFUL NIGHT: Eugene Pallette—One of them spooky comedies. When you play one then another they're all alike. For me, I can't call this stuff funny at all. Where are our comedies? Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

PARAMOUNT ON PARADE (No. 4): Fair and very poor recording.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STOOPNOCRACY: Stoopnagle and Budd—Good nut cartoon.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WATER LURE: Grantland Rice Sportlights—These sport pictures by Grantland Rice are always a hit with the patrons. Play 'em, fellows. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

WHEN IT'S SLEEPY TIME DOWN SOUTH: Boswell Sisters—In colors. Song reels don't take. Patrons sit through it and don't sing, so why make 'em. Songreels made of patriotic songs for Armistice Day, Memorial Day, also song reels for Palm Sunday, Easter Day, would go over great if producers would make 'em, having some wellknown singer take the lead. These are the only time song reels come in good. Think that over, Mr. Producer. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

WHEN YUBA PLAYS THE RUMBA ON THE TUBA: Mills Bros.—Okay, but why does Paramount have to spoil the excellent music of the Mills Bros. with some silly cartoon work? My patrons would rather see them in a straight act, doing their stuff in the full reel. Running time, nine minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

RKO

PATHE NEWS (No. 45): Gives important events of 1933. Every exhibitor knows "Newsreels" always make your program alive, especially in these days of national recovery. Running time, ten minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

SUITS TO NUTS: Gribbon, Kennedy—A good slapstick comedy that pleased all. Lots of action in this one. Running time, 20 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

United Artists

BABES IN THE WOOD: Silly Symphonies—This is a colored Silly Symphony and is very good in entertainment and in color. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

FATHER NOAH'S ARK: Silly Symphonies—One of the best of the color cartoons. These subjects are

first class. My advice to every exhibitor is to run these Silly Symphonies.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LULLABY LAND: Silly Symphonies—Better than "Three Little Pigs," but didn't get enough publicity. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MICKY'S GALA PREMIER: Mickey Mouse—Very good. Had all the stars caricatured, and how they enjoyed Mickey's show. He rolled them in the aisles. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MELLERDRAMMER, THE: Mickey Mouse—See Mickey put on "Uncle Tom's Cabin." It is really funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OLD KING COLE: Silly Symphonies—All of these Disney Silly Symphonies are very good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YE OLDEN DAYS: Mickey Mouse—Good cartoon with usual number of laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Universal

CONFIDENCE: Oswald Cartoons—A very good cartoon well done. Running time, seven minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MERRY DOG, THE: Pooch cartoons—Christmas cartoon with the big bad wolf playing Santa Claus. Toy soldiers come to life and drive Mr. Wolf away. Musical recording very good. Will please the kiddies. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

ON THE AIR AND OFF: Nick Lucas—Only a fair musical number. The first part is very draggy and silly.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kans. General patronage.

WARREN DOANE BREVITY: One of the best shorts I've ever seen. A number of big time vaudeville acts that are rich. Play this one and give your patrons a treat. Running time, 19 minutes. H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C.—Small town patronage.

Warner Vitaphone

ABE LYMAN AND BAND: Melody Masters—Good band act.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BARBER SHOP BLUES: Claude Hopkins and Band —These colored boys can strut with the best of them. Had a good tenor and some real tap dancers.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BARBER SHOP BLUES: Claude Hopkins and Band—A very fine single reel with plenty good dancing by a colored band. Running time, one reel.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—Very clever. What these boys can't do on a "mouth organ" just can't be done. Book it just for your own amusement, it's worth the money.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BUZZING AROUND: Roscoe (Fatty) Arbuckle—Very good. Plenty of laughs. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CLOSE RELATIONS: Roscoe (Fatty) Arbuckle—Just another poor comedy. Warners' acts and musicals please, but their comedies are terrible. Running time, two reels. Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

CLOSE RELATIONS: Roscoe (Fatty) Arbuckle—Lot of laughs in this one. Will please children the most. Running time, 19 minutes.—Louis Peretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

DAY WITH DICK POWELL, A: Dick Powell—This advertises "Footlight Parade." If you play it be sure to follow up with "Footlight Parade." Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

GOBS OF FUN: Big V Comedies—A very poor comedy. Not a laugh in a carload. Running time, 20 minutes.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

HARRY WARREN: Pepper Pot—Very good. Everyone liked this one. Running time, ten minutes. —Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HEY, POP: Roscoe (Fatty) Arbuckle—This fellow certainly has made some good comedies for Warner Brothers. Too bad this fellow had to die just as he was staging a comeback.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HOT COMPETITION: Melody Masters—Not so hot. Only a fair Melody Master.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOT FROM PETROGRAD: Dave Apollon and Orchestra—Great stuff! Stringed instrument band with a female whistler, and do they go? A very good musical number.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOT FROM PETROGRAD: Melody Master—A very excellent one-reeler, as are all of the Warner band acts. Should fit in on any program. Running time, ten minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

HOT FROM PETROGRAD: Dave Apollon and Orchestra—Very good Russian band numbers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LAUGHS IN THE LAW: Pepper Pot—A one-reel filler. Something different. Might please some. Running time, one reel.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

NOTRE DAME GLEE CLUB: Pepper Pot—A wonderful subject. Extra good with the "College Coach." Running time, one reel.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

OPERATOR'S OPERA: Broadway Brevities—Pretty good. Much better than most of the new Brevity subjects. This new series are not to be compared to 1933 releases.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

PAUL REVERE, JR.: Gus Shy—My fans thought this a very good comedy. Not many belly laughs, but lots of chuckles. Running time, two reels.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

RUBINOFF AND BAND: Melody Masters—Can this boy fiddle? Here's a real band and they sure do their stuff. We colored the violin number with red gelatin in the shutter port and made a beautiful scene.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RUBINOFF AND ORCHESTRA: Melody Masters—If you have this on your contract, by all means feature it big when you play it, as it's one of the best musical numbers out.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RUFUS JONES FOR PRESIDENT: Ethel Waters —Another good musical from the firm that knows how to make them. Pleased most of the bunch. Running time two reels.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

SALT WATER DAFFY: Jack Haley—A good two-reel musical comedy and will please young and old. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

SEASONED GREETINGS: Lita Grey Chaplin—A very good musical number that everyone liked. She sings three numbers that are okay. Running time, 20 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

'TIS SPRING: Broadway Brevity—One of the best of the Brevities. All in color, with Allen Jenkins and Hugh Herbert. This one will be a hit on any program. Running time, 19 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

USE YOUR IMAGINATION: Hal LeRoy, Mitzi Mayfair—How this pair can dance! Here is a two-reeler that deserves special billing in your ads. Plenty of good music and dancing. Running time, 20 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

WAY OF ALL FRESHMEN, THE: Broadway Brevities—Here is a knockout.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WAY OF ALL FRESHMEN, THE: Mitzi Mayfair, Hal LeRoy—Very good dancing reel. Running time, 20 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WONDER SPOTS OF THE WORLD: World Adventures—Fair.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne, Ruth Hall—We have just finished this serial and will say that it held up fair. We had plenty of them on the last two nights, and I believe that it did more than and other shorts would have done at the same price.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Universal

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—First and second chapters good. I hope it keeps on getting better. Running time, each chapter 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THEATRE OWNERS

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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 208.—(A) Suppose you proposed installation of a lens and had limited light supply. How would you go about calculating the light loss at each surface of the lens? (B) What is the variation in light loss at the surface of a lens with various angles of incidence? (C) Does the reflection loss within angles 0 to 30 amount to much? (D) Name the refractive index of Crown and Flint glass and which would give the greatest amount of refraction. (E) Upon what depends the loss through absorption of light passing through glass? (Note: If you haven't a Bluebook, say so, and I'll not examine your answer too closely—though I really *should*, for you should have the book.)

Answer to Question No. 202

Bluebook School Question No. 202 was: (A) Explain why light rays are refracted or bent when passing at an angle from a medium of one density to a medium of another density. (B) Just what is meant by spherical aberration in a lens? (C) Explain its effect. (D) What quality of a lens produces chromatic aberration?

The following answers are accepted (though some are not what could be classed as perfect, while some are excellent): G. E. Doe; C. Rau and S. Evans; T. Van Vaulkenburg; D. Danielson; H. H. Menefee; J. Wentworth; H. Edwards; P. Gaeth, Jr., R. DeTotto; J. J. Richmond; D. Goldberg and L. Hutch; D. Calladine; D. Haber and D. Breaston; O. L. Davis and F. Sims; M. F. Fallon; F. H. and P. Dalbey; K. Ormie; C. B. and L. N. Traxler; P. Felt; M. U. Sampson; D. T. Arlen and M. Spencer; D. and H. B. Coates; W. Broadbent; F. G. Klar and T. H. Morton; K. L. Hess; O. Allbright and J. Williams; D. Howard and D. Kurts; D. Little and J. H. Rathburn; D. L. Sinklow; J. L. and F. Hanson; M. Henderson and K. L. Knight; B. R. Hanson; F. L. Sanderson; K. Y. Spencer, D. L. Lode, J. Jansen and B. R. Sanders; G. Thompson; T. M. Vinson; L. R. Spooner and G. Johnson; L. Grant and R. Geddings; B. L. Banning and L. Jones; R. D. Oberleigh and J. Lansing; P. H. Cupero; K. Griener; M. R. Davidson and R. Schuler; Nic Granby; A. L. Dodson, F. L. Benton; U. L. Danielson; T. T. Golley; L. B. and D. H. Palmer; A. Wythe and T. Granger; S. L. Jacobs, C. Haugan and J. Turner; D. U. Granger; N. L. Tomlinson and G. Lathrope; H. R. Baldwin; L. D. Rubin, S. T. Mitchell; D. Lally and F. Ferguson; F. L. Granby; G. R. Squires and B. J. Lyons; L. G. Gregeson; L. B. Bryant and D. L. Monehan; L. Thomas and D. D. Davis; L. M. Richards; T. Malleby; D. Danielson and H. Pilson; G. Harrison and F. Harlor; R. and K. Wells; S. N. Tailer; J. Hendershot; M. Henderson and D. Singleton.

Be it noted that the excellence of answers slowly increases, evidence that our "students" are either learning to study, or are making a more serious effort to dig out the correct answer for themselves. Some who sent answers for a long while without even one that could honestly be included in the published list as even approximately correct, are now included in the list regularly. Be it also noted that those published are not always 100 per cent correct. But were I to refuse to accept answers that, while not really exactly correct, are sufficiently correct to show that a real effort has been made, it might discourage the one involved, so I sometimes am a bit blind—though not *too* blind, mark you well!

We will let D. Danielson talk on Section A, though others have made very excellent answers including very explanatory illustrations. I would like to use them but we have too little space. Danielson says:

"Light rays are refracted when passing obliquely from a transparent medium of one density to a transparent medium of another optical density, because of a difference in speed at which light travels in mediums of different densities. This speed is inversely proportional to the optical density. We may consider that a ray of light has some area because of the wave motion, although this area may be infinitesimally small. Suppose we draw a line at right angles to the axis of the ray. Some section of this line will strike the second medium's surface before other portions. If this ray strikes at an angle—no matter how small the angle—and if the second medium has a greater optical density, the speed of the ray of light in this medium will be reduced. Thus, if one section of the ray has its speed reduced previously to other portions, it will have the effect of altering the course normal for the ray."

(B) Messrs. Rau and Evans say, "Spherical abberation is that quality of a simple, uncorrected lens which causes it to focus rays passing through it at different distances from its principal axis at different distances from its optic center."

(C) G. E. Doe answers thus: "The effect of spherical aberration insofar as applies to practical projection is: (1) It causes a breaking up of the crater image focus at or near the film plane, which formerly had large value because of the unevenness of illumination of the light source. This fault has, except in case of straight high intensity arcs, been largely overcome by gradual improvement in the electrodes (carbons), so that now the evil effects of spherical aberration far outweigh its one good effect, save only in the one case noted. (2) It causes rays from the outer zones of the converging lens or mirror to be so misdirected that they largely fall upon the cooling plate instead of the aperture, thus causing unnecessary light loss, though to some extent causing the aperture light to be whiter, since outer converging lens rays carry more or less chromatic aberration. (3) It causes a portion of the rays passing through the aperture to be so misdirected that they fall outside the projection lens, which, of course, means additional light loss."

(D) J. Wentworth says, "Chromatic aberration is due to a partial prismatic effect set up when rays pass through a lens at a heavy angle. By this effect the white rays are partially separated into the primary colors, as they are when passing through a prism of glass."

Appeal Court Upholds Erpi In Aleograph Infringement Suit

The Second Circuit Court of Appeals in New York upheld Western Electric in the Aleograph infringement suit on sound equipment in a decision handed down last week, according to Erpi, which said the court sustained the ruling of Judge Inch of the district court that Western Electric equipment does not infringe on the Aleograph patent.

The decision is similar to ones previously handed down by courts in Dallas and New Orleans in a corresponding case brought against Electrical Research Products.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SLOW STRANGULATION

When is it all going to stop? We mean the indifferent kicking around a lot of capable managers are receiving, having their salaries cut until they bleed white, forced out of a living to make room for showmen(?) willing to work for whatever is offered by shortsighted, inconsiderate exhibitors. A number of these instances have been called to our attention recently and the following is an instance that might be termed typical.

Round Tabler John Doe, which isn't his name, dropped into headquarters a few days ago to announce he was looking for a job. He had literally been compelled to quit a spot where he was capably running an important theatre and doing publicity for two others of the same circuit—and doing it well, we might say.

Having already taken two cuts, this member figured he'd about touched "salary bottom," when he was requested to take a further cut, or else——. The salary offered was insufficient to keep his family above water, so he had to quit and now must join the ever-growing army of good managers on the loose through no fault of their own.

The situation is serious and something must be done to convince exhibitors responsible that in replacing showmen with cheaper help, the very foundation of theatre operation is being shaken.

We have stated, and again we repeat, that the manager is the most important employee in the theatre. He more than anyone else is capable of obtaining bigger grosses and cutting expenses, and exhibitors who think otherwise are wrong—100 per cent.

Turning loose a good man for an uncertain one, over a question of a living salary, is one of the saddest mistakes of today's show business. Grosses suffer, rentals suffer—the entire industry takes it on the chin. And that's dangerous.

We plead with exhibitors to view this situation fairly. Protect your investment by protecting your manager. Any other policy must mean slow strangulation, which eventually will cut off the very life breath of theatre operation.

▽ ▽ ▽

PREMIUMS AND SO FORTH

Once again we call your attention to the sound job Jim Cunningham is doing on "De-Coding the Film Code" in the Motion Picture Herald, and advise you to study carefully the entire article on "Trade Practices for Exhibitors and for Distributors" starting on page 37 of the January 20 issue. Many of these clauses concern the manager. For your own protection, you should be familiar with them.

Particularly Clause 5, on page 46, on "What Exhibitors and Theatres Must Do or Must Not Do," and especially Part 3, that specifies the limitations of reduced admissions, rebates, premiums, prizes, lotteries and throwaways.

Daily we receive campaigns that include some form of what the code designates as a "lottery" and therefore is now illegal and has been since the President signed the code. So, if you are contemplating any tieups that skirt the code boundaries, put them aside until you are absolutely certain you are on firm ground.

For the information of our readers, the Motion Picture Herald has established a code question and answer department and you are invited to make frequent use of this service. Your queries will be answered quickly and correctly by Jim Cunningham, thus insuring you against any mistakes.

So again we say, study the article and if you are in doubt as to any of its clauses, we're standing by.

▽ ▽ ▽

STARS GREET PUBLIC

Starting from Washington next week, United Artists is sending forth a caravan over the land to stop at a number of spots in time to participate in the local campaigns on "Moulin Rouge." Most interesting is the fact that over twenty Hollywood stars have joined up and will lend their personalities to the ballyhoo on the picture.

This makes an interesting commentary on the present-day reactions of the studioites to the personal appearance stuff. Not so long ago, stars shrank from direct contact with their public, but now comes a realization that such events are not only in good standing, but quite helpful in building up many a box-office draw.

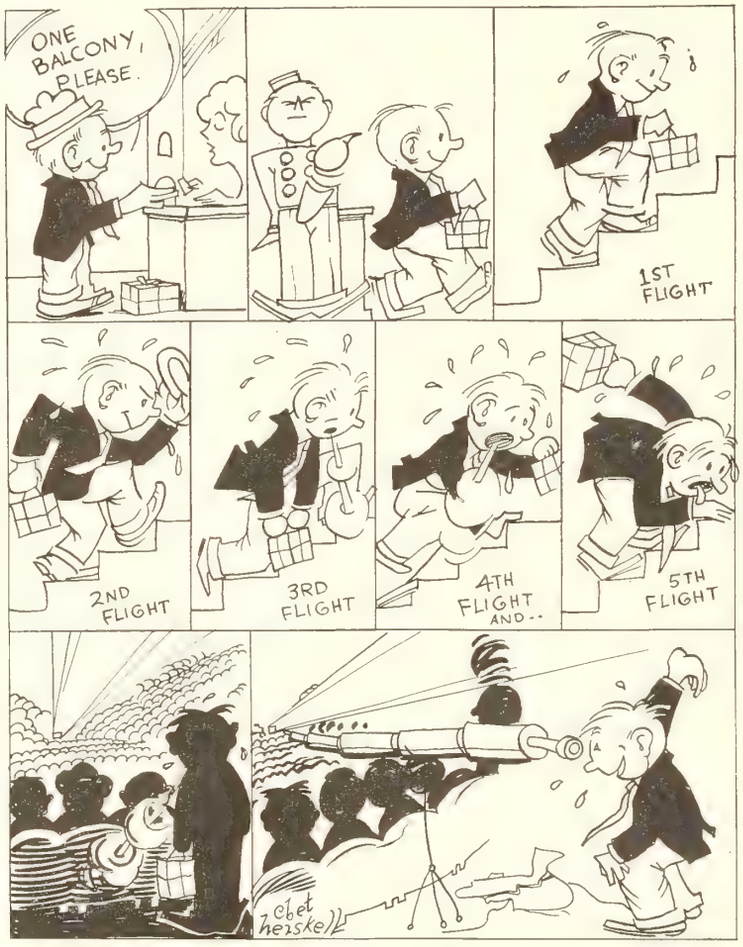
▽ ▽ ▽

To our oft repeated statement that this is to be an exploitation year, comes further substantiation in the contests sponsored by various producers. Paramount started it with "I'm No Angel," then Metro-Goldwyn-Mayer swung into line on "Fugitive Lovers," and now Fox joins up by offering prizes for suggestions on three coming musicals.

By every indication, it's a great exploitation year!

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Chet Heiskell, a new contributor to this department, is not connected with the industry but submits this as an interested spectator.

Big Bus Tieup For "Fugitive Lovers"

A 10-day "search" contest put on with the *New York Mirror,* and a street parade of Greyhound busses were two of the high-spots of the New York campaign for "Fugitive Lovers" at the Capitol Theatre.

The newspaper tieup was an elaboration of the identification idea, with two 'fugitive lovers," a boy and girl, making the rounds, visiting the leading stores, and appearing at different places where readers were requested to spot them, daily cash prizes and free tickets being awarded to those who made the proper identification.



"Fugitive" Bus Tieup

In addition to the daily advance parades of the busses in many sections of the city, each of these conveyances carried banners advertising free rides to the theatre, copy of course including mention of the attraction as well. Individual busses were also stationed at many of the local terminals, from which many who accepted the advertised invitation were carried to the Capitol.

It is expected that many members will compete for the $200 in prizes M-G-M is offering for the best campaigns on "Fugitive Lovers." The contest runs until March 5th.

Work For A Quigley Award!

Radio Contest Tops Suits' Campaign

A radio contest that sponsored a best letter contest was one of the most effective ideas in the campaign for "Blood Money" put on by Manager R. H. Suits at the Colonial, Reading, Pa. The stunt consisted of offering listeners free tickets for the outstanding hundred word letters on "The Best Way to Wipe Out Racketeers." This was put on a week in advance of the opening, and each night the radio station devoted time to broadcasting letters received in the contest, requesting winners to call at the theatre for the free tickets offered as prizes.

Many of the most prominently located stores in town were tied in for window displays that included men's and women's wear, sheet music displays in five and ten cent stores, and restaurant tieups were also made by which imprinted menu cards were used.

The press book cross word puzzle was planted in one of the newspapers and another gag that helped was the placing of novelty invitations in the key boxes of rooms in all leading hotels.

Some of Ken Henry's Prize Winning Ideas

To the many excellent ideas publicized in these columns on "The Invisible Man," we are pleased to add the gripping stage and screen trailer for the presentation put on recently by Ken Henry, fast moving skipper of Skouras' Park Plaza, New York City. Ken dressed one of his ushers in a radium suit, and blacking out the entire house had his "invisible man" walk from the wings toward the screen, while over the house P. A. system, Henry announced that an invisible man was at large in the theatre, that he was on the stage, and that he was on the screen.

With this last, flash box placed on stage apron at left burst, as trailer hit the screen against a green gelatin background, at the completion of which all house lights were put on. It was something very unusual in the way of trailers and Ken reports that the house buzzed plenty after each presentation.

On "My Lips Betray" a tieup was made with a prominent character analyst who was presented from the stage during the date and also gave free readings in the lobby. Analyses charts illustrated by various features of prominent stars were distributed and instructions given to women patrons on how to compare the characteristics of their own physiognomies with those of the stars.

Personal contacts were made with the principals and teachers of all nearby public and parochial schools to sell the merits of "Little Women," and in addition to personal announcements in all classrooms which included the theatre and date, thousands of "Little Women" cards were distributed to the children, who were requested to fill in their names and birthdays and by presenting the cards during the run of "Little Women" would be entitled to a free admission on their birthdays, the theatre keeping a file of these cards for checking purposes.

What with special children's Christmas shows featuring Tony Sarg marionettes, New Year's eve extra entertainments and a host of other effective ideas, this Round Tabler is keeping things humming in that section of the city, and that he is doing business is attested to by his winning of one of the main awards in the recently completed Skouras Circuit drive.

Work For A Quigley Award!



E. M. ("Doc") Howe and Maxwell Shane promoted this parade of Saturday Evening Post delivery boys as part of the campaign on "Saturday's Millions," at the Paramount, Los Angeles. How yuh been, boys?

Managers Clicking With "Gallant Lady"

A lot of good stuff has already been put over by managers in various spots on the new Ann Harding "Gallant Lady." From the campaigns received, we have selected some of the highlight ideas:

Loew's Midland, Kansas City, Mo.

Round Tabler John McManus put over a neat campaign on this attraction, tieing it in with his "Loew's Thirtieth Anniversary" celebration. Featured was a co-operation with the Postal Telegraph, in which life-size cutouts of Mac's "Anniversary Girl" holding a plaque advertising the picture were planted in all Postal windows.

The lobby was extreme class, done in subdued soft tones to appeal to the woman draw, and the front was done more colorfully in a white background with black and red lettering.

Buffalo, Buffalo, N. Y.

The campaign in this spot leaned strongly to the class displays, with a number of excellent windows in exclusive shops, and other angles along this line. Particularly good was the James Montgomery Flagg drawing of Ann Harding planted in one of the Sunday papers for a neat three-column break at the head of the movie page.

Loew's State, Providence, R. I.

Opening right after the advance showings of some of the new model 1934 cars, a hookup was made with the Plymouth dealers, with stills of Ann Harding in one of that company's cars, placed in many prominent spots in the show rooms and also given to the sales force as selling ammunition.

Window and other hookups were made with a candy store chain using displays in nine locations, exclusive jewelers carried stills in their windows, and other like tieups were made with banks, travel agencies, beauty parlors and five and tens.

Browning Sets Campaign For "Miss Fashion of 1934"

In accordance with Warner Bros. plans to ballyhoo each of its key city premieres of "Fashions of 1934," Harry Browning, M. & P. Circuit ad chief, has already launched a "Miss Fashion of 1934" of New England contest along the following lines.

The advance campaign includes advertising and publicity in newspapers of Boston, Providence, New Haven, Springfield, Worcester and Portland. The winners in each of these cities will be known as "Miss Fashion of 1934," with the final elimination to be held on the stage of the Metropolitan Theatre in Boston, where "Fashions of 1934" is scheduled to open January 26.

The final winner will make a tour of New England, stopping for personal appearances in each of the circuit's theatres, in conjunction with the picture's openings. The girl will make this trip in one of the leading 1934 automobiles, which will be tied in with the contest. She will lead an automobile parade in each city and will be presented to the mayor and other leading officials at special social festivities. Department stores will be contacted for special cooperative ads heralding the opening of "Fashions of 1934" with the girl to display the gowns donated by the cooperating store.

SHOWMEN BATTLE FOR FIRST AWARD

Four Days Remain to Put Over Theatre Campaigns for January Quigley Plaque; Keen Struggle Indicated by Entries Received

by A-MIKE VOGEL

There is still time, but only four days of it, for managers to put over their January campaigns they wish to forward to the Managers' Round Table Club for consideration by the judges for the first Quigley Monthly Award. Four days remain in the first month of the first competition of its kind in motion picture history—the Quigley Monthly and Yearly Awards for the best 1934 theatre exploitation campaigns submitted by managers anywhere in the wide world on any product, major or independent, domestic or foreign.

Entries have already been received, and many managers are now waiting until they complete campaigns on pictures playing during these last days of the month, and on those running over into the first days of February. As the rules state, campaigns may be forwarded after the last day of January, providing, of course, they are on January playdates.

COMMITTEE DECIDES FEB. 10 WILL BE DEADLINE FOR JANUARY CAMPAIGNS

As it is the policy of the entire project to extend every consideration to entrants, the judges have decided that Feb. 10 will be the deadline for all campaigns from the United States and Canada, thus allowing sufficient time for entries from far-off points. And to properly judge entries from foreign contestants, these will be considered for the Award during the month they are received.

The above information, we trust, answers the question of the time element brought up by a number of interested managers, and should allow them now to concentrate their efforts during the remaining days of the month on their Award campaigns.

PRODUCERS' EXPLOITATION CONTESTS CAMPAIGNS ELIGIBLE FOR AWARDS

All campaigns entered by managers in contests such as M-G-M's "Fugitive Lovers," may also be entered for the Quigley Awards. Managers participating in both should send duplicate campaigns, one to the Awards Committee, and one to the producing company.

Another manager states that he runs third choice of first run pictures, following two other local houses of the same circuit, and says he doesn't have much to work on for an Award campaign. He asks what to do.

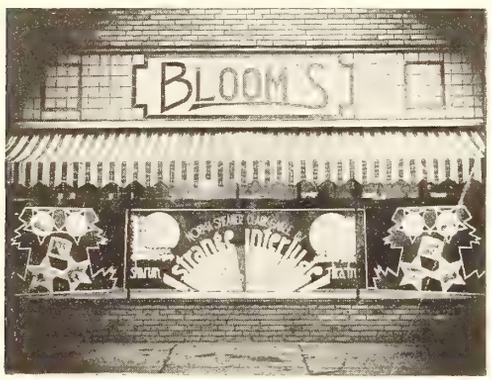
The answer to this is that the judges will give the fullest consideration to any campaign handicapped in any manner by local conditions over which the manager has no control. This does not mean that entrants are encouraged to exploit any attraction, but it does refer to pictures that have enough strength to justify a campaign. Remember, "it's not how much, but how good"!

We're getting some great campaigns. Showmen are contesting keenly for the honor of being the first winner, and what an honor it will be. So send in those campaigns, and may the best man win!

Oliver Builds Flash Display for Four Dollars

From Charles J. Oliver, Sharum Theatre, Walnut Ridge, Ark., comes a photo of his very striking display on "Strange Interlude" (see photo) constructed at a cost of $4 and some courtesy passes for the window space. Charlie did all the work himself and describes the construction as follows. The display was 22 feet long, built of four pieces of beaverboard, the side panels six feet by four feet cut in a modernistic design with room enough for five stills in each.

The background piece was 12 feet long by four feet high with a pencil sketch on each end of the stars, their names lettered in between. The fourth piece was placed about



Oliver's Striking "Interlude" Display

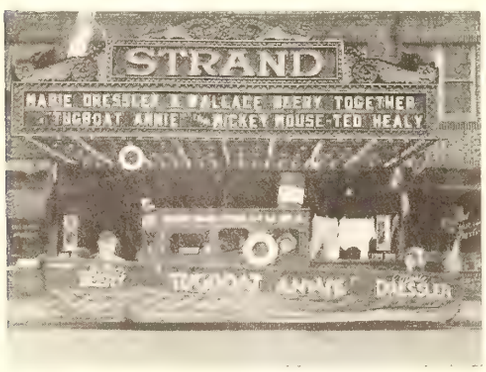
12 inches in front of the background with the title in beaverboard letters and secured to the display with the play dates beneath. Oliver promoted some silver leaf from the druggist with which he half framed the pencil sketches, giving the entire display a very expensive look.

Work For A Quigley Award!

"Annie" Boat Plugs Picture for Ed Hart

Inland towns were deluged by the sudden influx of floating tugboats serenely propelled up and down the main streets on floats as exploitation on "Tugboat Annie." Ed Hart, the Plainfield (N. J.) Tornado, now falls into line with his unique (?) craft to exploit the picture at the Strand.

Intent on making his bally as realistic as possible, Ed copped the boat whistle from his organ, placed smoke bombs inside the funnel to produce steam and hung out a real clothes line, as can be noted in the accompanying photo. The stunt, as was expected, produced its full quota of excitement and gathered crowds in front of the theatre, where it rested between trips.



Hart's "Tugboat" Bally

Wisconsin Member States Fan Mag. Criticisms Wrong

by V. T. TOUCHETT

Manager, Fond du Lac, Fond du Lac, Wis.

Upon reading Charlie Bassin's well written article on Bally, I reluctantly marked his paper 100 per cent. I agreed with Brother Bassin but I couldn't help feeling his article reeked with defeatist psychology. I, who had formerly subscribed to two of these so-called cinema periodicals began buying every one I could find. Lo, and behold! What did I find? Pictures like "Berkeley Square" and others too numerous to mention were universally praised and recommended, but how many exhibitors had to get out the wheelbarrow to do his banking while playing them. On the other hand, pictures panned in the same magazine have broken records at the box office. Furthermore, let us look over the list of best pictures for the year. Are they all box office? Not by a hat-full. Mr. Screen Scribbler's opinions should not mean as much to your patronage as your own, unless of course you make it that way, by hooking the public.

There are enough good pictures made that if all of them made money we could afford to break even on the mediocre type, and take a dive for the poor ones. But it is flopping on the good ones that makes an exhibitor want to tear his hair out. As I see it, the reason for these undeserved failures does not lie with the failure of Mr. Screen Scribbler to sell it for you, but with the failure of Mr. Exhibitor backing up Mr. Screen Scribbler's reports.

I agree with Mr. Bassin, when playing a "natural" such as "Dinner at Eight," that ballyhoo is superfluous, and that it is only necessary to spread the news to as many people as possible. But all good pictures are not "naturals" and I'm darn sure it is necessary to make a fuss about them if you hope to get the customer excited enough to push his hard earned dollars through that little cage on your front sidewalk.

I do not believe in this "biggest, greatest, another Seventh Heaven" form of advertising on every picture, but I do believe in telling the world when I have got something big, and keeping still when I haven't.

I agree with Mr. Bassin that the sins of over ballyhoo are far greater in number than those of under ballyhoo. I also agree that generally we wear too much clothes, but am far from an advocate of Nudism.

Work For A Quigley Award!

Kane Gives Theatre Party For Student Traffic Cops

While putting on those excellent campaigns for his attractions which have been publicized frequently in these columns, hustling Tom Kane, manager Fox-Sequoia, Redwood City, Cal., passes up no opportunity to cement his good will relations. A recent instance of this was a theatre party to which were invited, as Kane's guests, a number of students from the local McKinley Intermediate School, who act as voluntary traffic officers and give a great deal of their time in order that school children may be protected on the streets.

Various Ideas Put Over On "Little Women"

From the many excellent campaigns on "Little Women" are selected some of the major stunts and tieups put over in various sections of the country, and these are set forth below for the information of the membership.

Boyd, Easton, Pa.
Embassy, Allentown, Pa.

A. R. Boyd, operator of the Boyd in Easton and Embassy in Allentown, arranged a tie-up in which a volume of "Little Women" was given away in exchange for any three cloth bound books which were brought in by patrons and distributed among the city hospitals.

Carolina, Charlotte, N. C.

Manager Eugene W. Street hooked up with the classified page of one of the local papers in which every person bringing in a cash classified ad for seven insertions received a free ticket to the picture. Street's newspaper ads were diversified by addressing copy each day to different groups, such as school teachers, women clubs, junior league members, etc.

Orpheum, Memphis, Tenn.

Manager L. R. Pierce placed a special newspaper ad that took the form of a letter addressed to RKO Radio which stated that 40,000 residents demanded that the picture be held over, and extended congratulations on the calibre of the picture.

Palace, Rochester, N. Y.

The management of this theatre cooperated with one of the local papers on a special invitation to teachers to attend a preview, the invitation going out on the letterhead of the paper. Direct contact was also made with women's clubs, libraries and leading citizens.

West, Galesburg, Ill.

Manager T. J. McSpadden secured endorsements from leading citizens and prominent merchants which were used in a page coop ad. Photographs of civic officials and prominent educators were used with their endorsements and in addition a number of stores took space to recommend the picture.

Paramount, Hamilton, Ohio

A Western Union tieup based on the press book jumbo wire stunt was secured for this campaign. Facsimilie wires from Katharine Hepburn, Joan Bennett, Frances Dee and Jean Parker were made up by the local Western Union office and delivered house to house by uniformed messengers.

Work For A Quigley Award!

Good "Goodbye" Bally

Manager W. J. McLaughlin and Publicity director Teddy Trust of the Brooklyn (N. Y.) Strand hooked into the famous Coney Island Mardi Gras parade with a bannered sound truck made up to resemble a float, decorated in the orthodox parade fashion, to advertise the showing of "Good Bye Again." On the top rode a camera man, who took pictures of the passing throngs. It was announced that these pictures would be shown at the theatre the following day and Teddy reports a decided increase in business resulted.



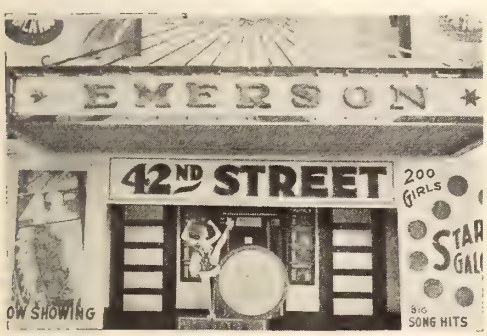
"Fashions" Lobby Stunt

McConnell's Workshop Turns Out Nice Front

As his first contribution to the Club columns, Manager B. A. McConnell, Emerson, Hartford, Ark., describes quite a snappy campaign on "42nd Street," accompanied by a shot of his effective front (see below).

In advance, the title was planted on the roof of the theatre in wood letter signs with the word "Coming" below, and this being unusual advertising for the community, attracted lots of attention and occasioned many queries, which of course helped the showing. McConnell reports that the front as pictured was built entirely in the theatre workshop. Extra 24s were put out on this engagement and on the opening day lettered arrows pointing toward the theatre were tacked to telephone and electric poles.

At a heavily advertised dance held on the night the picture opened, the sponsors were tied in to distribute small lapel buttons lettered with the picture and theatre which were redeemed at the theatre box office for 10 cents on the purchase of admissions. In exchange, the dance promoters tied this into all their publicity which helped the gross.



McConnell's Nice Work

Pence Gets Front Page Breaks on Benefit Shows

Of course, those canned goods and toy matinees are put on by managers without any thought of profit to the theatre besides good will, but Ted Pence, Messner Theatre, Attica, Ind., managed to pile up quite an armload of theatre publicity on the two shows he put on for the benefit of the local Good Fellowship Club Christmas Fund, an annual event, in cooperation with one of Ted's papers.

Plenty of front page stories and cuts resulted, all of which of course plugged the theatre. And best of all, in appreciation of the splendid support given by Pence, the papers made liberal mention of the coming attractions at the Messner.

Sounds like "bread cast upon the waters."

Swank Opening For "Fashions of 1934"

With every seat reserved for an especially invited list of stage and screen stars, Wall Street leaders and Park Avenue society prominents, Warner Brothers formerly opened "Fashions of 1934" at the New York Hollywood Theatre with one of those ace campaigns engineered by advertising and publicity chief Charlie Einfeld, and executed by his fast-stepping crew.

The lobby and rotunda of the theatre were decorated entirely with a display of ostrich plumes, this tying in with the background of the story, the idea being carried out further with life size cutouts of the girls in the picture, the cutouts framed in real plumes (see photo above).

One of the featured lobby stunts was a fashion parade in which 12 models, reported to have been brought on from the studios for this occasion, displayed the Orry-Kelly gowns which are shown in the picture. In addition to modeling, the girls posed for designers from the Traphagen School of Fashion, this tieup being made to give the public an insight into clothes designing and creation (see photo above).

Other lobby tieups that commanded attention included a hookup with Mallinson's silks whereby this company decorated the lobby with vari-colored silks, and an exhibit of fashion statuettes sculptored in soap was displayed by *Vogue* magazine.

Every woman present received an ostrich plume-handled pen, a tag on each of these plugging the picture and date. A further souvenir was a recipe booklet furnished by Loose-Wiles Biscuit Co., which carried fashion shots from the picture as well as favorite recipes of Warner stars.

Newspaper Co-op Page

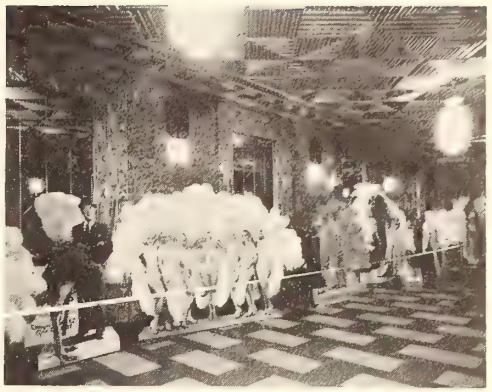
Russeks, the New York department store, besides underwriting the lobby style show, cooperated by putting on an elaborate newspaper and store campaign to advertise the new fashions shown, this store being included in a co-op page in the *New York American* that included ads of other Fifth Avenue stores handling fashion accessories shown in the picture. The co-op page carried the title in an eight-column streamer at the head of the page, and other generous space was given to plug the attraction.

An advance hookup that was effective took the form of a radio broadcast on the program of Pebeco, featuring a contest with prizes given to those naming a member of the cast described on the air, in this case William Powell.

The lobby decorations were in keeping with the atmosphere of the picture, the color scheme being apple green trimmed with silver, chromium and copper. To ensure that the picture would be sold as an inside story of clothes designing, the newspaper advertising played up the "extravaganza" angle, rather than dwelling too heavily on the fashion slants.

In addition to all the above, prominent fashion editors, designers and stylists were shown the picture in advance at special previews, resulting in much publicity in fashion columns and fashion magazines.

Adequate newspaper and outdoor billing rounded out this well executed campaign, which was in line with the excellent work to be expected of the capable Warnerites.



"Fashions" Ostrich Plume Cutouts

Cleary and Duffey Plug British Picture

An intense campaign to advertise the showing of the British-made "Soldiers of the King" at the Princess, Montreal, Can., by Manager Tom Cleary and his colleague, Cecil Duffey, went over big enough to bring forth editorial comment in all the leading Montreal newspapers in addition to photos of the outstanding tieups. One of these, illustrated below, shows the famous Canadian Grenadier Guards, which regiment paraded through the principal streets to the theatre. Note the splendid lobby flash and also the crowd held out for the next performance. Incidentally, that's Tom himself in the dinner coat to left of ticket booth.

Other tieups included half-sheet cards which were displayed in the windows of every British firm, and a British Week was also arranged in which cooperating merchants displayed goods manufactured in the Old Country.

Cleary also sends along pictures of his stunts on some of his recent attractions, an animal lobby on "Tarzan" featuring stuffed animals gathering large crowds.



Guards Theatre Parade

Panama Theatre Plants Neat Newspaper Page

An unusual angle in newspaper cooperation is reported from the Cecilia Theatre, Panama, on "This Day and Age." It was based on the fact that C. B. DeMille had selected sons of internationally known stars for parts in the new picture. With this knowledge, the newspaper was sold on running a page story on the successful careers of sons of well known local Isthmians.

The story was given a streamer across the entire page, the tieup being explained by the two column subhead, which read, "Local Names Recalled Upon Reading Lists of Movie Men's Sons Selected for New Picture," with theatre credits.

ENJOY YOUR JOB

Managing a theatre is strictly a business proposition, as all of us are willing to concede without argument. But having admitted it, there the comparison with the marts of trade ends.

The theatre manager who doesn't carry around with him an atmosphere of enjoying his job is beaten before he starts. The only thing we have to sell is the conviction that within the theatre dwells amusement, joy, escape, illusion, adventure, glamour, romance. Don't expect them to bring it in! It's our job to see that they take it out with them—and come back for more. If we don't naturally think in superlatives, write upper-case, talk in staccato headlines, dream exploitation, and just generally go Mae West, isn't it possible we ought to be selling tires, tinware or tea, and leave the theatre business to those who do?

Theatre-going is variously regarded as a luxury; a necessity, to be eked out at almost any sacrifice; an escape from reality; a time-killer, the road to knowledge; or, just somewhere to go tonight. It is and ought to be as far removed as possible from the churning, grinding and defeats of the world of reality.

It is an axiom of selling-strategy that the only way to get people to do a thing is to make them want to do it. Once the theatre manager faces this fact and orients himself to it as the Arab orients himself to Allah and the East, he will forever cease expecting them to come to his show merely because he wants them to.—From Fox West Coast Theatres "NRA," by JOHN TREWHELA, Manager, Judith Theatre, Lewiston, Mont.

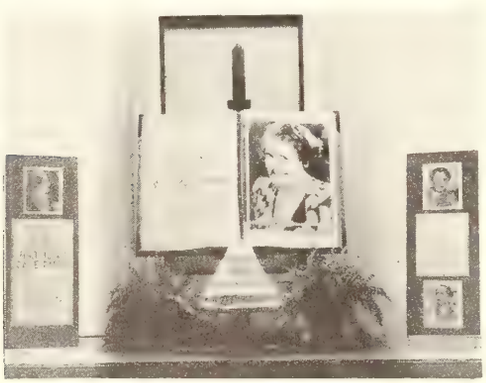
Caldwell Hitting Big On Toledo Campaigns

The contest possibilities on "Dancing Lady" recently detailed in these pages were fully realized by Round Tabler Wally Caldwell, Loew's Valentine, Toledo, Ohio, who tied in with his Kresge stores, Crosley Radio and many of the other participants in this nation wide contest.

Celebrating the Marie Dressler birthday and plugging "Christopher Bean" at the same time, Wally hooked in with the circulation department of his leading store, which placed a specially costumed girl in the lobby to distribute invitation cards, each good for a week's reading of one book free of charge, with picture credits on reverse side. The store also devoted an entire window to the birthday greetings and the picture (see photo), the book being actual two-sheet size. In addition, a huge four-decker birthday cake was furnished by a leading bakery, and pieces distributed to patrons.

This member used some shrewd psychology in selling "Prizefighter and the Lady" by putting on a special preview to which he invited women's club leaders and in his publicity stressing the fact that during the New York engagement women patrons outnumbered the men.

However, he did not neglect the sporting element and announced the picture at local athletic contests, fights, etc., and distributed thousands of the novelty fight tickets.



Caldwell's Birthday Book

Rouda Details Two Effective Ideas

From the Roseland Theatre, a Chicago neighborhood house, comes some good ideas executed by Manager H. M. Rouda on two of his recent attractions.

For "Picture Snatcher," Rouda had one of his ushers, who closely resembled Cagney, on the street with a camera taking pictures of passersby, and after each shot presenting a small card with copy to the effect that if the person photographed found his or her photo posted in the lobby of the theatre, a free theatre ticket would be forthcoming. Copy of course included mention of attraction and theatre, with credits on the reverse side for a nearby photographer who paid for the cards.

"H. M." worked the open letter idea on "Wild Boys of the Road" with a two-column ad in his neighborhood paper, in which he stated that his personal endorsement of a picture was rarely bestowed, but that he felt that this feature was one of the most unusual that it had been his privilege to see in the past ten years, and that his patrons owed it to themselves to see it.

In his letter to Club headquarters, this member states that he feels he should be penalized for not reporting his activities more often, and promises to observe his membership obligations more closely in the future. A very healthy attitude, say we.

Work For A Quigley Award!

Lamm Benefits Theatre With Community Show

Tying up with the Glenville Corner Club, an organization of 75 neighborhood merchants, for a community Christmas fund benefit show, Manager Julius Lamm, Uptown, Cleveland, Ohio, built up some extra good will but not at the expense of his box office, for the event was sponsored on a percentage basis, assuring the theatre a good take as well as the needy.

Each of the merchants received a quota of tickets to sell to customers, each store carrying window displays advertising the show. Lamm's local newspaper carried a two-column front page story and gave the theatre further publicity.

St. Louis Showmen Score With "Roman Scandals"

The proximity to the famous Anhauser-Busch breweries made it possible for Manager Harold W. "Chick" Evans to promote four blue ribbon prize winning horses from the brew manufacturers for a chariot bally on the streets for three days in advance of his showing of "Roman Scandals" at Loew's State, St. Louis, Mo.

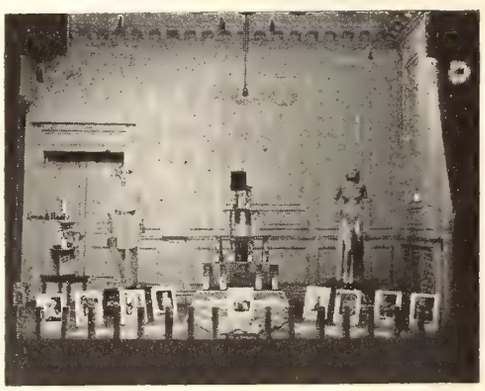
Not only did the Anhauser people supply the horses, but also the working parts for the chariot which was driven about town by a horseman in correct Roman costume, accompanied by two girls dressed as Roman slaves distributing imprinted samples of gum promoted by Homer H. Harmon, publicity director, who was aided in the general campaign by Maurie Davis, U. A. exploiter.

Cantor's radio hour was also tied in to the advance campaign, the theatre buying time on the air just ahead of Eddie's program, and in return for the star's endorsement of its ice cream, a local dairy plugged the picture on the air, in addition to making spot announcements of the engagement during the daily broadcasts a week in advance.

Grocery stores in all sections of the city carried "coffee" window strips put out by Chase & Sanborn which mentioned the star, picture and theatre, and similar tieups were made with Philco Radio, a drug chain with a cosmetic tieup, and a hat company plugging an Eddie Cantor cap. All music stores were hooked into the song hits and thousands of post cards were promoted from the local sheet music distributor and sent to the names of a mailing list obtained from a local legitimate theatre. Another prominent drug chain distributed photograph inserts in all outgoing packages, and on one sheets, pennants and menus plugged a sundae named after the star.

Cantor's St. Louis' Jewish public was also contacted through the medium of placards printed in Yiddish and thorough publicity in two local Jewish papers. Four page tabloids were distributed in downtown office buildings; the Lux tieup ad planted on the opening day with theatre sniping underline, and all this in addition to the many publicity breaks secured resulted in what was reported to be one of the most complete campaigns put over in this territory in some time.

Work For A Quigley Award!



Life-size cutouts of Eddie Cantor and Ruth Etting featured this music window on "Roman Scandals," arranged by zone chief, H. M. Addison, and M. Ravenscroft, for the date at Loew's State, Cleveland.

SHOTS OF SOME SELLING SLANTS



Dashkin's Holiday Display

(Left) IRVING DASHKIN, Savoy, Jamaica, N. Y., is the first to send along a Christmas lobby display, and very snappy says we. There's a fireplace and decorated tree inside miniature house, and a coating of snow outside. That's Irv himself on the left who created the idea.

(Right) DICK MOSS and KEN McGAFFEY, RKO Hillstreet, Los Angeles, Cal., put over this ace premier for "Man's Castle." They had a flock of celebs, giant floods and all the other props that stopped traffic. Messrs. Newman, Pritchard and Voight of Columbia cooperated.

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Dick and Ken "Go Hollywood"



30,000 *Fans Greet "Pigs"*

(Left) F. F. KISLINGBURY, Metropolitan, San Francisco, Cal., paraded this bally between halves of a big time football game before 30,000 fans, the first time any theatre was permitted to advertise at the local stadium. Stunt resulted in a holdover at all three theatres it advertised.

(Right) GEORGE KRASKA, Loews, Canton, Ohio, pulled this goofy street bally on "Duck Soup" in advance and during the run, and we can believe him when he says it stopped a lot of traffic. Notice the live ducks resting, or are they posing, George? Gag sure is in keeping with the picture.

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"Duck Soup" Duck Bally

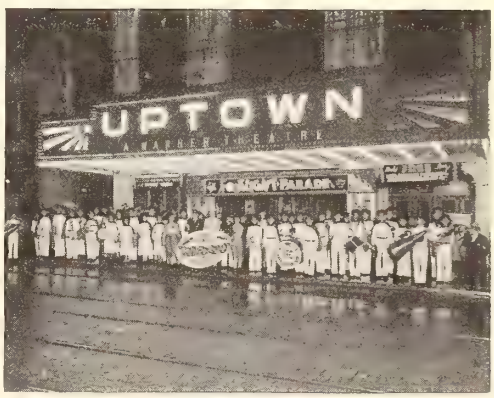


Mack's Three-Way Plug

(Left) MACK McCARTY, Centennial, Warsaw, Ind., covers a lot of ground with this shot. Marquee carries current attraction, 24 board advertises another, and float plugs a third. Mack says he had to do a lot of hard work to get permission to erect the 24. It should stop plenty of passing feet.

(Right) JULIUS LAMM, Uptown, Cleveland, Ohio, put on a football night for "College Coach," having local teams and coaches marching to theatre on opening night with school band that gave a concert in front of theatre. That's Julius on the right, sizing up his swell stunt.

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That's Julius on the Right



Menches' 54-Foot Banner

(Left) BOB MENCHES, Liberty, Akron, Ohio, put this 54 foot banner across the entire front of his house. He says it caused so much gawking that a couple of collisions happened while the drivers were catching a load of the flash. Relettering is done by coating with white, and lettering over.

(Right) JACK GOLDSTEIN, RKO ad chief, Boston, Mass., got himself some star mention on a soap tieup with "Only Yesterday" that resulted in a flock of prominent windows to advertise the date at the Keith. Plenty of theatre copy in this display. Just about steals the window, doesn't it?



One of Jack's Many Windows

QUICK SERVICE IDEAS THAT WORKED

JACK WRIGHT, manager, and JIM MACFARLANE, ad head, Rivoli Theatre, New York, got an unlooked for break on their showing of "Henry VIII" with a three column, 15 inch department store ad, plugging new styles in millinery, with credit given to the picture for their inspiration. . . .

JOE SALMON, Riverside Theatre, New York, resorted to an old, but still effective, gag on his showing of "I Loved a Woman." He passed out cards marked "Season Pass" in black type with the following copy above, "Don't let the" and this copy below, "without seeing." Catch on? Joe says it really fooled some of the people. . .

W. A. CRUTE, Victoria, Vancouver, B. C., planted practical airplane wings and tail rudders on his marquee to bally the "Phantom of the Air." Heralds were distributed at all schools with copy to the effect that the "Phantom" was coming and would drop prizes from the air. A tieup with a local aviation school nearby supplied the ship and pilot. . . .

THOMAS A. PHELAN, Mayfair, Asbury Park, N. J., sends along an effective lobby shot on "I'm No Angel" which takes the form of a half moon with a cutout figure of the star against the background, and stills as a border. Sorry it was torn, Tommy, so that we cannot reproduce it in the columns. . . .

MORRIS KINZLER, Roxy, New York, ad head, worked out the details of a benefit show and dance on the stage of the theatre, arranged by his chief, HOWARD S. CULLMAN, for the benefit of the building fund of the Walden School of New York. . . .

LEON M. MUMFORD, Roth-Strand Theatre, Summit, N. J., broke the front page of his local newspaper with a story on his annual Christmas party for the Board of Health baby clinic. Novelty was given the performance with a showing of the "Great Train Robbery" produced in 1904 in addition to the rest of the show. Leon also netted a couple of other good breaks with a story on his new projection equipment and an article on the beginnings of sound pictures. . . .

THOMAS D. SORIERO, Tucson, Ariz., Fox division chief, worked out an effective idea with his showing of "One Man Journey" by fading in and out with the "Three Little Pigs" short in the third reel of the feature, while Dorothy Jordan in the action of the story recites the story of the three piglets. Thus by this snappy instance of showmanship, Tom worked up a general box office response to a picture he previously felt would appeal only to the better element in his town. . . .



This "Hoopla" poster is the work of Don Andorfer of the Strand in Whitewater, Wis. The figure: natural colors, with the costume decorated in metallics. The lettering was black, the circles alternate red and yellow, with a black background.



With this photo we introduce a new contributor, C. M. Griefenburg of the Elks Theatre in Rapid City, S. D. The background was done in black, head in white, yellow, orange, red, brown, and measured 3½'x7½'.

MILTON D. LEWIS and LELAND E. STANSELL are putting out a snappy four-page tabloid called the "Theatre Gazette," for the Majestic Theatre, East St. Louis, Ill. The boys not only do a good job of selling their coming attractions, but also lend their pens to a lot of witty gags and contests in the best newspaper tradition. Outside advertising is carried which helps to keep the sheet self-supporting, 5,000 of which are distributed weekly. . . .

I. J. CRAITE reports a splendid canned goods matinee for his Thanksgiving show at the Fort Theatre, Ft. Atkinson, Wis. The local papers thought enough of it to run front-page stories before and after the event, in which over a thousand packages of food were brought to the theatre in exchange for admissions. . . .

PETE EGAN, able skipper of the Palace, Calgary, Alberta, Can., is getting a lot of sweet newspaper breaks on his annual "Vegetable Matinee," which he stages this year on December 9th for the relief of the needy. Local Rover Scouts are cooperating in collecting the various garden produce brought to the theatre by children who are admitted without charge. . . .

JACQUES SHELLMAN, working with his chief, MORRIS A. MECHANIC, New Theatre, Baltimore, Md., promoted a special Clara Bow handicap at a nearby racetrack to aid the second week's showing of that star in "Hoopla" at his theatre. Nine local debutantes sponsored horses in the race for which a special prize was given. The gag brought front-page mention in all local papers. . . .

HAROLD LEE, Schine's Babcock, Bath, N. Y., sends along some of his recent two color four page programs advertising the coming week's attractions. Very little copy is used, most of the space being devoted to display advertising, and well done, too, we must say. . . .

HARRY M. SUGARMAN, Egyptian Theatre, Los Angeles, tied up traffic in front of his theatre for three hours in a tieup with his Studebaker agency with a driverless car gag wherein the machine was operated by radio from a remote control car, from which loud speaker plugged opening of "Broadway Thru a Keyhole." . . .

JOHN J. FRIEDL, Publix Northwest division chief, with his local staff in St. Paul, sponsored a number of Saturday morning toy matinees at the seven Publix houses in cooperation with the local parent-teacher associations. As usual, the price of admission to children was one or more toys in good condition for distribution among needy children. . . .

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Cross Streets	John Mack Brown - Claire Windsor-Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Should Women Forgive?	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall In Love	Ann Sothern - Edmund Lowe	Dec. 26	64	Jan. 13,'34
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman (See "In the Cutting Room," Nov. 18.)	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25

Coming Feature Attractions

Don't Fall in Love	Grace Moore			
Fighting Ranger, The	Buck Jones-Dorothy Revier			
It Happened One Night	Clark Gable-Claudette Colbert			
Lady Is Willing, The	Leslie Howard-Binnie Barnes			
Line-Up, The	William Gargan-Marian Nixon			
Man Trailer, The	Buck Jones-Cecilia Parker			
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34		
No Greater Glory	Frankie Darro - Jackie Searl - George Breakston			
One Is Guilty	Ralph Bellamy-Shirley Grey			
Party's Over, The				
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut			
Social Register	Colleen Moore-Alexander Kirkland			
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34		
Storm at Midnight	Tim McCoy			
Twentieth Century	John Barrymore-Carole Lombard			
Whirlpool	Jack Holt			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May '34	58	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	69	Dec. 9
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	66	June 17
Havana Widows	Jean Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	90	Sept. 16
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	All Star	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Hit Me Again	Joan Blondell-Warren William			
Journal of a Crime	Ruth Chatterton	Mar. 10,'34		
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34		
Modern Hero, A	Richard Barthelmess	Apr. 28,'34		
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 21,'34		
Very Honorable Guy, A	Joe E. Brown			
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 28
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Sleepers East (See "In the Cutting Room," Dec. 30.)	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams-Helen Twelvetrees			
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Apr. 13,'34		
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34		
Cats-Paw, The	Harold Lloyd-Una Merkel			
Coming Out Party	Frances Dee-Gene Raymond	Mar. 2,'34	80	
David Harum	Will Rogers-Evelyn Venable	Mar. 9,'34		
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34		
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34		
Fox Follies	(All Star Musical)	Mar. 30,'34		
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	
I Believed In You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34		
Only Girl, The	Lilian Harvey-Charles Boyer		95	Aug. 12
"Scandals"	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Apr. 27,'34		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The				
Bulldog Edition				
East of Sudan				
Green Paradise				
Love Past Thirty	Aileen Pringle - Theodore Von Eltz			
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sister of the Follies				

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunt Sally	Cicely Courtneidge-Sam Hardy		82	
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino - Gina Malo		88	
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	
Divorce Bed, The	Edward Arnold-John Miljan	Jan. 15,'34		
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro			
Hollywood Party, The	(All Star Musical)			
Laughing Boy	Ramon Novarro-Lupe Velez			
Men in White	Clark Gable-Myrna Loy			
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan			
Operator Thirteen	Marion Davies			
Queen Christina	Greta Garbo - John Gilbert	Feb. 9,'34	103	Dec. 30
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	76	
Viva Villa	Wallace Beery-Fay Wray			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Preston Foster-Peggy Shannon	Oct. 20	68	Nov. 4
Devil's Mate	Bob Steele-Doris Hill	Aug. 28	68	Aug. 12
Galloping Romeo	Bob Steele-Doris Hill	Aug. 6	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep (See "In the Cutting Room," Dec. 2.)	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb. 22,'34		
Blue Steel	John Wayne			
City Limits	Ray Walker			
House of Doom, The				
Jane Eyre				
Loudspeaker, The	Ray Walker			
Man from Utah, The	John Wayne			
Manhattan Love Song				
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar. 15,'34		
Numbers of Monte Carlo				
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People (See "In the Cutting Room," Dec. 30.)	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bolero	George Raft-Carole Lombard	Feb. 23,'34		
Cleopatra	Claudette Colbert			
Good Dame	Sylvia Sidney-Fredric March			
If I'm Alive Tonight	George Raft-Adolphe Menjou-Frances Drake			
It Ain't No Sin	Mae West			
Man Who Broke His Heart, The	Preston Foster-Victor McLaglen			
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern			
No More Women	Edmund Lowe-Victor McLaglen	Feb. 16,'34		
Scarlet Empress, The	Marlene Dietrich-John Lodge	Feb. 23,'34		
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Feb. 23,'34		
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	
Strange Holiday	Fredric March-Evelyn Venable		78	Jan. 20,'34
We're Not Dressing	Bing Crosby-Ethel Merman			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desperate Trails	Kazan			
Ferocious Pal, The	Kazan			
King of the North	Kazan			
Lone Avenger, The	Kazan			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	66	
Headline Shooter	Wm. Gargan - Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father (See "In the Cutting Room," Nov. 18.)	John Barrymore-Helen Chandler	Jan. 19,'34	63	
Meanest Gal in Town, The	Zasu Pitts - Fert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Doctor	Richard Dix	Apr. 6,'34		
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	Mar. 23,'34		
Green Mansions	Dolores Del Rio-Joel McCrea	Apr. 27,'34		
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34		
I Love An Actress	Gregory Ratoff	Apr. 20,'34		
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34		
Last Patrol, The (See "In the Cutting Room," Oct. 21.)	McLaglen-Karloff	Feb. 16,'34		
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34
Of Human Bondage	Leslie Howard	Apr. 13,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	May 4,'34		
Spitfire (See "Trigger," "In the Cutting Room," Nov. 18.)	Katharine Hepburn	Mar. 30,'34		
Success Story	Douglas Fairbanks, Jr.-Colleen Moore - Genevieve Tobin	Mar. 9,'34		
Transient Love	Irene Dunne-Ralph Bellamy	Mar. 16,'34		
Wild Cargo	Frank Buck	Feb. 23,'34		
World Outside, The	Ann Harding			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Golden Head				
St. Louis Woman		Mar. 3,'34		
Souls In Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65 Jan.	6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts.	Nov. 24	66	Dec. 2
Film Parade		General Plcts.	Jan. 12,'34	55	
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell's Holiday	(War Film)	Superb Plcts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Le Gong (Dance of the Virgins)		Bennett Plcts.		55 Jan.	20,'34
Mad Age, The		Resolute Plcts.	July 19	70	July 29
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Sweden, Land of the Vikings		John W. Boyle		70 Jan.	13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Volga Volga	H. A. Shilettom	Kinematrade	Dec. 14	76 Jan.	6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Be Bad	Loretta Young-Cary Grant	Feb. 23,'34		
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great (T.)	Douglas Fairbanks, Jr.- Elizabeth Bergner	Mar. 16,'34		
Firebrand, The	Fredric March			
House of Rothschild, The	George Arliss			
Looking for Trouble (See "In the Cutting Room," Dec. 2.)	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34		
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85 Jan.	13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	85	
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar. 16,'34	99 Jan.	6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68 Jan.	13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	78	
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Her First Mate	Summerville-Pitts	Aug. 19	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70 Jan.	6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	
Moonlight and Pretzels	Mary Brian-Lee Carrillo	Aug. 5	84	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Countess of Monte Cristo	Fay Wray - Paul Lukas - Roger Pryor-Patsy Kelly	Mar. 12,'34		
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman-Mrs. Leslie Carter			
Honor of the West	Ken Maynard			
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34		
Love Birds, The	Summerville-Pitts	Mar. 12,'34		
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65 Jan.	6,'34
Song for You, A	Marian Nixon-Jan Kiepura			
Wheels of Destiny	Ken Maynard	Feb. 19,'34		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61 Jan.	20,'34
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	73	Dec. 2
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34		
Dragon Murder Case, The	William Powell			
Fur Coats	Aline MacMahon-Paul Kelly			
Gambling Lady	Barbara Stanwyck	Mar. 31,'34		
Gentleman from San Francisco, A	Pat O'Brien-Bette Davis-Lyle Talbot-Margaret Lindsay			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34		
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar. 3,'34		
Heir Chaser, The	James Cagney - Bette Davis	Mar. 17,'34		
Hot Air	Dick Powell - Pat O'Brien - Ginger Rogers			
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34		
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods			
Upper World	Warren William - Mary Astor - Ginger Rogers			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street, The	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Maglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Week of Grace	Gracie Fields	Radio		92	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours Hans Lange and Orchestra		9
2—Ave Maria Dion Kennedy at the Organ		7
3—Waters of Minnetonka Gus Haenschen and Orchestra		6
4—Hula Moon Native Hawaiian Troupe		7
5—Waltz In A Flat Major Hans Lange and Orchestra		4

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Hold Your Temper Smith and Dale		2 rls.
Hot Daze Smith and Dale	Oct. 20	2 rls.
Radio-dough Sidney and Murray		2 rls.
Ten Baby Fingers Sidney and Murray		2 rls.
KAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	1 rl.
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure		1 rl.
Stage Krazy	Nov. 13	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	1 rl.
3—In South America	Dec. 22	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Nov. 3	1 l.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	
No. 4—When the Lights Went Out		1 rl.
No. 5—The Missing Clue		1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
No. 3—School for Love		2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
False Alarm		1 rl.
Hollywood Babes	Nov. 10	
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television		1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	17
Entertainer, The Will Mahoney	Oct. 4	20
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
Hook and Line	July 28	1 rl.
It's Sport in Any Language		1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills		1 rl.

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Big Squeal, The	July 8	18
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	8
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	
Good Bad Man, The	Dec. 8	
Inventors, The	Feb. 2,'34	
North of Zero	Jan. 19,'34	
DO YOU REMEMBER?		
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 26,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	8
Capers in Clay	July 30	

Title	Rel. Date	Min.
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby Helen Morgan	Nov. 24	1 rl.
Slow Poke Stepin Fetchit	Sept. 22	1 rl.
Trav'lling the Road Alexander Gray	Feb. 2,'34	1 rl.
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Fanny In the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Oil Can Mystery, The	July 9	6
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	
Rip Van Winkle	Feb. 9,'34	
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Divorce Sweets	Nov. 30	
Mouse Trapper, The	Sept. 11	
Statie	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Trying Out Torchy	July 23	18
TREASURE CHEST		
Air Maniacs	Dec. 15	
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Pagodas of Pelping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day In Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills Radio Rubes		6
Sally Singin' Sam-Don Wallace		7
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		8
Melodies of Love Carlile-Rawlinson-White		
Songs of the Range Art Dickinson-Lew White		
Rhapsody in Black Gary-Rawlinson-White		1 rl.
PET SUPERSTITIONS		
I. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish SPECIAL		10
She Whoops to Conquer Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	2 rls.
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		1 rl.
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show In One Reel	Sept. 9	9
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
MUSICAL COMEDIES		
Hello, Pop!	July 1	17
Nertsery Rhymes	Aug. 26	20
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody in Brew	Sept. 30	20
Symphony In Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Bear Hunting	Dec. 16	1 rl.
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		10
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	1 rl.
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
I Heard Don Redmond	Sept. 1	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Old Man of the Mountains Cab Calloway	Aug. 4	7
Parade of Wooden Soldiers	Dec. 1	1 rl.
Popeye, the Sailor	July 7	7
Red Hot Mamma	Feb. 2,'34	1 rl.
She Wronged Him Right	Jan. 5,'34	1 rl.
HEADLINERS		
Bundle of Blues, A Duke Ellington	Sept. 1	10
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw-Don Voorhees	Aug. 11	11
Little Broadcast, The Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11
Radio Roundup, A Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24	1 rl.
Rumba Rhythm Vincent Lopez	Sept. 29	6
Station T.O.T.	Jan. 19,'34	1 rl.
Where's That Tiger?	Dec. 22	1 rl.
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	1 rl.
ONE REEL ACTS		
Jazz a La Cuba Don Aspiazu	July 7	10
PARAMOUNT PICTORIAL		
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux In Wax —Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3	10
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	10
No. 6— Southward Ho — Trees —Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	1 rl.
Seasin's Greetinks	Dec. 8	7
Sock-A-Bye, Baby	Jan. 19,'34	1 rl.
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
Down by the Old Mill Stream Funny Boners	July 21	7
I Like Mountain Music Eton Boys	Nov. 10	7
Keeps Rainin' All the Time Gertrude Niesen	Jan. 12,'34	7
Let's All Sing Like the Birdies Sing	Feb. 9,'34	1 rl.
Sing, Babies, Sing Baby Rose Marie	Dec. 15	7
Stoopnocracy Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 16	7
SCREEN SOUVENIRS		
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	1 rl.
No. 7—Jumping Giants	Jan. 26,'34	1 rl.
No. 8—Horse Power	Feb. 16,'34	1 rl.
SPORTS EYE VIEW		
Over the Jumps	July 21	10
Straight Shooters	July 21	11
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21
Big Fibber, The Sennett Star	July 14	20
Circus Hoodoo Harry Langdon	Feb. 16,'34	2 rls.
Cold Turkey Joseph Cawthorn	Dec. 1	2 rls.
Ducky Dear Sidney Toler	Sept. 1	19
Gold Nuggets Walter Catlett	Feb. 2,'34	2 rls.
Husband's Reunion Sennett Star	July 7	19
Just an Echo Bing Crosby	Jan. 19,'34	2 rls.
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21
Old Bugler, The Chic Sale	Jan. 5,'34	2 rls.
On Ice Harry Langdon	Oct. 6	21

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
One Awful Night	Oct. 20	21
Paliette-Catlett		
Please	Dec. 15	2 rls.
Bing Crosby		
Roaming Romeo, A	Dec. 29	2 rls.
Harry Langdon		
Sailors, Beware	Sept. 15	18
Catlett-Pallette		
Three Little Swigs	Nov. 10	20
Leon Errol		

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant		
Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaughs—No. 1	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rassilin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
Iceman's Ball, The	Aug. 13	20
In the Devil Dog House	Feb. 2,'34	21
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	1 rl.
Cubby's Picnic	Oct. 6	7
Cubby's World Flight	Aug. 25	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Nut Factory	Aug. 11	1 rl.
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	17
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over	Jan. 5,'34	20
Ethel Waters		
Henry the Ape	Jan. 26,'34	2 rls.
Hizzoner	Nov. 17	21½
Bert Lahr		
Strange Case of Hennessy	Dec. 8	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Phantom Rocket	July 21	1 rl.
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day In Moscow		26
Killing to Live		17
Kino Displays		10
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		23
Terrors of the Amazon		29

Title	Rel. Date	Min.
CELEBRITY		
Jack and the Beanstalk		6
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Meeney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		8
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
No. 4	Jan. 29,'34	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	8½
Confidence	July 31	7
County Fair	Feb. 5,'34	
Five and Dime	Sept. 18	8
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 26,'34	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers		21
Louis Sobol—No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 6	2 rls.
Nick Kenny—No. 4		
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	1 rl.
No. 37—Novelty	Feb. 19,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Full Coverage Henry Armetta	Feb. 28,'34	2 rls.
Gleason's New Deal James Gleason	July 12	20
Meeting Mazie Sterling Holloway	Dec. 20	20
Mountain Music Louise Fazenda	Jan. 3,'34	18
Not the Marrying Kind Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame Henry Armetta	Oct. 25	20
Out of Gas Louise Fazenda	Nov. 8	21
Paisie Waisie Henry Armetta	Jan. 31,'34	2 rls.
Pie for Two James Gleason	Dec. 13	21
Stung Again Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A Vince Barnett	Jan. 17,'34	19½
Vaudeville Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer? Vince Barnett	Feb. 7,'34	2 rls.

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been? Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer Jack Haley		20
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy Jack Haley	Sept. 16	21
No. 2—Close Relations Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw Gus Shy	Nov. 4	21
No. 5—In the Dough Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie Ben Blue	Dec. 9	18
No. 7—Tomalio Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8 — How D'Ya Like That? George Givot-Charles Judels	Jan. 13,'34	18
No. 9—Nervous Hands Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses	Feb. 17,'34	21
No. 11—Mushrooms Harry Gribbon	Feb. 14,'34	2 rls.
No. 12—Foiled Again Ben Blue	Mar. 24,'34	2rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34	2 rls.
No. 15—I Scream	May 19,'34	2 rls.
BROADWAY BREVITIES		
No. 11—That Goes Double Russ Columbo	July 29	
No. 18—World's Champ Jack Dempsey	July 11	
No. 22—The Double-Crossing of Columbus Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr. Gus Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11	20
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble Mitchell and Durante	Dec. 2	23
No. 10—Around the Clock Norma Terris-Four Eton Boys	Dec. 16	29
No. 11—Plane Crazy Dorothy Lee-Arthur and Merton Havel	Dec. 23	22
No. 12—Kissing Time Jane Froman-Georges Metaxa	Dec. 16	22
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20,'34	29
No. 14 — Not Tonight, Josephine Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34	21
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	10
No. 17 — Business Is a Pleasure	Mar. 3,'34	2 rls.
No. 18—Silver Lining Dorothy Stone	Mar. 17,'34	2 rls.
No. 19—Minstrels Gertrude Niesen	Mar. 31,'34	2 rls.
No. 20—Janet Reade (Untitled)	Apr. 7,'34	2 rls.
No. 21 — Helen Morgan (Untitled)	Apr. 21,'34	2 rls.
No. 22—Private Lessons Hal LeRoy	June 5,'34	2 rls.
No. 23—Morocco Nights (Technicolor)	May 12,'34	2 rls.
No. 24 — Let's Play Post-office Jean Sargent	Mar. 31,'34	2 rls.
No. 25—Story Conference William Roth	Apr. 7,'34	2 rls.
HOW TO BREAK 90 BOBBY JONES		
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		7
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		7
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out	Sept. 9	7
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	Dec. 9	1 rl.
No. 4—Buddy the Gob	Jan. 13,'34	1 rl.
No. 5—Buddy and Towser		1 rl.
No. 6—Buddy's Garage		1 rl.
MELODY MASTERS		
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9

Title	Rel. Date	Min.
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		20
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd Dave Apollon and Orchestra		10
No. 2—Barber Shop Blues Claude Hopkins and Band		9
No. 3—Rubinoff and Orchestra		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
No. 8—Isham Jones	Mar. 17,'34	1 rl.
No. 9—Phil Spitalny	Apr. 14,'34	1 rl.
No. 10—Vincent Lopez	May 12,'34	1 rl.
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Stop Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
No. 2—Sitting on a Back Yard Fence		1 rl.
No. 3—Pettin' in the Park	Jan. 27,'34	1 rl.
PEPPER POT		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2.—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective Sigmund Spaeth		9
No. 11—Mississippi Suits		9
No. 12—The Wrong Wrong Trail Block and Sully		10
No. 13—Song Hits, with Roy Turk		11
No. 14—Easy Aces, No. 2		1 rl.
No. 15—Pure Feud		1 rl.
No. 16—Radio Ramblers		1 rl.
No. 17—Lulu McConnell		1 rl.
No. 18—Good Old Days		1 rl.
No. 19—Radio Reels Jessel—Van		1 rl.
SPORT THRILLS SERIES TED HUSING		
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No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
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No. 9—Slackers of the Jungle		1 rl.
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SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		
MASCOT		
Fighting with Kit Carson Johnny Mack Brown-Noah Beery	July 6	20 (each)
Mystery Squadron, The Bob Steele	Dec. 23	
Three Musketeers, The John Wayne-Ruth Hall	Apr. 7	
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Tarzan, the Fearless Buster Crabbe	Aug. 11	20 (each)
UNIVERSAL		
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline Evalyn Knapp-Robert Allen	Nov. 6	20 (each)
Phantom of the Air Tom Tyler-Gloria Shea	May 22	
Pirate Treasure Richard Talmadge-Lucille Lund	Jan. 29,'34	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince		

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FREE RADIO SHOWS AROUSE PROTESTS

Stage representatives appealing to Motion Picture Code Authority to press charge of unfair competition against broadcasters

IN THIS ISSUE: THE BOX OFFICE CHAMPIONS OF [illegible]

Vol. 114, No. 6 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co. Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies [illegible]* February 3, 1934



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"As The Earth Turns"

Warner Bros. production and release. Directed by Al Green. From the novel by Gladys Hasty Carroll. Supervised by Robert Lord. Cast: Donald Woods, Jean Muir, Russell Hardie, 20 others. Previewed at Warners' Beverly, Jan. 25. Running time, 72 mins.

"Warners has made an outstanding picture of Gladys Hasty Carroll's best seller, 'As the Earth Turns.' It is a triumph for all concerned from the director and supervisor to the least bit player. And it has that rare quality of picture-making which combines fine artistry with the universal heart appeal which is box office insurance. It should make a barrel of money, despite the fact that it has no draw names.

"Greatest contribution to the picture's calibre is probably Al Green's inspired direction. Screen has seldom if ever seen children, from four years old to 14, handled with such charm and naturalness. Older players are also piloted for striking results. . . .

"Honesty, sincerity, effective simplicity graced with laughter keynote the production—a design laid down in Ernest Pascal's excellent adaptation, which keeps the story close to vital human relationships.

"Jean Muir gives a topping performance, rounded and mellow, as the simple, maternal girl who reluctantly gives her heart to Donald Woods, who also plays his part with fine feeling."

—*Variety Daily*, January 26.

"I've Got Your Number"

Sam Bischoff production for Warners' release. Directed by Ray Enright. Cast: Joan Blondell, Pat O'Brien, Glenda Farrell, Allen Jenkins, Eugene Pallette, 11 others. Previewed at Warners' Hollywood, Jan. 19. Running time, 67 mins.

"A fast, exciting, robust . . . comedy through which a cast of pulling names romps for a sustained laugh fest, is this tale revolving around the adventures of two trouble shooting telephone repair men. 'I've Got Your Number' has money written all over it. With canny showmanship it stirs together exciting, novel, romantic and melodramatic elements in just the right proportions with the laugh substance to get the widest audience appeal.

"Even the melodrama . . . is played to the hilt for comedy.

"Blondell, O'Brien and Farrell swagger through the top spots with plenty gusto, leaving a trail of guffaws, while Allen Jenkins does the best job of his career. . . .

"Lines are racy and toy ludicrously with the double entendre through the novel use of telephone and switchboard technical terms commonly understood.

"Direction of Ray Enright and screen story treatment by Warren Duff and Sidney Sutherland get away from the commonplace and usual routines in getting laughs and maintain breezy freshness."

—*Variety Daily*, January 20.

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Richard Barthelmess
Dick Powell
Aline McMahon
James Cagney
Edward G. Robinson
Al Jolson
Bette Davis
Ricardo Cortez
Warren William
Hal LeRoy

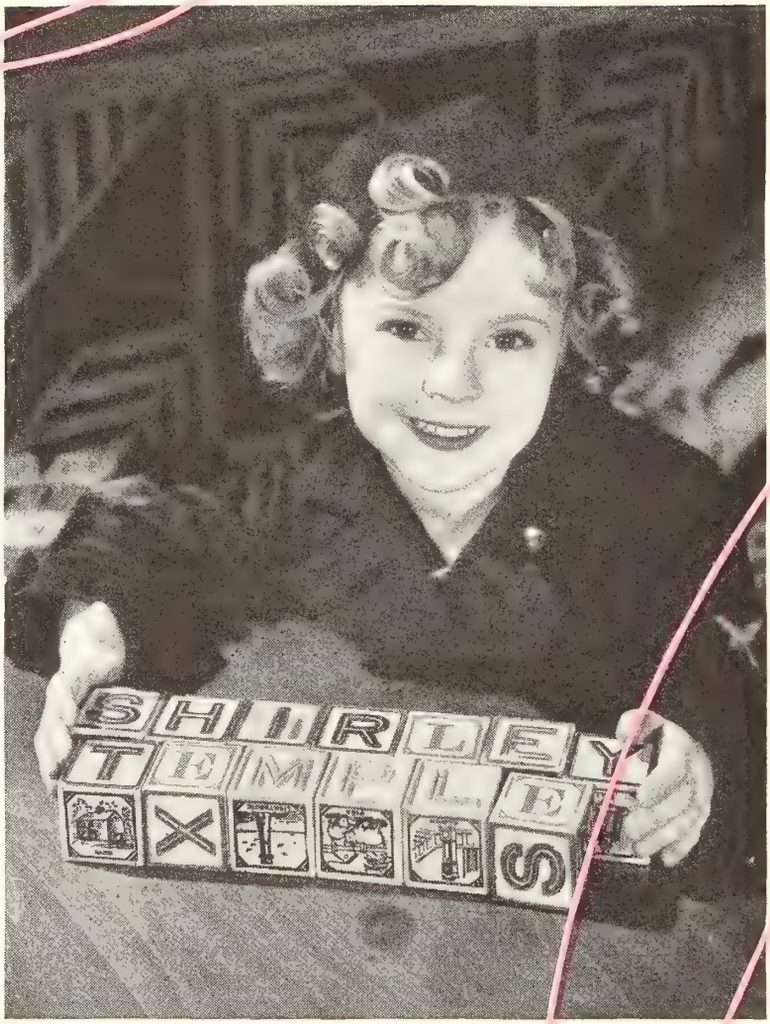
30 Featured Players

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Mary Astor
George Brent
Genevieve Tobin
Frank McHugh
Lyle Talbot
Hugh Herbert
Claire Dodd
Robert Barrat
Gordon Westcott
Ann Dvorak
Patricia Ellis
Margaret Lindsay
Guy Kibbee
Arthur Hohl
Philip Faversham
Donald Woods
Paul Kaye
Hobart Cavanaugh
Philip Reed
Pat O'Brien
Glenda Farrell
Ruth Donnelly
Veree Teasdale
Kathryn Sergava
Allen Jenkins
Marjorie Lytell
Enrico Caruso, Jr.
Theodore Newton
Henry O'Neill

19 Directors

Alfred E. Green
Lloyd Bacon
Archie Mayo
William Keighley
Arthur Greville Collins
John F. Dillon
Michael Curtiz
William Dieterle
Busby Berkeley
Robert Florey
Stanley Logan
Daniel Reed
G. W. Pabst
Frank Borzage
Mervyn LeRoy
Raymond Enright
Murray Roth
Frank McDonald
Tay Garnett

Darling



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FEB-2 1934

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MOTION PICTURE HERALD

Vol. 114, No. 6 — February 3, 1934

11,028,950 SEATS

DECIDED encouragement is to be had from the reports of the Film Boards of Trade in thirty-one key cities showing the return to operation of 1,260 theatres in 1933—leaving the United States now but 1,979 sound equipped houses still dark.

An incidental figure of the report, to be found among the statistics on the subject presented in a recent issue of Motion Picture Herald, is the total of 11,028,950 seats now in service. This figure stands up a certain conspicuousness against the many inflated figures of the past about daily motion picture attendance. Six capacity audiences a week would take in half of the entire population of the country. Evidently there are enough seats, now.

But, there are not enough good seats. Too many of the eleven millions of seats are in "white elephant" theatres of grandiose capacity but unfitted both physically and financially for service as institutions for the public's entertainment. The correspondence of "Better Theatres" indicates clearly enough a trend which will express itself in smaller theatres ranging in seating capacity from 600 to 1,500 seats, as recovery gathers momentum and the exhibition business sets about bringing its equipment up to date and replacing houses now in a process of obsolescence.

Both distribution and exhibition are still not a little confused and bedevilled by the problems that were made for them by promoters and bond peddlers in the easy money days. The theatres which were built, not primarily for the exhibition of pictures but in support of real estate projects and to create something to be sold by glib young men whose sole business was selling, are certainly not today assets of the motion picture industry.

The current nationwide condition, which finds the big downtown theatres prospering only when they get outstanding hits, and better class suburbans doing rather better on the average, week after week, means something—and it does not mean, as some of our Hollywood experts insist, that the output of the industry must be whittled down to a figure which suits their convenience.

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JUST a few things in Hollywood are poisonously right. For instance, the office of Mr. Sam Marks, story editor for Metro-Goldwyn-Mayer, is immediately adjacent to the big studio incinerator.

△ △ △

IT seems that Mr. Charles Lindbergh has given a low-winged monoplane to the American Museum of Natural History. This probably will lead some future archeologist to remark that there never was such an animal.

MR. GOLDWYN IS IN TOWN

THE first sign of spring in New York is the annual arrival of Mr. Samuel Goldwyn, on from Hollywood fresh and sprightly, a full two months ahead of the first flight of northbound ducks and the first gleam of the trout lilies on the meadows of Long Island.

Mr. Goldwyn is in town again, at the Waldorf again, with poignant words again, about Hollywood again.

Last year's arrival was covered by the personal attentions of the editor of Motion Picture Herald, who recorded among the observations of Mr. Goldwyn his declaration, thus:

. . . That the motion picture producing community has delivered as well as it has, with a practically new medium under world conditions as they are, with two sets of problems, its own and the reactions to the problems of the rest of the world, is certainly a miracle. A good job is being done and it will get better.

This year Mr. Red Kann, editor of our nimble contemporary, Motion Picture Daily, went over to the Waldorf to do the listening. And so in a recent issue of that paper we find Mr. Goldwyn quoted as saying:

. . . Unless Hollywood wakes up to the world around it and refashions its production methods along qualitative, not quantitative, lines, it stands in grave danger of losing its supremacy as the picture making center of the world. . . . The executives in this industry are committing suicide and are lacking in the vision to see it.

Mr. Goldwyn also complains about what he sees as a dearth of intelligence in his Hollywood. He says that last year he thought there were "enough brains around to turn out fifty real standout attractions a year" but today he does not think "the combined production brainpower of the industry can make that many."

One of this screen maestro's laments is that there are not enough stories, not enough writing talent—and he's had to go to Russia for a player—Miss Anna Sten. But one does not discover that Mr. Goldwyn or his contemporaries are scouring the world for the brainpower to increase the output. That would be competition.

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AFTER exhaustive research, an association of educators finds that children have opinions about motion pictures. So what?

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THE Utilities Research Commission of Chicago finds that plants respond and react mostly to the red end of the spectrum, in Illinois greenhouses. If the experts would take a look at Hollywood they would find several motion picture plants that seem to be aware of nothing but the "long-green."

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

ENGLISH FILMS FOR U. A.

Returned to New York from England, President Joseph Schenck of United Artists announced London Films will make eight, British and Dominions 12 for U. A. release, with exchange of players involved. Arthur W. Kelly, heading foreign distribution, in with Mr. Schenck, leaves for Australia shortly. He established 14 U. A. foreign branches. Twelve additions will be made to the company selling force. . . .

SCREEN CREDIT

Inaugurating the new Fox policy of tagging features with screen credit to the producer, the name of Winfield Sheehan, heading production, will appear among the credits of "Carolina," set for early release. . . .

WRITERS' COMMITTEE

Named to a committee of the Coast Writers' Guild to determine writers' demands on screen credit are: Sam Ornitz, Alice Duer Miller, Lester Cohen, Winifred Dunn, Arthur Kober, John Fish Goodrich. . . .

ACADEMY "COMEBACK"

Foreseeing a Coast Academy comeback, the Actors' Guild is bending every effort toward 100 per cent membership. With a promise of a "comprehensive period of activity," the Academy technicians' branch plans a revival. Major Nathan Levinson, who resigned as technicians' chairman, has resumed his post. The annual awards banquet will again be held. New committees and sub-committees have been named. . . .

INDEPENDENT MERGER

Still under discussion on the Coast, led by I. E. Chadwick, is the proposal that independent producers there merge with the eastern Federation of the Motion Picture Industry, also independents. Trem Carr, Sam Wolff are a temporary committee. . . .

NEW MGM SCHEDULE

An expected 52 features will comprise the MGM 1934-35 feature schedule, for the formulation of which Nicholas M. Schenck, Felix Feist, Louis B. Mayer and Irving Thalberg shortly will go into conference at the studio. The shorts total is expected to approximate last year's. . . .

RESIGNATION

Ill health has forced the resignation of Mrs. Thomas A. McGoldrick, of Brooklyn, as chairman of the motion picture bureau of the International Federation of Catholic Alumnae, a division she founded ten years ago. Mrs. James F. Looram has succeeded Mrs. McGoldrick. . . .

"DRUNKS, NEAR DRUNKS"

Firmly, but courteously, the proprietors of a resort in far-off, tranquil Tahiti warn their "clientele," via poster, that for their protection "drunks, near drunks, would-be drunks, acting drunks," are "strictly not tolerated." This from George Bowles, sojourning there, once a part of the business of motion pictures. . . .

CENSORSHIP

The elimination shortly of censorship boards in the six states in which they exist was prophesied last week by Roger Baldwin, secretary of the American Civil Liberties Union. A bill to abolish the New York board will be offered the legislature this week, he said. . . .

TEACHING FILM AID

From the Bureau of Education of the U. S. Interior Department is expected to come shortly to administration officials a proposal for government loans to educational institutions to finance the purchase of film equipment. . . .

MPTOA DATE

Returns to date from a canvass of members indicate the 1934 annual MPTOA convention will be at Los Angeles, April 10, reports Ed Kuykendall, organization president. . . .

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RUSSIAN PRAYER

Out into the Sunday hush of the St. Nicholas Russian Cathedral in New York, from the Very Reverend Nicholas Kedroff, last week resounded a prayer (molieken) for Anna Sten, born in Kiev, Ukraine, and making her screen debut in Samuel Goldwyn's "Nana," United Artists film opening this week at the Music Hall. . . .

FIRE PREVENTION

To Mrs. Georgia D. Moffett, secretary of the Cleveland Film Board of Trade, has gone the first award in a campaign among film exchanges conducted by the National Fire Prevention Week Committee. . . .

MAE WEST IN WAX

From London, via NBC short wave radio, last Friday was broadcast the unveiling ceremony at Madame Tussaud's famed Waxworks, when the life-size figure of Mae West, Paramount star, made by John Tilley, was officially welcomed. . . .

ELLIOTT TO CHINA

To the banks of the Yangtse in China Clyde E. Elliott, who directed "Devil Tiger" in Indo-China for Fox release, will go shortly, there to photograph the entire action of a new Fox feature, a story of the natives. . . .

BUSY CENSOR

Before the eyes of the Swedish censor, headed by Dr. Gunnar Bjurman, have passed 50,000 motion pictures since September 1, 1911. Half are of American origin, while 80 per cent were American before talking films. Producers show better judgment than before, says Dr. Bjurman at Stockholm. . . .

OPPOSE TRUCK LINE

Railroad, truck line and express company representatives last week in Kansas City opposed before the Missouri Public Service Commission the Exhibitors' Film Delivery and Service Company request for a state permit to operate an irregular truck line for delivery of film to theatres. A ruling is pending. . . .

SCREENED SHAKESPEARE

An initial proposal meeting with favor from diversified interests, the Central Information Bureau for Educational Films, English organization, plans, with financing through a National Trust Fund, to produce Shakespeare on the screen. The fund would be non-commercial. Prints would be available to educational interests in Great Britain and the United States. . . .

CODE ASSENT LIMIT FEB. 28; NAMING OF BOARDS BEGINS

Postponement Follows Request from Code Authority; Committee Tentatively Select Personnel for Grievance and Clearance and Zoning Boards for All Key Cities Except Four

The vaudeville committee of the Motion Picture Code Authority will present suggestions to the Code Authority on February 9 for changes in the motion picture code to take care of vaudeville actors and labor. This decision was reached after a mass meeting of the vaudeville field Wednesday at the Astor hotel, New York.

THE WEEK'S CODE DEVELOPMENTS

The motion picture code and activities pertaining to its administration and machinery continued during the week to occupy front-page position in motion picture headlines, with several important developments affecting producers, distributors and exhibitors, as follows:

1. GENERAL.....On This Page

(a) NRA postpones deadline for filing acceptance blanks from January 31 to February 28.

(b) NRA lawyers took under advisement distributors' protest against making elimination privilege retroactive.

(c) Code Authority committee tentatively selected personnel for 64 local Clearance and Grievance Boards, pending Administrator's approval.

(d) Code Authority had received 6,000 acceptance blanks out of 20,000.

2. ROSENBLATT IN HOLLYWOOD
See Page 14

(a) Division Administrator Rosenblatt was in Hollywood learning how complicated are the problems of Hollywood.

(b) Confers with producers over talent "raiding" and production costs.

(c) Discusses employment conditions with players, writers, directors, technicians, extras, cameramen and others.

3. THE ALLIED SITUATION
See Page 18

(a) Allied-Congress Theatre suit against Code and Code Authority postponed in New York until February 20th.

(b) Allied executives file affidavits upholding charges.

(c) NRA was studying suit, and indicated that it will defend all Code Authority members.

(d) Senator Borah received a telegraphic protest against the Code and the Code Authority, from directors of Allied, signed by Abram Myers.

4. UNFAIR RADIO COMPETITION
See Page 13

(a) Stage asks motion picture Code Authority to cooperate in battle against broadcasters over free admissions to programs at radio studios.

(b) MPTOA to apeal direct to broadcasters over alleged "unfair" competitive practices, with a protest to be launched with Code Authority if radio interests refuse to end such practices.

5. DE-CODING THE CODE
See Page 54

MOTION PICTURE HERALD'S fourth article translating the Code from the legal phraseology into a working language; the first article on production: (a) General Application of Code to Produce; (b) Definition of Terms; (c) Administration of Code in Production—Boards, Committees, etc.

Producers, distributors and exhibitors of motion pictures have been given another 28 days to sign the official blank of acceptance of the industry's NRA code. The National Recovery Administration at Washington this week ordered that the deadline for affixing signatures to the assent blank be extended from January 31 to midnight of February 28, within which time all assents from the field must be postmarked in order to assure the producers, distributors or exhibitors protection against unfair competition under the code's provisions.

At the same time, the NRA was studying a protest against making the 10 per cent elimination clause retroactive; the Code Authority was continuing its work of selecting the personnel of the 64 field boards for distributors and exhibitors; standard rules for fire prevention at all exchanges were drafted, and the NRA came forth with some documentary evidence that their codes as a whole were benefiting the "little fellow" in business at large.

Johnson Sets Back Assent Date

Another code highlight of the week was Congressman Sirovich's statement at Washington that a conference will be held with Administration leaders in a week or two regarding the block booking situation.

Meanwhile, it was made known in New York that 6,000 of the 20,000 acceptance blanks have been signed and received by the Code Authority. And that approximately 200 grievances and complaints against unfair competitive practices in distribution-exhibition have been received from the field.

Extension until February 28, midnight, of the deadline for filing the acceptance blanks was ordered on Monday by Hugh S. Johnson, NRA Administrator, following receipt of a request for such an extension from the motion picture Code Authority in New York. The Code Authority acted over the weekend as a result of representations for an extension from independent producer-distributor members of the Federation of the Motion Picture Industry, and from independent exhibitors in New York who are members of the Independent Theatre Owners' Association. Both groups said they had not had sufficient time to study the code, while the ITOA added that it had been waiting to hear from Division Administrator Sol A. Rosenblatt regarding an interpretation of the legal phases of the code's labor provisions for theatres. Other requests for an extension were received from various quarters.

The code originally specified January 11 as the deadline for the filing of code acceptances, but this was later set back until January 31, as a result of a recommendation for such an extension made to the Administrator by the Code Authority.

The Administrator indicated willingness this week to grant the second postponement of the deadline for another month, but it was said at NRA headquarters that no further extensions will be granted. That means that each producer, distributor and exhibitor, or other company, firm, corporation or partnership engaged in the motion picture industry must postmark its acceptance blank, duly executed, by February 28 in order to be entitled to file complaints or grievances under the code and to be protected under the code against unfair competitive trade practices.

It was pointed out again that blanks to which signatures have been affixed with reservations of any nature are not valid. No one is compelled to sign the blank, but unless he does, he will not be entitled to any code privilege. And even if he does not sign the assent blank, he is legally bound to abide by all code provisions, regardless.

Protest Eliminations Decision

The Code Authority sent out 13,500 assent blanks to theatres and 6,500 to producers, distributors, exchanges and others. Some 6,000 signed assents had been received by the Code Authority in New York up to press time.

The recent decision of Division Administrator Rosenblatt to the effect that the 10 per cent elimination privileges accorded exhibitors in the code shall apply to all pictures released after December 7, 1933—the date when the code went into effect—on all contracts between distributors and exhibitors signed prior to that date, was, as expected, challenged this week, presumably by distributors, who asked General Johnson for a ruling.

However, it is not expected that Mr. Johnson will attempt to settle the matter until Mr. Rosenblatt returns to Washington from Hollywood, probably late next week. In any event, it was pointed out at Washington that the section of the code giving exhibitors the right to eliminate 10 per cent of any block of pictures under contract, also stipulates that contracts be amended to conform with the code's provisions wherever

BLOCK BOOKING CONFERENCE SET

such contract conflicts with a code provision. The point to be determined is whether the elimination clause was intended to apply to pictures previously contracted for but not released until after December 7, the effective date of the code.

It was indicated this week at Washington that the NRA's ruling in the elimination privilege matter will confirm the decision of Division Administrator Rosenblatt that the privilege is retroactive as described above. Meanwhile, NRA lawyers were studying the matter during the week.

Mr. Rosenblatt was still in Hollywood talking with producers and studio workers about the general production situation as it affects talent "raiding" production costs and conditions affecting workers. (For details of Mr. Rosenblatt's Coast conferences, see page 14.)

Decide on Tentative Field Boards

The Code Authority's committee for selecting Local Grievance Boards and Local Clearance and Zoning Boards in each of the 32 exchange centers, practically completed its work this week, with the selection of tentative personnel for both divisions of boards for all cities except Boston, Chicago, Detroit and Philadelphia.

The special Code Authority committee in charge of the selections, and comprised of Sidney R. Kent, Fox; Charles L. O'Reilly, New York TOCC; George J. Schaefer, Paramount; W. Ray Johnston, Monogram; Nathan Yamins, Allied, and Ed Kuykendall, MPTOA, met almost continuously throughout Friday and Saturday, in New York, for purposes of setting up these boards.

The committee will decide on selections for the remaining four boards on February 8, and on February 9 the entire two slates will be brought up before the Code Authority for its approval and for the approval of Mr. Rosenblatt. Identities of the candidates selected by the committee from among names of 906 exhibitors and exchangemen submitted by both factions in the field, will not be made known until finally approved both by the Code Authority and by the Division Administrator. The committee's selections may be changed at the meeting February 9, and others substituted.

The deadline for submitting nominations to the boards—which will be comprised of 128 exhibitors and 128 exchangemen—was at midnight of last Saturday. In the issues of January 20 and January 27, MOTION PICTURE HERALD published the names of 899 candidates. Since then the Code Authority has made known the names of seven additional candidates, as follows: W. Burton Smith, Atlanta; Mrs. Kenneth Richardson, Charlotte; Lester J. Fountain and Floyd Rice, Los Angeles; Joseph S. Skirboll and Art Levy, Pittsburgh, and Bruce Johnson, San Francisco.

Each of the 32 Local Grievance Boards will have a paid secretary, and such secretary in all probability will serve the Local Clearance and Zoning Board in that exchange city. The secretaries will be selected locally by the boards.

Rules of procedure and a method for selecting alternates for both branches of boards in the field will be determined on February 8 by the special Code Authority committee in New York.

More than 200 complaints and grievances are now on file from exhibitors in the field at Code Authority headquarters and will be forwarded to secretaries of the 32 boards as soon as they are set up. All complaints are acknowledged by Executive Secretary John C. Flinn.

Meanwhile, in New York, there developed some speculation, as a result of the extension to February 28 of the deadline for assents, over the likelihood of the Local Grievance Boards and Local Clearance and Zoning Boards being set up before March 1, at the earliest.

Reason for the speculation is that with governmental approval of the assent extension, and in view of the fact that all members of the local boards must have signed the assent blank, the Code Authority may not be able to determine whether all board selections have signed the assent blank until the deadline on February 28.

At the Code Authority the impression prevails that the boards will be announced after the Feb. 9 session inasmuch as most exhibitors want the 64 boards established as soon as possible. The longer the boards wait, the more delay there will be on grievances and formulation of new zoning schedules, it was pointed out.

Code Authority Moves February 13

The temporary headquarters of the Code Authority, located on the sixth floor of the Paramount Building in Times Square, New York, will finally be moved on February 13 to the permanent quarters on the 23rd floor of the RKO Building, at 1270 Sixth Avenue, Radio City, New York.

At the Code Authority meeting on February 9, a special committee, composed of W. Ray Johnston; Neil Agnew, representing George J. Schaefer; J. S. MacLeod, representing Felix Feist, and Arthur Dickinson, of the MPPDA, will present for ratification a standard set of rules and regulations for fire prevention at exchanges in the field. The regulations will be binding on all exchanges, whether independent or of major company affiliation.

The fire rules will be essentially the same as those which have been in effect in exchanges of Hays distributor members for the past eight years.

Efforts to secure a Congressional study of the motion picture business, including the film code, are being made by unnamed independent motion picture interests, it was indicated by developments at the Capitol this week.

Protests of independents, presumably Allied, against the code have been the subject of correspondence between Representative Sirovich, of New York, and Recovery Administrator Johnson, it was disclosed by the New York Congressman, who also has written to Mr. Johnson protesting against Division Administrator Sol A. Rosenblatt, receiving in return from Mr. Johnson a strong defense of Rosenblatt, in which Rosenblatt was declared to be a capable, fair and hard-working member of the administration in whom the Administrator has unbounded confidence.

Following Mr. Rosenblatt's return from California, it was disclosed by Congressman Sirovich, a conference will be held between the two, possibly with other administration officials and members of Congress participating, on the subject of block booking to determine whether changes should be made in the copyright act in order to permit the outlawing of block booking.

The conference was suggested by General Johnson, Mr. Sirovich declared, adding that it probably was an outgrowth of the situation arising when President-Emeritus Lowell, of Harvard University, refused appointment as a Government representative on the Code Authority because of his objection to the exclusion of a ban on block-booking in the agreement.

Sentiment is also being massed behind the bill introduced during the special session by Congressman Patman of Texas, providing for the establishment of a motion picture commission, with powers of censorship, to control the industry, it was said. However, it is not believed that any action will be taken on the measure this session, in view of President Roosevelt's expressed desire that Congress confine itself to matters of major importance, in order that the session may not be unduly prolonged.

Despite adoption of the film code and the Senate investigation of Wall Street, agitation for a full investigation of the industry has not died down in Congress, it was said. Members of the House interested in the subject are shortly to meet with Representative Sirovich to consider whether to push his resolution of investigation. Congressman Sabath of Illinois, the New York member said, is urging action on the resolution.

The NRA and the "Little Fellow"

The NRA at Washington set out through two different channels during the week to correct an impression that the NRA codes have been harmful to the "little fellow" in business.

One method was an analysis of business failures in the United States, which, it was said by the Administration, shows a marked decline in commercial mortality in the last six months of 1933, as against the records for the same periods in 1932 and 1928. The Administration found there were fewer failures among small business than in the larger groups.

Inasmuch as no codes became effective before July 1, 1933, and the President's reemployment agreement did not become effective until August 1, the NRA could not, it was pointed out, have contributed to business failures prior to July 1.

At the same time, General Johnson, after a lengthy discussion with the President, announced at Washington that the NRA will set up a special board to aid the "little man" in business under the various codes.

60 Likely from Paramount

Adolph Zukor, president of Paramount, was to leave Hollywood Thursday for New York. It appears that the customary 60 features will be forthcoming from the company on the 1933-34 schedule.

GOVERNMENT MAY BUY EQUIPMENT

The non-theatrical motion picture industry—which is not bound under the regular film code—was asked this week by the NRA to speed up the completion of its code in order that it may be passed upon without further delay.

The desire to conclude consideration of this agreement is based on suggestions that the Government may make loans to educational institutions for the purchase of sound equipment for visual education. This move results from the representations of the educational picture producers that there is a lack of equipment in schools which makes production practically impossible, while the equipment producers charge they cannot sell projectors because there is a lack of film product. To cut the so-called "vicious circle" it has been suggested that the Government make loans for the purchase of equipment.

THE CAMERA REPORTS



BASEBALL MANAGER VISITS STUDIO. But no screen contract was being negotiated, we're told, when Bill Terry, Giants' pilot, called at the Vitaphone studio in Brooklyn the other day. He is shown with Sam Sax, studio head.



SHOOTS CUBAN MILITARY CHIEF. With his trusty camera. Thus did Fernando Delgado of Fox Movietone News recognize the importance in Cuban affairs these days of Colonel Fulgencio Batista, a leading figure in the island republic's "new deal."



SIGNED. (Left) Leah Ray, radio singer, who has been engaged by Educational for feminine leads. Her first is a Christie comedy with music.

CAST. (Right) A new portrait of Elissa Landi, who has been assigned the role opposite Joseph Schildkraut in Columbia's "Sisters Under the Skin."





LOUISIANA EXHIBITORS HEAR KUYKENDALL ON CODE. Representatives of independent and affiliated theatres shown with MPTOA head during meeting in New Orleans at which NRA provisions for film industry were discussed. Organization was also begun of a new body to include both independent and affiliated theatre interests, with Harry McLeod as temporary president. The announced object of the association was complete representation with the Code Authority. Attending were exhibitors from the entire New Orleans distributing territory.



DOING THE ARDJA. Sally Crawford, star of Deane H. Dickason's new South Sea production, "Sally-Go-Round," in Bali rehearsing a scene with a temple dancer. Concluding scenes for the picture are now being filmed.



HAS CONTRACT. Jay Lloyd, who came to the MGM studio as a tire salesman and remained as a player, following screen test.



HOMECOMING TRIO. Arriving in New York from Europe. Arthur W. Kelly (left), manager of foreign distribution, returned from a seven-months business trip. Joseph M. Schenck, head of UA and 20th Century, was vacationing, while Edna Reid arrived to star.



SIGNED FOR MORE. A late studio study of Ann Sothern, who has been given a long-term contract by Columbia, as a result, it is said, of her work in that producer's "Let's Fall in Love."



NRA FILM ADMINISTRATOR AT STUDIO LUNCHEON. Sol A. Rosenblatt as the guest of Warner Brothers on the Coast. Left to right: Sam Schneider, Sam Bishoff, William Koenig, Morris Legendre (assistant to Mr. Rosenblatt), Harold Bareford, Mrs. Rosenblatt, Jack L. Warner, Mrs. Bareford, Mr. Rosenblatt, Jacob Wilk, Robert Lord, Hal Wallis, James Segman, Henry Blanke and Lou Edelman.

STAGE ASKS INDUSTRY TO AID FIGHT ON FREE RADIO SHOWS IN THEATRES

Use of New York Theatres for Broadcasting of Programs With Free Admission Brings Protest From Actors' Equity

Encroachment of radio broadcasting companies in the field of theatrical entertainment, through presentation of free attractions in New York's legitimate theatres, this week evoked protest from the Actor's Equity Association, through its official representative on the Legitimate Theatre Code Authority, and from the MPTOA.

As a sequel, the motion picture Code Authority is to be asked to cooperate with that of the legitimate theatre in an effort to curb this allegedly unfair competition by the broadcasters.

Acquisition by broadcasters of theatres seating in many instances fully as many persons as the average first run motion picture house, and subsequently producing "glorified" radio shows, is the prospect which precipitated the protest of the legitimate houses.

Exhibitors for three years have protested against film star radio broadcasts, then only in the studios and with a necessarily limited audience capacity. Now, the demand upon the broadcasting studios, especially in New York, for free admission to such star broadcasts, has brought expansion.

CBS Acquires Theatre

The National Broadcasting Company in its new Radio City headquarters has space sufficient to accommodate almost any reasonable number of free admissions, but in spite of this it still maintains a studio theatre on the New Amsterdam roof—the scene of the famous old Midnight Frolics.

Columbia Broadcasting System, housed in considerably less spacious quarters than is NBC, last week took over the Hudson theatre and announced its intention to utilize the house regularly for broadcasting purposes.

MPTOA In Arms Over Radio Practices

Vigorous protests sent directly to 35 key radio stations of the country will be made on behalf of exhibitors of the country by the MPTOA, against unfair radio competition of broadcasters in permitting large audiences to attend broadcasts as guests of the studios. If relief is not granted directly, the MPTOA intends taking its complaint to the Code Authority of the radio industry.

The action by the MPTOA is being taken as a result of nationwide reports received from exhibitors in the field on radio broadcasting practices believed by exhibitors to be unfair competition to theatres.

Many of the MPTOA members reported that thousands of free passes to broadcasts are being handed out weekly, and the exhibitors charge that many of these would otherwise attend theatres for entertainment. Numerous instances of theatres and halls being rented for broadcasts, in many parts of the country, and audiences admitted without charge were also reported, according to Ed Kuykendall, president of the MPTOA. This constitutes unfair competition "in the sense of any code," said Mr. Kuykendall.

Film and Stage to Join in Battle

Paul Dullzell, alternating for Frank Gilmore, president of Actors' Equity, on the legitimate Code Authority, suggested last week the appointment of a committee composed of Mr. Gilmore, Marcus Heiman and William C. Elliott, president of the IATSE, to confer with members of the motion picture Code Authority and seek their cooperation in approaching the radio Code Authority on the question. This group will sit in on a joint discussion with the film group at its next meeting February 9.

Would Halt All Free Shows

Although the action was prompted by the CBS acquisition of the Hudson theatre, the theatre group will seek to put an end to all free admissions to radio broadcasts, Mr. Heiman said this week.

Last year the protest of exhibitors against free radio programs came to a head when sponsors of national programs requested their listeners, through the medium of newspaper advertising, to stay at home and listen to specified programs.

This year, several programs direct from Hollywood have served further to disturb the peace of mind of the small exhibitor particularly. Where a majority of such stellar radio attractions were confined largely to Sunday nights when business was apt to be poor anyway, they now are spread out through the entire week, usually at hours when a patron normally would be in the motion picture theatre.

Thousands cram the studios of both national networks in New York alone every night, with the average daily turnover for the two estimated at 20,000. These individuals do not have to pay any admission fee.

While it is considered possible in some measure to combat this situation by prohibiting film artists under contract from accepting broadcasting engagements during these film contracts, the radio has built up a sufficiently powerful array of names who are radio stars in their own right to make such procedure virtually meaningless. In any event, the producers appear to have made no effort to curb the practice in this way.

STARS OF FILMS ON THE RADIO

Among motion picture stars who appear more or less regularly on radio programs are Eddie Cantor, Will Rogers, Bing Crosby, Rudy Vallee and Chic Sale. Two regular programs, "Forty-five Minutes in Hollywood" and "Raymond Paige's California Melodies," sponsor one motion picture celebrity each broadcast, usually in the form of an interview.

The "Hall of Fame" program on Sunday nights alternates each week with a motion picture star, an opera and a legitimate stage star. On this program already have appeared Katharine Hepburn, Douglass Montgomery and Wheeler and Woolsey, with Mae West and several other luminaries scheduled for early broadcasts.

Film Code Authority Asked to Cooperate With Legitimate; Parallels the Exhibitor Protest On Broadcasting by Stars

CWA Actors' Pay Cut

Meanwhile, the newest possible competitor to the motion picture, the Civil Works Administration project for setting up national and municipal theatres throughout the country to alleviate unemployment among legitimate actors, received something in the nature of a setback this week when all salaries were reduced 23 per cent, after only three weeks of the project's existence.

For the time being the CWA plan has been confined only to New York City, and it was here that 11 out of the 12 stage directors of the CWA plays held a protest meeting objecting to the cut which affected them and 150 players who are to participate in the 12 presentations. Also attending the meeting was Paul N. Turner, Actors' Equity counsel. It is understood that Mr. Turner had been requested to draw up a complaint to be signed early this week by the directors and by the 150 performers. Copies of the complaint are to be forwarded to the local and national headquarters of the CWA.

According to Mr. Gillmore, only two of the 12 directors voiced objections to the reduction. Mr. Gillmore hoped that some way would be found to adjust their grievances. Up to date all those engaged in the CWA dramatic productions, it was said, had been paid only once—on January 18. This included compensation for the previous two days. The lowest salary is $25 a week and the highest is $35. Salaries of all CWA employees were reduced January 19.

Midland Investment Settlement Impending

Signatures to a settlement of the receivership suit against the Midland Investment Company of Kansas City are to be affixed this week, and the action is expected to be dismissed Friday, when it comes up for hearing in circuit court there. The announcement was made by attorneys for Herbert M. Woolf, M. B. Shanberg and F. H. Reid, the plaintiffs.

The Hollywood Scene

By VICTOR SHAPIRO

SOL A. ROSENBLATT, NRA Division Administrator, was learning this week how complicated are the problems of Hollywood. Ten days on the production front in California and Mr. Rosenblatt was still reviewing an almost endless line of extras and stars, production generals and corporals, writers, agents and technicians, creative workers and non-creative workers, sound men, singers, cameramen, free-lance players and whatnot, who paraded in a steady stream before him with their special problems in picture making.

He has talked with the studio executives on star raiding and production costs and with the various classes of workers with regards to conditions of employment; he has heard suggestions for improving relations between workers and the studios, and on more than one occasion was told by various working groups that something should be done about alleviating the unemployment situation in certain production quarters.

Mr. Rosenblatt denied vigorously New York reports which had reached Hollywood saying that his visit to Hollywood was primarily to fix maximum salaries for players, directors and executives. He said these reports were "ridiculous," but indicated that his observations on the salary problem will be submitted in a report to the Administration when he returns to Washington next week.

Talks About Morals and Films

Mr. Rosenblatt spent practically all of Tuesday this week studying the machinery of the Central Casting Office and of the Hollywood branch of the Hays organization. He said he was amazed at the precision and work involved in handling the extras by the C. C. O., and said that the work of the Hays branch in handling the censorship question locally, both in script and stills, was "startling and constructive." He passed out compliments, too, on the manner in which Mrs. Winters' department of the producers' group handles reports for the various women's clubs.

He indicated that he lacked a realization that the various divisions could function for the best interests of every one, elevating the moral standards of pictures, particularly at this time when many reform movements are active.

"Securing closer association between the producers and the principal public and civic bodies toward higher moral standards is of vital importance to the welfare of the industry and the execution of any code," said Mr. Rosenblatt. "All persons involved in picture making should give this situation their utmost attention. Only three weeks ago, a leading national religious organization went on record as 'going after immoral' pictures first, and prohibition second."

On Tuesday night, Mr. Rosenblatt made a hurried trip to the Western Association of Motion Picture Advertisers (WAMPA), where he delivered his first public address since he arrived in Hollywood from the East. His audience comprised several of the top-line producers and numerous press agents and newspapermen.

"Nowhere have I encountered so many people so diversified in their interest to make one thing, and that is screen entertainment," Mr. Rosenblatt told the WAMPA gathering. "And who," he added, "are at the same time eagerly striving to better conditions for the welfare of the entire industry. They have come to me willingly with their problems and laid their cards on the table.

"The motion picture code," he continued, "is the most flexible document if evidence is proven where certain clauses are impractical. It can be changed. The motion picture industry is no different from any other industry where some members of it want to do wrong. But the majority, wanting to do the right thing, will govern any code."

Speaking for the benefit of the press agents, the Division Administrator said: "Press agentry in the motion picture business is its only craft not taken care of in the code with regards minimum wages, and this because press agents are the caliber of people who can take care of themselves. However, with regard to the code, they can play a vital part for the general welfare of the industry in connection with clean advertising and curtailing misrepresentations to the public."

Mr. Rosenblatt told the WAMPA that he is emphatically against sex pictures. He said that in the past three weeks he has received no less than 6,500 letters asking for the abolishment of sex in films, and he said he also received a six-page petition, single spaced, with each signatory adding his age—ranging from six to forty-one; and his occupation—from laborers to bankers, and all protesting against sex in motion pictures.

"From my observation today," he said, "everybody has two businesses, their own and motion pictures, with every conceivable reform body taking upon themselves the liberty to attack motion pictures. The less grounds demonstrated to agitate this criticism, the better for us. Some of these complaints are justified," he added, "but I don't believe in government regulation or other interference of censorship. There is a proper way for coping with the situation ourselves."

To the daily newspapers' criticism of his social activities, Mr. Rosenblatt answered that each event has been just so much more work—and that much more direct information. Saturday he was at Agua Caliente, followed by dinner at Marion Davies' home. Sunday night he was guest at Louis B. Mayer's home, and he conferred with I. E. Chadwick Monday night.

▽

This NRA Thing

While we're on this NRA thing, we might as well tell you about Hal Neides, who guides the destinies of the Alexander theatre in Glendale for Fox West Coast. Friend Hal knows how to keep his house in the black by having plenty of previews. So the other night when we heard he had a "sneaker," we took the long ride over, in loyalty to our duty and responsibility. Our appearance stunned Hal, but before we could say "Hello," he said "N.R.A.—No Reviewers Allowed." Now, who says managers can't think for themselves?

▽

Rotund Arch Reeve, who goes to New York in place of Gabe York, here to succeed Arch as studio publicity manager at Fox Movietone City, was farewell wined and dined the other night, under the guidance of Generalissimo Joe I. Breen. Arch, who has spent only about 15 years with Paramount and Fox, was roundly ribbed, with "Nobody ever heard of you" as the spirit of the evening.

▽

What Ho, Scout!

What d'ye make of this? Darryl Zanuck, erstwhile Warner Bros. production chieftain, now functioning similarly for 20th Century, makes "Advice to the Lovelorn," with a Beatrice Fairfax heart throb column as its big angle, and Warners come up with "Hi, Nellie," another newspaper yarn incorporating the same feature. Warners preview "I Got Your Number" and the next night 20th Century unveils "Looking for Trouble." Both are telephone stories. How many lads and lassies has either fellow in the other company's bailiwick? Maybe it's dramatic coincidence!

▽

The "back-to-the-farm" movement brought out two pictures last week. Before a chosen few, Winfield Sheehan took the lid off Janet Gaynor's "Carolina," and Jack L. Warner held a sneaker on "The Earth Turns" that every reviewer in town caught.

RIBBER RIBBED

Vince Barnett, for years Hollywood's ace "ribber" in the guise of anything from a punch drunk pug to Albert Einstein, has come a cropper. Barnett, in his spare time, essays to be an actor with pretty good success (remember "Scarface"). Out at Universal the other day a director caustically criticized everything the sterling actor attempted. It took the combined efforts of everyone on the lot to convince the ribber he was being ribbed.

90 PER CENT OF HERALD CHAMPIONS INDORSED IN CIVIC GROUPS' PREVIEW

87 Per Cent of Month-by-Month Champions and 94 Per Cent of Final Winners Receive Support of 12 National Groups

Ninety per cent of MOTION PICTURE HERALD'S Box Office Champions for 1933, including the month-by-month Champions and the final winners for the entire year, were among the productions which had had the indorsement and active support of the 12 national groups previewing motion pictures.

For each of the past three years there has been a steady increase in the percentage of Champions approved by these groups, with 80 per cent in 1931, a gain to 82 per cent in 1932, and 90 per cent for the year just past. Concomitant with that closer parallel of Box Office Champions and selections of the previewing organizations is the fact of word-of-mouth advertising by 3,000 Better Films Councils. Twenty-five thousand leaders of community organizations who have demonstrated an active interest in the work of the Councils, receive preview reports each month.

87 Per Cent of Monthly Champions

A total of 79 pictures were named in the past year in the Champions of the monthly compilations. Of these, 33 were indorsed by the committees for family entertainment; 37 for adults, and nine were not recommended, making 87 per cent of the approved pictures for the year.

Of the final Champions for 1933, published in this issue, 13 received championship rating and six were cited for honorable mention. Of this number, the previewing groups approved eight for family, ten for adults, and one was not recommended, making a total of 94 per cent approved. Therefore, the total Box Office Champions for the year, combining the month-by-month winners and the year's final Champions, had more than 90 per cent indorsement of the committees and clubs.

Of the 12 national previewing groups only eight see all pictures released and it is on this basis that the following tabulation is made. In addition to the past year, a breakdown of the previous two years also is presented. The letter "F" designates the number indorsed "for family"; "A" for adults, and "no," disapproved for all ages:

	F.	A.	Approved	No
1930-31 season to October, 1931..	9	4	13	2
October to December, 1931.....	9	7	16	4
January to April, 1932.....	11	8	19	0
April to July, 1932.....	7	9	16	8
July to October, 1932.....	7	9	16	4
October to December, 1932.....	7	14	21	4
1933:				
January to April.....	6	11	17	2
April to July.....	9	7	16	3
July to October.....	9	10	19	2
October to December.....	9	9	18	2
1933 Totals	33	37	70	9

The Champions for the year, receiving indorsement for 18 out of the 19 pictures, were rated as follows: *Family*—"Cavalcade," "Little Women," "42nd Street," "Tugboat Annie," "Be Mine Tonight," "Kid From Spain," "The Bowery" and "Lady for a Day." *Adult*—"I'm No Angel" (from one group only), "Gold Diggers of 1933," "State Fair," "Maedchen in Uniform," "Rasputin and the Empress," "Animal Kingdom," "Private Life of Henry VIII," "The Match King," "Dinner at Eight," "Sign of the Cross," while one picture not indorsed by any group was "Sailor Be Good."

On the HERALD'S monthly Champions listings, 12 pictures appeared more than once, and three pictures appeared three times. These were "Cavalcade," "Gold Diggers of 1933" and "Be Mine Tonight."

The "Selective" Patron

As to what makes a winner at the box office, more and more exhibitors are agreeing that part of the solution lies in gaining the "selective" picture patron to add to the socalled "fan" audience.

On the other hand, as they point out, it is one thing to know *what* makes a Box Office Champion and quite another to know *how* to make a winner out of a picture the exhibitor has to sell.

For years "passing the buck" for the failures and claiming the glory for the winners has been called the favorite three-cornered "indoor pastime" of the motion picture industry. If the picture was a natural success, it was a production achievement, said the studios; but if a failure, that, too, was to be charged to production, said the sales and advertising departments of the distributors, and the exhibitors blamed both. And in the background, available to all three branches, lay the opportunity to utilize agencies already existing for organizing word-of-mouth advertising—a constantly growing number of civic units actively engaged in the criticism of motion pictures.

94 PER CENT GIVEN CIVIC INDORSEMENT

Ninety-four per cent of pictures which won ranking as MOTION PICTURE HERALD'S *Box Office Champions for 1933 also received the indorsement of national previewing groups. There were nineteen pictures in this classification, eight of which were indorsed by the civic organizations as for "family" entertainment, ten for adults, and only one was considered unsuitable.*

"Little Women," which had its premiere at New York's Radio City Music Hall on November 24, speedily won rating as one of the December Champions and tied for third place with "Forty-second Street" in the final annual Box Office Champions.

Increasing Percentage of Approval by Previewing Groups Parallels Better Films Councils' Word-of-Mouth Advertising

Women and the Preview

Seven to ten years ago it was generally agreed that 45 per cent of the box office gross was conditioned by what women said about the pictures they had seen. At that time women talked only about the pictures they had seen, but today, long before a picture arrives at a theatre, women are repeating what the previewers have said to them about the picture to come; saying it to the neighbor, over the air, in the press, on library bookmarks and in the schools.

Paralleling the pronounced indorsement given by the women's previewing groups to "Cavalcade" and "Be Mine Tonight," for example, was the fact that these were two of the three pictures appearing more than twice in the Herald's month-by-month list of Champions.

Augmenting the women's organizations and preview groups are 17,000 teachers of English cooperating in the program of the Photoplay Committee of the National Council of Teachers of English and the new Eastern Preview Committee of the Federation of Women's Clubs. These two organizations, although they came into the field at a comparatively late date, sent out the following word about "Little Women": "Don't miss it, and take the whole family."

And "Little Women," which opened at the Music Hall in New York as late as November 24, was one of the 1933 Box Office Champions.

New Jersey Women Form Film Study Federation

At a meeting in East Orange last week, a group of New Jersey women, interested in film presentations of an educational nature for adults and children, formed the Finer Films Federation of New Jersey. Seventy-five attended, from various neighboring towns. The session was held under the auspices of the better films committee of the Women's Division of the local Chamber of Commerce and Civics.

Officers elected included: Mrs. Leon H. McIntyre, chairman; William O. Ludlow, vice chairman; Mrs. Jay Zeamer, secretary, and Mrs. Ruth E. Denton, treasurer. The organization aims at complete state-wide representation, the raising of motion picture production standards, and the formation of film study groups.

BOX OFFICE CHAMPIONS of 1933

Motion Picture Herald's annual selection, based on 8,000 bookings in 157 key theatres during the calendar year, January 1 to December 31, 1933.



I'm No Angel: Paramount



Cavalcade: Fox

● (1) I'M NO ANGEL: Directed by Wesley Ruggles. Original story, screen play and dialogue by Mae West. Continuity by Harlan Thompson, with suggestions by Lowell Brentano. Music by Harvey Brooks. Lyrics by Gladys du Bois and Ben Ellison. Photographed by Leo Tover. Sound, Phil G. Wisdom. Art directors, Hans Dreier and Bernard Herzbrun. Cast: Mae West, Cary Grant, Edward Arnold, Ralf Harolde, Russell Hopton.



Be Mine Tonight: Universal



Tugboat Annie: MGM

● (2) CAVALCADE: Directed by Frank Lloyd. From the play by Noel Coward. Screen play by Reginald Berkeley. Continuity by Sonya Levien. Assistant director: William Tummel. Director of dialogue: George Hadden. War scenes by William Cameron Menzies. Art director: William Darling. Photographer: Ernest Palmer. Cast: Diana Wynyard, Clive Brook, Ursula Jeans, Herbert Mundin, Una O'Connor, Merle Tottenham, Irene Browne, Beryl Mercer, Frank Lawton, John Warburton, Temple Piggott, Margaret Lindsay, Billy Bevan, Mary Forbes, Lionel Belmore.

● (2) GOLD DIGGERS OF 1933: Directed by Mervyn LeRoy. Supervised by Ray Griffith. Numbers created and directed by Busby Berkeley. Screen play by Erwin Gelsey and James Seymour. Music and lyrics by Harry Warren and Al Dubin. Dialogue by David Boehm and Ben Markson. Based on a play by Avery Hopwood. Photographer: Sol Polito. Art director: Anton Grot. Cast: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, Clarence Nordstrom, Robert Agnew, Tammany Young, Sterling Holloway.



Rasputin and the Empress: MGM



Animal Kingdom: RKO Radio

● (3) LITTLE WOMEN: Directed by George Cukor. Executive producer: Merian C. Cooper. Supervised by Kenneth MacGowan. From the novel by Louisa May Alcott. Screen play by Sarah Y. Mason and Victor Heerman. Photographed by Henry Gerrard. Cast: Katharine Hepburn, Joan Bennett, Frances Dee, Jean Parker, Paul Lukas, Edna May Oliver, Douglass Montgomery, Henry Stephenson.

● (4) BE MINE TONIGHT: Directed by Anatol Litwak. Story by I. V. Cube and A. Joseph. Adaptation and dialogue by John Orton. Music by Mischa Spoliansky. Lyrics by Frank Eyton. Cast: Jan Kiepura, Magda Schneider, Sonnie Hale, Edmund Gwenn, Athene Scyler, Betty Chester, Aubrey Mather.

● (3) 42ND STREET: Based on the novel by Bradford Ropes. Screen play by Rian James and James Seymour. Directed by Lloyd Bacon. Photographer: Sol Polito. Art director: Jack Okey. Songs by Al Dubin and Harry Warren. Cast: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Una Merkel, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers.

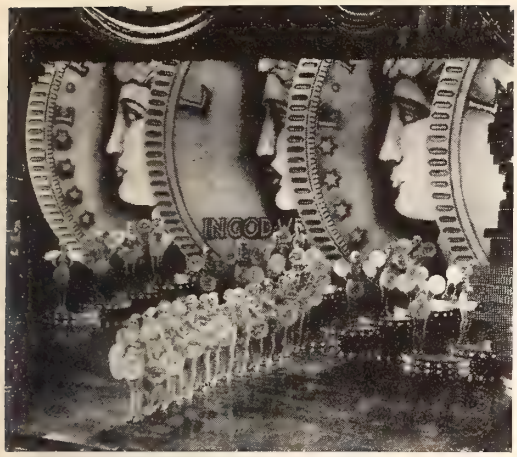
● (4) TUGBOAT ANNIE: Directed by Mervyn LeRoy. From the Saturday Evening Post stories by Norman Reilly Raine. Adapted by Zelda Sears and Eve Greene. Additional dialogue by Norman Reilly Raine. Art director: Merrill Pye. Photographed by Gregg Toland. Cast: Marie Dressler, Wallace Berry, Robert Young, Maureen O'Sullivan, Willard Robertson, Tammany Young, Frankie Darro, Jack Pennick, Paul Hurst.

Honorable Mention

THE MATCH KING
First National

DINNER AT EIGHT
MGM

SIGN OF THE CROSS
Paramount



Gold Diggers of 1933: Warner



Little Women: RKO Radio



42nd Street: Warner



State Fair: Fox



Maedchen in Uniform: Krimsky-Cochran



Kid from Spain: United Artists



Henry VIII: United Artists

Honorable Mention

SAILOR BE GOOD
RKO Radio

THE BOWERY
United Artists

LADY FOR A DAY
Columbia

● (5) STATE FAIR: Directed by Henry King. Motion picture version of a novel by Phil Stong. Adaptation and screen play prepared by Paul Green and Sonya Levien. Photographed by Hal Mohr. Film editor: R. W. Bischoff. Sound recorder: A. L. Von Kirbach. Cast: Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster, Louis Dresser, Frank Craven, Victor Jory.

● (5) MAEDCHEN IN UNIFORM: Produced in Berlin by Carl Froelich Studios. Distributed in the United States by John Krimsky and Gifford Cochran. Directed by Leontine Sagan. English text by Donald Freeman. Artistic supervision by Carl Froehlich. Cast: Hertha Thiele, Dorothea Wieck, Emilia Unda, Hedwig Schlichter, Ellen Schwannecke.

● (6) RASPUTIN AND THE EMPRESS: Directed by Richard Boleslavsky. Author: Charles MacArthur. Photographer: William Daniels. Musical score by Herbert Stothart. Film editor: Tom Held. Cast: John Barrymore, Ethel Barrymore, Lionel Barrymore, Ralph Morgan, Diana Wynyard, Tad Alexander, C. Henry Gordon, Edward Arnold.

● (7) ANIMAL KINGDOM: Directed by E. H. Griffith. From the play by Philip Barry. Screen play by Horace Jackson. Photographed by George Folsey. Cast: Leslie Howard, Ann Harding, Myrna Loy, Neil Hamilton, William Gargan, Henry Stephenson, Ilka Chase, Leni Stengel, Donald Dillaway.

● (7) THE KID FROM SPAIN: Story by William Anthony McGuire, Bert Kalmar and Harry Ruby. Music and lyrics by Bert Kalmar and Harry Ruby. Directed by Leo McCarey. Dance numbers by Busby Berkeley. Art director: Richard Day. Musical director: Alfred Newman. Photographer: Gregg Toland. Cast: Eddie Cantor, Lyda Roberti, Robert Young, Ruth Hall, Noah Beery.

● (7) PRIVATE LIFE OF HENRY VIII: Directed by Alexander Korda. Story by Arthur Wimperis. Dialogue by Arthur Wimperis and Lajos Biro. Photographed by Georges Perinal. Sets designed by Vincent Korda. Cast: Charles Laughton, Robert Donat, Lady Tree, Binnie Barnes, Elsa Lancaster, Merle Oberon, Franklin Dyall, Miles Mander, Wendy Barrie.

● (Honorable Mention) THE MATCH KING: Directed by Howard Bretherton. Photographed by Robert Kurrle. Cast: Warren William, Lili Damita, Glenda Farrell, Harold Huber. . . . DINNER AT EIGHT: Directed by George Cukor. Photographed by William Daniels. Cast: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore. . . . SIGN OF THE CROSS: Directed by Cecil B. DeMille. Photographed by Karl Struss. Cast: Fredric March. Elissa Landi, Claudette Colbert. . . . SAILOR BE GOOD: Directed by James Cruze. Photographed by Charles E. Schoenbaum. Cast: Jack Oakie, Vivienne Osborne, George E. Stone. . . THE BOWERY: Directed by Raoul Walsh. Photographed by Barney McGill. Cast: Wallace Beery, George Raft, Jackie Cooper, Fay Wray. . . LADY FOR A DAY: Directed by Frank Capra. Photographed by Joseph Walker. Cast: Warren William, May Robson, Guy Kibbee, Glenda Farrell.

SAMUELSON HEADS NATIONAL ALLIED; SEND CODE PROTEST TO CONGRESS

New Jersey Allied President Succeeds James Ritter; Myers and Blum Reelected; Plan to Name National Cabinet of 24

Telegraphic protest against the Code Authority and operations of distributors under the Code was received at Washington Wednesday by Senator Borah of Idaho from Abram F. Myers on behalf of the national board of directors of Allied States. The telegram was inserted in the Congressional Record by the Senator.

The Allied Board invited the Senator's attention "to a device resorted to by the Code Authority for the motion picture industry to defeat the remedial measures not involving change in law." That body, it was explained, "dominated by major producers, requires that independents file unqualified assents to the code as a condition to participating in any degree therein, thereby waiving all rights and approving in advance everything this code authority may do. We have filed suit to test their right to do this and are advised defense of the proceeding will be handled by NRA, thus making it appear we are opposing the Government."

Major producers also were charged in the telegram with violating code provisions against forcing of shorts and "protecting themselves by stamping on the contract that the exhibitor has agreed to purchase an excess number and requiring exhibitors to initial the clause."

"We greatly deplore that efforts to enlist interest of General Counsel Richberg elicited only condescending and evasive letter from a subordinate attorney," the telegram concluded.

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Sidney E. Samuelson, president of Allied of New Jersey, was elected late last week to the presidency of the national Allied States Association at the organization's board meeting at the Hotel Warwick in New York. Mr. Samuelson succeeds James C. Ritter, of Detroit.

Abram F. Myers, former member of the Federal Trade Commission, was re-elected to the post of general counsel, and Herman Blum, of Baltimore, again was named treasurer.

With plans for the invasion of every state in the union in which there is no Allied affiliated exhibitor organization, the Allied directors adjourned last Friday after a three-day session, the nature of which from the beginning had been veiled in secrecy.

Under the expansion plans Allied will set up a national cabinet of 24 to work with Mr. Samuelson to effect nationwide representation. Units in the territories where there is no state Allied branch, will be established simultaneously, but the first step will be the appointment of six vice-presidents of the national association—one each from the eastern section, middle west, northwest, Rocky Mountains, west coast and the south.



SIDNEY E. SAMUELSON

Each vice-president thus appointed will set up a regional cabinet of three exhibitors and each vice-president will be directly responsible to the national board of directors, this group to comprise the national cabinet.

Allied units in Milwaukee, Minneapolis, Detroit, New Jersey and Pittsburgh called meetings this week to discuss the results of the New York conferences.

From Boston early this week came word that Allied is supposed to have effected a tie up with the Motion Picture Research Council to raise $200,000 in order to finance a two-year campaign for "the elimination of block-booking, blind selling and to provide for trade showings and advancement of the motion picture art." The Allied directors last week are understood to have indorsed the Council's policies, which, as reported from time to time in MOTION PICTURE HERALD, have been largely "anti-motion picture industry" and dealt specifically with alleged "moral corruption" through the motion picture of the nation's children.

Attending the three-day Allied directors' meeting in New York were: Nathan Yamins, Fall River, Mass.; Aaron Saperstein, Chicago; Fred Herrington, Pittsburgh; Walter Littlefield, Max Levenson, Edward Ansin, Boston; J. P. Adler, Milwaukee; H. M. Richey, J. C. Ritter, Detroit; Ray Branch, Hastings, Mich.; Al Steffes, Minneapolis; Mr. Blum, Baltimore; Willis Vance, Fred Strief, Cincinnati; M. B. Horowitz, Cleveland; Abe Stone, M. Harrell, Albany; William C. Smalley, Cooperstown, N. Y. H. A. Cole of Texas did not attend.

With Division Administrator Sol A. Rosenblatt on the west coast and the Code Authority busy on code matters in New York, NRA officials in Washington this week appeared not especially concerned over Allied's recent legal attack on the sanctity of the motion picture code.

Allied Said to Have Effected Tieup with Research Council To Raise $200,000 to Fight Block Booking, Blind Selling

Members of the administration's legal staff were studying the suit, actually filed by the Congress Theatre, of Newark, in New York, in which members of the Code Authority, as well as Mr. Rosenblatt, were named defendants. Whether the Government would defend the Authority members, it was said, would depend upon the circumstances. There was some question as to how far the Authority members are Government officials; under most codes, such members are elected by the industry, but in the film code they were named by the President, although representive of the industry.

Exhibitors in the Minneapolis territory, numbering 137, voted Tuesday not to sign the Code acceptance without reservations.

The Government will defend Mr. Rosenblatt, a Government official, and will defend the code itself. With respect to the Division Administrator, it was pointed out that the Government representatives on code authorities have no vote and any action they might take is purely negative, so that they could not be named together with the industries' members in any suit brought, but only with respect to their activities as officials of the recovery administration.

General Johnson said that in all suits against Code Authorities the Administration will study carefully all circumstances and will defend Code Authority members only if convinced the actions complained of are in strict conformity with the provisions of the code. It was said that any Code Authority which exceeds its powers, or abuses its privileges and position on the Code Authority and gets into legal difficulties, will be left to fight its own way out.

Hearing on Suit Postponed

Meanwhile, in New York, attorneys both for the Code Authority and the Allied-Congress theatre interests decided on Tuesday to postpone preliminary hearing on the case until February 20, in order to serve Division Administrator Rosenblatt, who was en route to Hollywood when other Code Authority members were served.

At the same time it appeared that a second suit was about to be filed against the code and the motion picture Code Authority, by Fred Herrington, Pittsburgh, and W. A. ("Al") Steffes, Minneapolis, both Allied directors. This turned out to be nothing more than affidavits signed by each substantiating the claims in the Congress theatre action.

WAIT FOR THE BIG SHOW!

"BRING 'EM BACK ALIVE"

FRANK BUCK'S "WILD CARGO"

IS COMING SOON!

VAN BEUREN PRODUCTION

DIRECTED BY ARMAND DENIS

RKO-RADIO PICTURE

HOORAY!

HIPS, HIPS, HOORAY!

—THEY'RE OUT OF THE PADDED CELL AGAIN...ON A MUSICAL GIRLY-GO-ROUND!

WHEELER and WOOLSEY



with

RUTH ETTING
THELMA TODD
DOROTHY LEE

in

"HIPS, HIPS,

RKO-RADIO PICTURE

Directed by Mark Sandrich
Music, Lyrics and Screen Play by Harry Ruby and Bert Kalmar
MERIAN C. COOPER, Executive Producer



HOORAY"

SOON

HEPBURN

"SPITFIRE"



CLOSE OF PARAMOUNT BANKRUPTCY IS NEAR

Company Expects To Be Discharged from Bankruptcy in Half Year; General Reorganization Virtually Completed

After one year of operation under receivers, trustees and a federal referee, Paramount Publix last week estimated that at least 90 per cent of its finance problems have been solved and that the company may well be discharged from bankruptcy within the first six months of the current year.

The tenth month of the bankruptcy ended January 26. One year before, Paramount consented to a friendly equity receivership only a few hours after its most important theatre holding subsidiary, Publix Enterprises, filed a voluntary petition in bankruptcy. Eight weeks later, on March 14, the parent company itself went into bankruptcy.

Realty Reorganizing Underway

Steady progress is being made preliminary to clearing up the various problems, most involving reorganization of real estate holding companies. Publix Enterprises has been completely reorganized and its assets sold to Famous Theatres Corporation, subsidiary created for the reorganization.

Another important matter pending concerns the Paramount-Broadway Corporation, owner of the Paramount Building and theatre, which has $8,870,000 bonds outstanding. This probably will be reorganized soon on a basis to permit the parent company to operate the theatre without loss, according to the *Wall Street Journal.*

A general reorganization plan for Paramount Publix is understood to have been virtually completed by Sir William Wiseman, former member of the Paramount directorate and an associate of Kuhn, Loeb & Co., former Paramount bankers working in conjunction with Dr. Julius Klein.

Sir William's plan is to be advanced on behalf of the bondholders and other creditors as soon as sufficient progress has been made on adjustment of creditors' claims against the company, which are said to approximate $250,000,000. A great majority of these claims, it was pointed out last week, will be disallowed, expunged or compromised.

New Company, Reported Plan

It is understood that the plan is to call for the formation of a new company, to be owned by Paramount, which will buy up the assets of the bankrupt estate.

The reorganized company probably would not take over theatre subsidiaries in receivership due to their unprofitable operations, unless the fixed charges or the real estate funded debt, or both, could be scaled down to a point where the theatres could be operated without a loss, in the opinion of the *Wall Street Journal.* If these various theatres were taken over by bondholders under foreclosure, it is considered doubtful if they could be successfully operated independently without Paramount's film output, the *Journal* continues, while on the other hand Paramount needs these houses as an outlet for its product.

At the time of its receivership Paramount revealed liabilities of $47,826,890 and assets of approximately $150,000,000. Cash on hand at that time was $399,545. On Sept. 30, 1933, the third report of the Paramount Publix trustees in bankruptcy showed cash on hand aggregating $2,074,480. Autumn and winter distribution receipts are said to have more than doubled that cash figure, bringing the company's cash position to approximately $5,000,000. In addition to this there is a federal tax refund for the year 1929 amounting to $7,275,000.

No Outside Financing

No outside financing of any sort has been resorted to by the company during the past year, virtually all revenue coming from the distribution department. Distribution receipts were aided greatly by the decline of the dollar and its resultant increase in revenue from foreign distribution, which was estimated to have doubled over the year previous.

At the same time the company's theatres have been reorganized to an extent where they have not required exorbitant cash demands on the parent company or its operating subsidiaries. This reorganization, involving decentralization of theatre operations by creating operating partnerships in the field, is regarded as a cornerstone of the new Paramount operating structure.

Famous Theatres is now in charge of all former Publix Enterprises houses, which are being operated directly by it or by operating partners. A number of the houses have been disposed of entirely and creditors have been offered a choice of settlement of valid claims on the basis of 33 cents on the dollar or a share of stock in Famous Theatres for each $200 of approved claims.

A reorganization plan to end the bankruptcy of the Saenger circuit in the south, without public sale of assets, is nearing completion.

Attorneys' Claims Opposed

Elihu Root, Jr., of counsel for the Paramount receivers, told Federal Judge John M. Woolsey that the equity receivership of Paramount Publix was the "most difficult, most complex and most harassing occupation, considering the length of time, that I have ever been in." Mr. Root's statement was made at a hearing on the application for fees and expenses during the equity receivership. Judge Woolsey gave the attorney a week for the filing of briefs.

"Paramount would have lost its entire business to competitors overnight if the equity receivership had been mishandled," Mr. Root declared.

The receivers are asking for payment of $218,000 fees incurred during the two months' receivership period last winter.

Opposition to the payment of any such fee was voiced by Saul E. Rogers, attorney for a Paramount bondholders' group, on the grounds that the court was without authority to grant an allowance because, he charged, the equity receivership was an improper procedure and Paramount should have applied only for bankruptcy.

Counsel for the Central Hanover Bank, a creditor for $1,400,000, declared that, while not wishing to oppose payment of the fees, they recommended careful scrutiny by the court of the "substantial" allowances asked by Mr. Root for the receivers, and Goldmark & Colin, Paramount attorneys. Root, Clark, Buckner & Ballantyne has petitioned for $125,000, and Goldmark & Colin for $25,000 for counsel fees.

Others To Be Named to Board

The remaining members of Paramount's new national theatre advisory board will not be named before additional meetings with partners following the return of Ralph A. Kohn to New York this week. Thus far the appointees are N. L. Nathanson, representing Canada; Karl Hoblitzelle, the Southwest, and E. V. Richards, Jr., the South.

Paramount this week will resume operation of the Brooklyn Paramount theatre which, since September 1, has been operated by Mort Shea. The theatre will operate under the general supervision of Boris Morros.

Approval of a mutual cancellation of claims by Paramount Publix, Walter Reade and Frank V. Storrs, theatre lessors, involving an estimated $500,000, was given late last week by Referee Davis. Reade and Storrs had filed claims against Paramount aggregating $250,000, growing out of a 1930 agreement by which Paramount leased 16 New Jersey theatres from the claimants. Paramount filed counter claims against Reade and Storrs for a corresponding amount on the same agreement, resulting in the mutual cancellation action.

A LONG TIME BETWEEN SHOWS

It took him a long, long time, but W. A. Dickson, Mace, Ind., resident, finally went into Crawfordsville one night recently, and saw the show, films included, at the Strand. It was the first motion picture Mr. Dickson had ever seen, and the first theatrical performance he had witnessed in 20 years. Mr. Dickson will be 87 next birthday. When Guy Hammitt, Strand manager, asked him how he liked motion pictures, the answer was, "Fine. I never missed a word." Four complimentary passes were Mr. Dickson's reward for his expressed intention to see a lot of talking pictures in the future.

Decision Reserved in Quittner Case

Decision on a motion to permit consolidation of the record for the appeal of the Edward Quittner anti-trust action against Paramount and large distributors, was reserved Tuesday by U. S. District Court Judge Francis Caffey, New York, who gave Graham and Reynolds, counsel for Quittner, and the attorneys for the defendants 10 days in which to file additional briefs.

Sam Morris Convalescing

Sam E. Morris, vice-president of Warner Bros., is recuperating in the Sydenham hospital, New York, from an operation he underwent there last Tuesday.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

WE have in hand a copy of the Radio City theatre program which arrived at that theatre from the printers only a few hours before S. L. Rothafel had that run-in with the RKO management which resulted in his resignation. In the program is a message from Roxy on the occasion of the first anniversary of the Radio City Music Hall. It is addressed to the public, and says, in part, over Roxy's signature:

"At this time, on behalf of our entire staff, I want to . . . tell you that you have *got* to love us just a little, because we love you so much."

We do hope that Mr. Rothafel isn't fickle.

Which reminds us of what Marek Windheim, the Polish opera singer, told Joseph Mitchell, New York newspaperman, about his first experience in New York after arriving from Poland.

It seems that Mr. Windheim sang in Brooklyn and then sang for Roxy. "The reason I sang for Roxy," he said, "is that my English was very bad and an American told me the two best ways to learn English are to marry an American or work in an American theatre. I decided to work in Roxy's chorus and learn English. In four weeks I came out with a good knowledge of Russian."

▽

Paramount says that a thousand years of research and the best scientific brains of four nations contributed to one scene, lasting but a few moments, in "Search for Beauty." Arithmetically, then, how many eons, brains and nations for any eight-reel feature?

▽

Mr. Alfred Finestone, Esq., newspaper correspondent extraordinary in the wheat belt of Kansas City and thereabouts, takes issue with our recent paragraph about the Paramount publicity department claiming for Cecil Blount DeMille the "honor" of discovering Miss Sally Rand several years ago, long before the young lady made the front pages with her fan dancing.

"Sally was discovered by a 'dinky' little Kansas City commercial film lab some 12 years ago, when she posed as a model for film ads," writes Al. "Later she went to vode and the stage and then took a 'flyer' in films. DeMille may have discovered her then, but it took the World's Fair to 'reveal' her."

Walt Disney and Sally worked together at the same Kansas City commercial laboratory. In those days Sally was known as Billie Beck.

Coincidentally, Chicago's city fathers will not invite Sally back for the reopening of the fair in June. They probably have the young lady's best interests at heart, refusing to interrupt her budding motion picture career on the Paramount lot in Hollywood.

▽

Mr. L. A. Vickrey, operating the DeFunack theatre, at DeFunack Springs, Fla., is ingenious, to say the least. He has just finished wiring his three local drug stores for sound. From the booth of the theatre, music is sent directly into the drug stores, interspersed with announcements from the theatre about current and coming attractions.

▽

Radio's Dolores Del Rio takes her lunch along on lengthy trips. Not in the traditional shoe box, however. Flying into Kansas City the other day, en route to New York, her husband, Cedric Gibbons, removed a fruit jar from a pocket of his overcoat. It contained spiced, stewed apples, which Miss Del Rio consumed, while friend husband had to be contented with ham and eggs at the airport "coffee pot."

▽

"Modesty is a virtue, and actors have it," says Fox publicity. Of course, of course.

IN DAYS OF OLD, WHEN——

REEL NAMES WERE REAL NAMES

LILA LEE - - - AUGUSTA APPEL
BILLIE DOVE - - LILLIAN BOHNY
RICHARD DIX - - ERNEST BRIMMER
CLAIRE WINDSOR - - OLGA CRONK
SHIRLEY MASON - LEONA FLUGRATH
NORMAN KERRY - - ARNOLD KAISER
CAROLE LOMBARD - - JANE PETERS
JACK GILBERT - - - JOHN PRINGLE
COLLEEN MOORE–KATHLEEN MORRISON
FLORENCE VIDOR - - FLORENCE ARTO
SALLY PHIPPS - - - BERNICE BUETLER
NANCY DREXEL - - DOROTHY KITCHEN
JEANETTE LOFF - - - - JAN LOVE
EDWIN CAREW - - - - - JAN FOX
SALLY O'NEIL - - CHOTSEY NOONAN
STEPIN FETCHIT - - - - JOE PERRY
NICK STUART - - - NIKOLAS PRATA
MACK SENNETT - - MICKALL SINNOTT
BRUCE CABOT - - JACQUES DE BUJAC
MONTE BANKS - - - MARIO BIANCHI
GILBERT ROWLAND–DE ALONZO DAMOSO
DOLORES DEL RIO–LOLITA DE MARTINEZ
RICARDO CORTEZ - - - JACK KRANTZ
MAE MURRAY - - - MARIE KOENIG
SUE CAROL - - - EVELYN LEDERER
GILDA GRAY - MARIANNA MICHOLSKA
RAQUEL TORRES - - PAULA OSTERMAN
DON ALVARADO - - - - JOSE PAIGE
MADGE BELLAMY–MARGARET PHILLPOTT
EVALYN BRENT - - - - BETTY RIGGS
FORD STERLING - - - GEORGE STITCH
LUPE VELEZ - GUADALUPE VILLA LOBOS

By Feg Murray, King Features

MR. JOSEPH P. POLLARD has unearthed for the delight of the less serious minded a neat half-dozen lallapaloozas from the court calendars of 1933, as follows:

The proceedings against American cowboy films in the movie houses bordering the Hungarian Great Plain, so the herdsmen would no longer neglect their work to dream of Hollywood movie heroes.

The Chicago petition to vacate the injunction forbidding the petitioner to communicate with her divorced husband. "He won our last argument fourteen months ago, and I can't get over it. All I want is a chance to clear my record," she said.

The unsuccessful suit brought by a Hollywood movie extra to recover $50 pay instead of $20 when he discovered himself in a closeup of the film.

The suit filed by the Eskimo girl who won the first beauty contest held inside the Arctic Circle, a suit against the metropolitan newspapers that failed to mention her in their list of the year's great events.

The suit that a Chicago wife brought against her husband to recover the $2,000 she had paid to various taxi-drivers during the year for delivering the inebriated husband to their home C. O. D.

The action brought by a New York businessman against the telephone operator who kept telling his customers that his line was out of order, and who transferred the calls to her father, a business rival of the plaintiff.

▽

With the likelihood of Congressional nullification of the 10 per cent federal ticket tax becoming more remote each day, exhibitors of the country are beginning to learn that taxation *with* representation is no good, either—Boston tea parties of the 1774 vintage to the contrary.

TALE-TELLING is a pastime and an art traditionally the outgrowth of long, lonely evenings by winter firesides in places where there are no movie houses just around the corner and no radio set in the front parlor.

Nevertheless, Broadway still has its folk tales—tall yarns that originate mysteriously—even though the thought of legend and folklore in connection with the bright lights of Broadway seems fantastic in itself.

What appears to be the most recent addition to the town's folklore deals with a ghost reported to be haunting the subways and playing nerve-shattering pranks on those staying out late of nights.

It seems that two middle-aged ladies went to a Broadway picture palace one evening and found themselves at a few minutes after midnight in a subway station nearby, waiting for a train to take them to their suburban homes. There were only a few others on the platform, and among them was an elderly man, tall, well-dressed and very nervous. His constant pacing brought him close to the ladies several times, and they were deeply struck by his pale, haggard face. They commented upon it to each other.

Soon, the subway train rolled into the station, and the horrified women saw the man jump from the platform directly under the wheels. They screamed, and one of them fainted.

After the excitement had subsided a bit, a search revealed that there was no mangled body on the tracks—nor any faintest sign of one. Yet both of the ladies swore they had seen the man hurl himself into the path of the roaring train. Maybe it was something they et.

▽

France again refused to honor her war debt payment to the United States, and at about the same time the Rockefellers erected over the entrance to La Maison Francaise, at Radio City, a 10-ton bronze plaque symbolic of the friendship between New York and Paris.

▽

Thoughts of the Week Department:

"It is easier," says RKO, "for studio wardrobe women to drape a voluminous gown, such as one worn by Thelma Todd in 'Hips, Hips Hooray' (advt.), than it is to properly fit the picture's chorus girls in their abbreviated costumes."

"The reason," they said, "is because the chorines' garbs are so very scanty that they must be painstakingly fitted exactly so—with no room to spare for guess work!"

▽

Harold Brooks Franklin's offices are so high up in the tower of the RCA Building at Radio City—on the 54th floor—that he says he can see a storm coming down from the north so far away that he has plenty of time to go home for his rubbers and get back to the office before the storm hits.

▽

Domestic Note (from Paramount): "Gary Cooper is not exempt from the changes marriage effects in a man's life. One of his most prized personal possessions, the flaming yellow Deusenberg so familiar to all in the film capital, has made its appearance on the Hollywood boulevards painted a dull, conservative grey."

▽

Sinclair Lewis walked out on a banquet because newsreel cameramen tried to photograph him while he was eating. Maybe Lewis thought they were making sound pictures. But, at that, being an ex-news man, he should have obliged the boys with a few celery crunches. Or a soup solo.

Another hit from FOX



JANET GAYNOR
LIONEL BARRYMORE
in
"CAROLINA"

ROBERT YOUNG • HENRIETTA CROSMAN
RICHARD CROMWELL • MONA BARRIE
STEPIN FETCHIT

Directed by HENRY KING. From "The House of Connelly" by Paul Green

FOX

Your patrons always like
FOX MOVIETONE NEWS

has the whole trade talking!

"Carolina" crashes into top-money brackets

New star combination proves spectacular success . . . . as pre-release engagements play to S. R. O. business. Thundering applause greets greatest performances of two great stars. The word is out: FOX has made another "State Fair."

Just Look!

PHILADELPHIA
FOX Theatre

"Opened to biggest business since 'Paddy'. Audience reaction very good. All critics unanimous in praise."

AL BOYD

RICHMOND
STATE & CAPITOL Theatres (day&date)

"Opened to big business at both Capitol and State. Believe it to be best of Gaynor's pictures. Audience reaction great."

SAM BENDHEIM, Jr.

DETROIT
FOX Theatre

"What a picture and how the audience eats it up. Biggest business in many, many months. Standees in house and lobby."

D. M. IDZAL

CHARLOTTE
CAROLINA Theatre

"Widely enthusiastic audience packed theatre for opening. Throngs crowded street unable to get tickets. Laughter and applause throughout."

CLEVELAND
HIPPODROME Theatre

"Best opening day's receipts in history of theatre. Doubled regular Saturday receipts, playing capacity all day. Marvelous public and press comment."

BALTIMORE
NEW Theatre

"More pictures like 'Carolina' and we could pay off the national debt. Greater than 'Paddy' and 'State Fair'. Expect phenomenal 3 week run."

M. A. MECHANIC

'MATERIAL FOR A NEAT FILM COMEDY'

Says Benjamin DeCasseres, Essayist and Critic, of "Big-Hearted Herbert"; Other Plays Current on Broadway Are Discussed From the Angle of Camera

By BENJAMIN DE CASSERES

BIG-HEARTED HERBERT

Here is the raw material for a neat picture comedy. It is dramatic, clean and sometimes hopelessly inane. It would never break any box-office records; but having that quality of recognition—of "Why, I know a family like that!" pull—which always gets underneath the skins of the Family Bosom audiences of the We-are-just-folks circuit, it might pay to do it with a comedian of the kidney of J. C. Nugent, who as a grouchy head of a big family walks off with the show.

"Big-hearted Herbert" is from a story by Sophie Kerr. The Kalness family—middle-class decidedly—and their friends are up against Papa Herbert Kalness, fat, fat-headed, scowling, apoplectic, growling, nagging, bragging, agin everything. He's a "self-made" bladder.

He is against the boys going to Harvard or eating bananas. He's against his wife's stylish friends—he orders them out of the house as they are about to sit down to dinner.

So the wife and children turn the tables on him. They dress as slovens and forget their table manners when he brings an important customer and his dainty wife to dinner. It works. Big-hearted Herbert is tamed to a blubber.

In its present form it is burlesque; but it has the elements of a big comedy-drama; or it may be played Mack Sennett style. The audience enjoyed it uproariously.

Picture value, 65 per cent.

OLIVER OLIVER

Do you remember Paul Osborn's "The Vinegar Tree"? Well, if you know the excellent from the commonplace, you of course voted that comedy, both as a play and a picture, a corking fine piece of work.

"Oliver Oliver," by the same brilliant Mr. Osborn, is not as variegated in its comedic possibilities or as penetrative in its character work as the first work; but it is, for all that, an exceedingly enjoyable and often hilarious bit of aristocratic hokum.

For picture possibilities, "Oliver Oliver" is a dainty bit for Mr. Lubitsch or one of his school. It is high class, Ritzy, sophisticated, as brittle as a Dresden china teacup, and with intelligent dialogue-twirlers will do much to lift pictures another notch into the mythical ermine-spats-monocle dimension.

It's a week-end saga. Guests of Constance Oakshot (Ann Andrews—blondly sparkling) and her son Oliver (Bretaigne Windust—suave, sophisticated, an epigram-hurler) are another fellow, still another fellow from Ohio, and Judith Tiverton (Alexandra Carlisle—grumpy, satiric, superb—and her handsome daughter Phyllis (Helen Brooks), the latter the bone of contention, as she is rich, and the Oakshots are down to their last claret-cup.

The rivalry between the other fellow and Oliver, the manipulations of the mother to get "the richest man in Ohio," and the racy verbal harpooning of one another as they sit around are all there is to this bit of fluff; but it kept the audience amused.

It's the sort of thing that I, personally, cannot see too much of on the screen—done by an intelligent director—and Herbert Marshall-Leslie Howard-Genevieve Tobin-Alison Skipworth?

Picture value (I regret to say) is not over 60 per cent.

CURRENT PLAYS AND FILM VALUE

Plays of the Broadway stage discussed by Benjamin DeCasseres this week are rated by him as follows in the light of their potential value as screen material:

"Big Hearted Herbert"—65 per cent.
"Oliver Oliver"—60 per cent.
"Half-Way to Hell"—40 per cent.
"The Gods We Make"—30 per cent.
"Growing Pains"—60 per cent.
"Under Glass"—25 per cent.

HALF-WAY TO HELL

The title, of course, spells Hollywood. And this lurid, hard-breathing melodrama by Crane Wilbur will undoubtedly make a grand old-timer for the lovers of melodrama. The thrills will have to be slicked up a bit.

At present the play, which quickly folded, has plot-laryngitis and dialogue-arthritis. But that's where the scenarists come in.

It's all about Captain Zebulon Brant, a hijacker, who is going to die. He buys an island off of the mainland somewhere.

He gets his relatives to yield up their jack to him and puts it all in a chest.

Inviting his kin to the island, he begins to knick 'em off one by one. There are axes, arrows, a lunatic, a Chinaman—they all Do Their Part.

There is no mystery in this play, but Hollywood's choicest will no doubt fix that up.

Picture value, 40 per cent.

THE GODS WE MAKE

One of the most hopeless plays of the season, "The Gods We Make," produced by a John Cameron and writ by the unknown Messrs. McCall and de Lozier, circles around the panic of '29 and some moneyed women.

Picture possibilities are more potential than actual. It may make one of those things that Alan Dwan used to do in five days and that Jimmy Cruze said he could do in forty-five minutes.

Dick Webster, Texas Oil Johnny. Wife won't divorce him.

Merle Cavendish is having engine trouble with the market and with her swain (Lloyd Hughes, of the old Vine street lot). Lloyd sends Merle to hospital.

Now there is a four-cornered mazuma-and-sex catch-as-catch-can between Webster, Merle, Lloyd and Ara Gerald, with a grand exposé scene in which Ara saves Webster, the Texas oil snorter, from ruin.

Can be whipped into shape for the old guard 10-cent trade.

Picture value, 30 per cent.

GROWING PAINS

A pleasant little picture with some exciting sex-primpings and much of flaming, adolescent, dumbbell youth can be made from this comedy—"Growing Pains"—byAurania Rouverol, with Junior Durkin (now decaying into early manhood) as the star.

It's all about a whole raft of mercurial kids in a Northern California university town who are just beginning to explore the secrets of necking in the gloaming, drinking rowdy punch and beating the traffic cops with the new Ford. And there's a gorgeously beautiful find for Hollywood in Jean Rouveral.

The father especially, a bookish university prof., is full of the meat of droll comedy, for he hasn't the slightest idea what all this hell-raising sex-jittering is about. A nice Roland Young part.

A picture (and a play) not to be taken seriously, but made for speed, fun and the generation Just Awakening. There's a good dialogue base.

Picture value, 60 per cent.

UNDER GLASS

Eva Kay Flint and George Bradshaw wrote "Under Glass," and so far as pictures go it would make one of those smart, sophisticated plays that are often of doubtful b. o. value.

Gizzard of the story is a young married couple, Tony and Steve (Stephanie to nobody), who are always picking on one another. They live in her father's house. He is a widower and has a few blue-ribbons himself from the necking paddock.

There is not much action stuff in this unblushing opus, but for picture purposes the dialogue will have to be manicured and bobbed.

It's all cheesy to me; but such things *do* get on the screen.

Picture value, 25 per cent.

BRITISH INDUSTRY SEES POTENTIAL BENEFITS IN NEW FILM INSTITUTE

Industry's Suspicions Melt Away as Organization Outlines Aims; Test Will Come in Practical Operations

by BERNARD CHARMAN
London Correspondent

Aims and objects of the British Film Institute are outlined for the first time in a brochure just issued from its headquarters. Ever since the first vague proposals to create such an organization (about 18 months ago), the trade has been wondering what it was all about, and for lack of information became suspicious.

Now it is made apparent the Institute is not the leech, hanging on to the industry for what it can bleed out of it, that it formerly was taken by some to be. Their new pamphlet disposes of all that, and indicates that the Institute can both directly and indirectly be of much service to the motion picture business, though there's a question whether the position is made clear enough.

Cites Ways It Can Help

From what I subsequently learned from Reginald V. Crow, secretary of the organization, there are ways in which it very definitely can assist the trade, by encouraging a new type of patron into the theatre and by testing the public pulse to find out exactly what type of entertainment the man in the street wants. Basically, of course, the activities of the Institute lie chiefly in the educational and "cultural" field, and so far as that application of the film is concerned nobody can deny its value.

Some of the work on which the Institute is now engaged includes the dissemination of advice on apparatus, supply of films and so on to schools, educational bodies and similar groups; publication of a quarterly magazine and a monthly bulletin of films suitable for educational purposes or of unusual merit; preparation of a permanent catalogue; cooperation with the producers of non-theatrical films by actual presence on the studio floor in an advisory capacity; building up among the public a body of opinion in support of films which possess artistic or unusual merit; and a host of other activities.

It was the contention of Reginald Crow that the present succession of mediocre talking pictures is driving patronage away from the theatres. He contends there are plenty of pictures being produced that are definitely of unusual merit, and which, judged by the standards of the cinema public, are not box office—product like "Morning Glory," "Berkeley Square" and "Power and the Glory." (And what pictures, too!)

Now, says Mr. Crow, there is definitely a public that has been driven away from motion pictures by their mediocrity which would appreciate subjects such as those outlined, but who, having lost interest in motion pictures, are now out of touch. Through the Institute it is considered this section of the public could be reabsorbed into the cinemas.

Closer Check on Requirements

Further, by enrolling these folk in the ranks of the Institute, a closer check could be maintained on the requirements of the public, and assistance in the selection and presentation of material therefore could be given the producers.

As I see it, the argument means the development would have a snowball effect, at the same time swelling the ranks of the box office customers, building up the quality of future entertainment and educating the whole mass of the people to a higher sense of appreciation.

Obviously this is a most laudable aim. As an ideal it is one that will have universal support. Question is, exactly how practicable is it?

The plan of the Board of the Institute is to invite members of the public to become subscribers at an annual fee of twenty-one shillings (say five dollars) and to embrace adult educational bodies and other sections of the community concerned with cultural development. It is calculated that a membership of well over a million persons may be built up this way—a very appreciable body of opinion where the motion picture theatre is concerned.

Wants to See Practical Benefits

My personal attitude is that it will be no easy matter to persuade the normal man or woman to cough up such a subscription; the average person is unwilling to pay out money unless he can see some practical advantage accruing from it.

To me, there seems to be a snag there in the plans. I don't want to be hyper-critical of the venture merely because it is something new; I believe the potentialities of the Institute may be tremendous; but, like Doubting Thomas, I want a more practical demonstration and more convincing proof before I can go all out for it.

And that, I imagine, is how many others will view it.

▽

News Highlights

Talk of Gamount-British employing Technicolor for their big musical spectacle "Chu Chin Chow" (unconfirmed). . . . Complete motion picture theatre shutdown threatens in the Irish Free State, due to dispute over conditions of employment in renting offices. . . . More silly questions in the House of Commons on an ad valorem tax on imported films; getting short shrift. . . . Lady Astor asking in the same assembly if the Home Secretary would contemplate transferring the Film Censorship to Government control. . . . BIP have bought "Dubarry," London stage success, for immediate production. . . .

▽

Universal announce plans for British production.

S. F. Ditcham, London chief, has completed negotiations with Julius Hagen for product to be made at the Twickenham studio.

The first production is an adaptation of the Edgar Wallace thriller, "The Man Who Changed His Name," launched last month.

Twickenham studio is one of our most progressive independent units; not big, but efficient.

AIMS OF BRITISH FILM INSTITUTE

The function generally of the British Film Institute is "to encourage the use and development of the cinematograph as a means of entertainment and instruction." In detail, the objects are defined as follows:

To act as a clearing house for information on all matters affecting films at home and abroad, particularly as regards education and general culture.

To influence public opinion to appreciate the value of films as entertainment and instruction.

To advise educational institutions and other organizations and persons on films and apparatus.

To link up the film trade and the cultural and educational interests of the country.

To encourage research into the various uses of the film.

To establish a national repository of films of permanent value.

To provide a descriptive and critical catalogue of films of educational and cultural value.

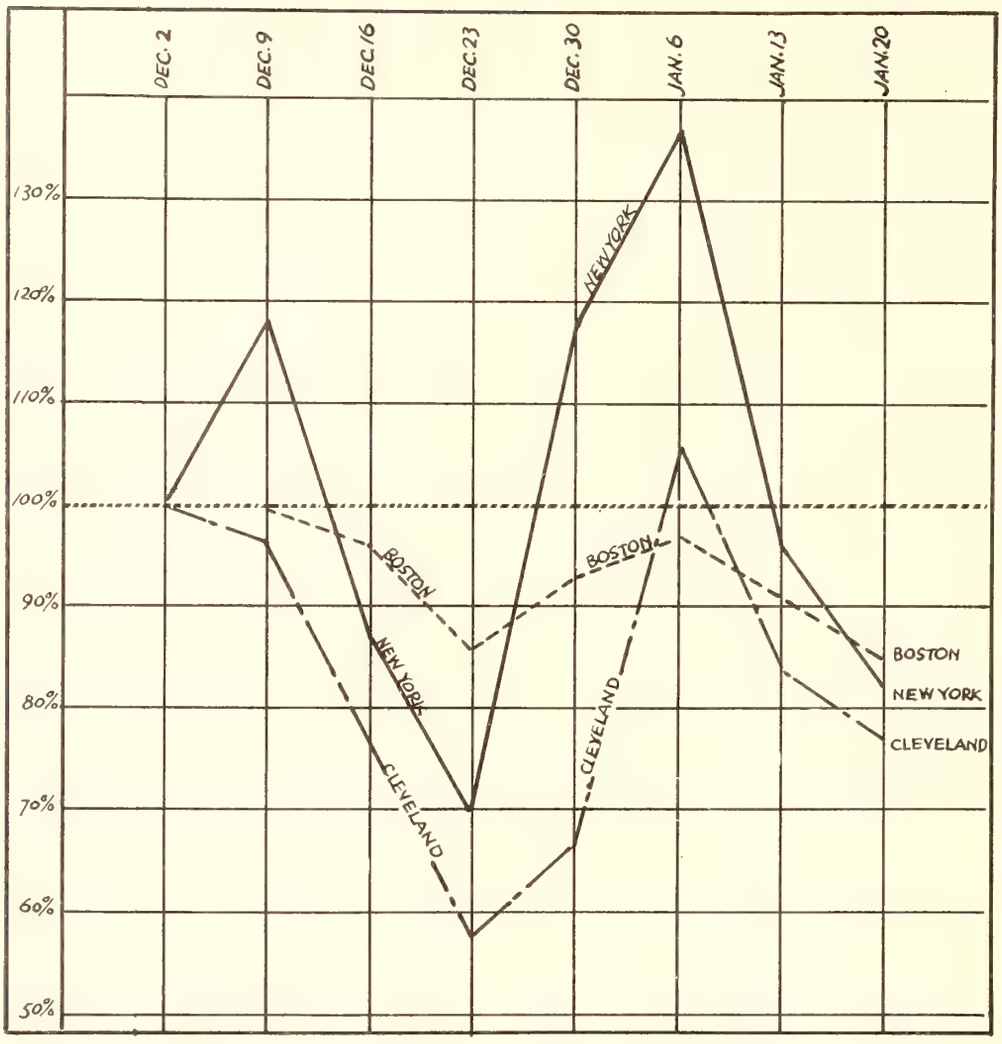
To advise Government departments concerned with films.

To certify films as educational, cultural or scientific.

To undertake similar duties in relation to the British empire.

Columbia Declares Preferred Dividend

Columbia Pictures Corporation has declared the regular quarterly dividend of 75 cents per share on the preferred stock, payable March 1 to stockholders of record February 15.



The chart, based on Motion Picture Herald's weekly compilation of box-office receipts, indicates the fluctuations in business for three eastern cities during the eight-weeks period from December 2, 1933, to January 20, 1934. In each city, the gross for the week ending December 2 is taken as 100 per cent for that city.

Urge a Survey of California Houses

The rumbles of the earthquake which visited southern California last March, with a loss of life close to 150 and a property loss estimated at $50,000,000, are still being heard throughout the state and a reconstruction program entailing expenditures that greatly exceed this property loss is underway.

The state legislature, at the 1933 session, passed measures affecting the construction of public buildings, and rulings have since been made making it mandatory upon school boards to place school buildings in an earthquake proof condition. In many communities, splendid school structures have been closed and use is being made of tents.

Professor Bailey Willis, noted earthquake and geological authority of Stanford University, declares that there are thousands of buildings in California that are as much of an earthquake menace as public schools and urges that a general building survey be made in every community, with special attention to theatres and places of public gathering.

Professor Willis places low frame and stucco buildings in the sound class, along with large office buildings and large theatres. Between these two classes of publicly used structures is a wide gap filled with buildings that present a constant danger in earthquake zones. He lists 500 in San Francisco and more than 2,000 in Los Angeles in the latter class, with hundreds in smaller communities.

Last summer a survey was made of buildings on Market street, San Francisco, including theatres of many sizes and types of construction. Out of 450 buildings examined, 74 per cent were found to require reinforcement. Theatres were found to average a higher percentage of safety than buildings used for other purposes, but few were given a perfectly clean slate. In most instances, these were found to be safe for occupants but to present unnecessary hazards to those who walk the streets from parapet walls, signs and decorative features.

A survey of theatres throughout California has been proposed in order that these may be made earthquake resistant to the greatest possible degree. Professor Willis suggests that the survey be made at once and that the responsibility be placed on the owners by notifying them of the facts. Designs for reinforcing weak structures are being developed by engineers and public opinion is being aroused to demand safety in public and semi-public buildings. If plans of state officials are carried out, theatre owners may be required to have safety certificates before being permitted to operate.

Loans of Talent Seen Increasing

Facing an inevitable increase in costs due to the NRA, producers will be more susceptible to loaning their contract players to other studios when they are not needed on the home lot, reports from Hollywood declared late last week.

The practice of interchanging contract players from one studio to another is said to have become more open during the past two months than ever before in the history of Hollywood. It is said that this practice has hit the free-lance player badly, since every contract player loaned out means just one less job for the independent actor.

Zanft Files in Bankruptcy

Petition in bankruptcy was filed this week in U. S. Court, New York, by John Zanft, former vice-president of Fox, who listed liabilities of $244,216, and assets of $168,729.

Rogers Talks of New Setup

Budd Rogers, sales head of Liberty Pictures, of which M. H. Hoffman is president, reported this week that a new national distributing organization is being formed.

Chase Liquidates Loew Shares Block

Chase Securities Corporation is understood to have liquidated approximately 150,000 shares of Loew's Inc., a common stock acquired by foreclosure of notes of Film Securities Corporation. Chase National Bank or its affiliated company held a portion of these notes which were incidental to the refinancing of Fox Film Corporation some years ago.

Security for the Film Securities notes was 660,900 shares of Loew stock, which were sold at auction in December and distributed in the following principal amounts: A. T. & T., 330,000 shares; Hayden, Stone & Co., 82,500; Dillon, Read & Co., 82,500, with the balance being held in small scattered accounts.

Arguments Heard on Lloyd Reissues

U. S. District Court Judge William Bondy, in New York, reserved decision Tuesday after hearing arguments in the suit of Embassy Pictures against Pathe to restrain Pathe from interfering with Embassy's distribution of some Harold Lloyd reissues, and also arguments in a counter action brought by Pathe against Embassy.

J. S. Grauman Dead

J. S. Grauman, 48, operating four Wisconsin houses, and director of the Wisconsin MPTO, died in Milwaukee this week. His widow, three sons and his mother survive.

ITOA Dinner February 21

The first dinner and ball of the Independent Theatre Owners Association, New York, will be held at the Waldorf-Astoria Hotel February 21.

TARIFF CUT AND ELIMINATION OF ADMISSION TAX CHEER AUSTRALIA

Reduction of Import Duty to Eightpence a Foot Is Compromise; Tax Removal Saves Industry £30,000 a Year

By CLIFF HOLT
Sydney Correspondent

Motion picture business is looking up in Australia. Two decisions of the federal government of the Commonwealth have been factors in that development.

One was the agreement to reduce the tariff on imported film to eightpence a foot, from the one shilling a foot imposed eight months earlier.

Second was the decision of the Government to evacuate the field of entertainment tax, which means a saving of 30,000 pounds a year to the industry. Theatre men of Sydney say the reduction will be passed on to the public. The removal of the tax is a direct help to city theatres, but it has no direct effect on suburban houses, as it applies only on tickets costing 2 shillings 6 pence and over.

The tariff reduction followed a lengthy debate covering practically every phase of the business, and came as a compromise to the Senate's recommendation that it be brought back to the original scale of fourpence. The industry was not entirely satisfied with the final verdict, recognizing that it represents 100 per cent increase over the duty that obtained a year before, but realizing also that an eightpence levy is better than a shilling a foot. Appeal had been made for sixpence limit.

A feature of the debate was the number of amazingly misinformed statements made, some of them being so incorrect as to appear deliberately distorted.

British Competition

The Minister for Customs, Mr. White, who supported the motion for a duty at eightpence, argued for another inquiry along the lines of the Royal Commission of 1928, which sat for several weeks, spent many thousands of pounds, and got nowhere. He admitted, however, that there first would have to be some alteration in the Constitution, as the Federal Government has no control over general matters affecting the picture business, this power being vested in the States. "It would be beneficial if the States transferred their powers," he said, "so that Federal Parliament could legislate on all phases of production, exhibition and distribution. The industry is particularly one that lends itself to Federal control." He also mentioned the possibility of introducing a quota, while refusing to recommend it without further investigation. Another speaker said an ad valorem duty should be substituted.

To my mind, the only speech worth reporting at any length is the unexpected contribution made by Mr. Thompson from the electorate of New England. Mr. Thompson subsequently crossed the floor of the House to vote in favor of the sixpence a foot amendment. He declared:

"I contend that the matter should be considered not only from the amusement, but also from the economic point of view. I shall not pose as the authority on the merits of moving pictures, but, from what I have seen, I am satisfied that for all-around production merit, British pictures which are sent to Australia are not in the same class as American productions. . . . I do not agree that we should tax every American industry doing business in this country. Each industry should be dealt with on its merits. If we flog the American picture industry there will undoubtedly be an unhappy reaction."

Nevertheless, Thompson's arguments failed to sway the majority, and an agreement on the eightpence duty was reached on the voices.

Up to the Distributors

That verdict means that the Australian distributors of American film, who undertook to carry the burden themselves if the duty was kept down to sixpence, will have to go into a huddle again and decide upon a new policy. Should they decide to carry the load, they will be wishing an additional £47,000 a year on their own backs. The exhibitors, and in turn the public, will have to pay; and whoever cares to study the following facts will doubtless be inclined to agree.

Between 1930 and 1932 Australia's film importations from all sources dropped from 35,971,000 feet to 16 million feet.

Between 1928 and 1932 the tariff varied from one penny and a half a foot to fourpence a foot, and the amount of revenue collected declined from £296,273 in 1930 to £58,101 in 1932.

The sum collected in amusement tax was £76,670 in 1930, but only £28,543 was obtained in 1932. In that time taxable attendances fell from 6,671,000 to 2,142,734.

Gross film sales were £2,095,077 in 1930, but only £1,391,059 in 1932.

In 1930 the eight Australian branches of American distributing companies made net profits amounting to £170,000. These turned into losses of £22,000 in 1931, £41,000 in 1932, and £27,000 in 1933.

▽

The opinion expressed by Customs Minister Forde, that it would be better if the States transferred film powers to the Commonwealth, draws attention to a situation that has long been a sore point with the Federal Parliament. Its inability to legislate on motion picture affairs was really the reason underlying the failure of the 1928 Royal Commission, because, except for such questions as censorship—which is a Customs, and a Commonwealth matter—the Federal administration lacked the power to act on the Commission's recommendations. Evidently exhibitors in Queensland agree with Mr. Forde and believe that the Commonwealth, acting as a unity, could do more for them than the States can do individually, for they recently sent a deputation to Premier Forgan Smith of Queensland, and asked him to revive the old question at the next Premier's Conference. Premier Smith agreed to do so; but so have other premiers in the past and still the States refuse to surrender their rights. It's difficult to say which of the seven administrations involved would make a bigger mess of the job.

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"I closed my theatre last September and thought I would not want the Herald any longer, but find it is the most missed magazine in the house."—S. D. LEAHY, New Lyric Theatre, Harbor Springs, Mich.

States Cling to Control Over Films Despite Customs Minister's Plea for Federal Rule; 3 Premieres; Newsreel Record

Three Premieres

Three Sydney premieres are worth talking about. The first was that of "Dinner at Eight" at the St. James. This town hadn't seen a marquee containing such a galaxy of starring talent since "Grand Hotel," and rolled along according to expectations. The second was "Gold Diggers of 1933," at the State. It coined some terrific money in its first week, though business since suggests that it won't clock as much as "42nd Street" in its subsequent runs. Australia goes crazy for musicals when they're scarce, but give them two or three in a short space of time and they soon cry enough. "Footlight Parade" will have to be good to earn the grosses obtained by its two predecessors. The third place of honor belongs to the locally-manufactured "The Squatter's Daughter," which is proving big box office.

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Newsreel Record

American newsreel men, priding themselves on the faculty of shooting the news while it's hot, and of getting it on the screen while it's still sizzling, may not be above learning a thing of two from the unit which turns out the Fox Australian Movietone newsreel each week. Every year there is a race among the newsreel men to reach the screen with a start-to-finish film in sound of the Melbourne Cup, and for 1933 Fox cantered home a winner by some hours.

This year Fox Movietone determined to have its film showing in Sydney—600 miles from Melbourne—on the same night that the race was run, and with the aid of the internationally famous airman, Sir Charles Kingsford Smith, they did it. Less than seven hours after the winner, Hall Mark, flashed past the post, a complete reel was showing in four Sydney theatres.



I LIKE IT T



SINGING!
DANCING!
WHOOPEE!

WHAT a picture! ... It's the snappiest screen show that's come out of Hollywood in months... A down-to-earth story with up-in-the-sky embellishments! ... Girls and gags and whirligigs — all a colorful part of the human drama of the romance between a wise-cracking insurance salesman and his night-club-dancer-sweetheart — with EVERYTHING added to make it bang-up BOX-OFFICE ENTERTAINMENT.



HAT WAY

Starring

GLORIA STUART

and

ROGER PRYOR

(of "Moonlight and Pretzels" fame), with

MARIAN MARSH

Shirley Grey, Onslow Stevens, Lucille Gleason, Mickey Rooney, Eddie Gribbon, Merna Kennedy, Mae Busch. Story by Harry Sauber. Screenplay by Chandler Sprague and Joseph Santley. Dances staged by Max Scheck. Songs by Conrad, Mitchell and Gottler. Directed by Harry Lachman.

A Stanley Bergerman Production

—Another success from

U N I V E R S A L



RKO REDUCES LOSS $7,338,000 IN YEAR

Net Loss Brought Down to $3,356,552 in One Year; Assets Written Down to $69,799,219; Theatre Loss More Than Halved

Radio-Keith-Orpheum, in equity receivership for one year on Saturday last, has reduced its 1932 net loss of $10,695,000 to a net loss of $3,356,552 for 1933.

No plan for company reorganization to end the receivership status has been announced, but it was reported last week that the receiver, Irving Trust Company, might make application for a discharge from that capacity early in June.

At the time of its receivership, Jan. 27, 1933, RKO listed liabilities of $19,500,000 and assets with a book value of $80,500,000. Assets at that time included a $75,000,000 investment in subsidiaries, with cash in the bank reported at $122,106.

The prelude to this report was the 1932 net loss of $10,695,000, which showed the company had an operating deficit for the year of $11,600,000. The first report of Irving Trust as receiver noted that when it took over the RKO administration it came into possession of only $2,846 in actual cash.

Assets Written Down $69,799,219

In one year from the date of its receivership, RKO has written down its assets to $69,799,219. Cash, in current and working assets, approximates $2,500,000. Theatres which had been operating at an average weekly loss of $30,000 at the time of the receivership, had the loss approximately halved for the first three-quarters of 1933, with an indicated progressive improvement still being noted. In addition adjustment of rents on numerous leases, already has brought reductions aggregating more than $250,000 annually.

Also at the time of the receivership there were 162 theatres under RKO operation. Today there are 104, after 58 were dropped by the company and Irving Trust.

In addition to loss in circuit operation there was a loss of $134,000 for the first nine months of 1933 on the two Radio City theatres, the Music Hall and the RKO Center. After changes of policy and personnel, including reduction of operating costs, the two theatres are now reported to be averaging a monthly net of $75,000.

$24,285,143 in Claims

Creditor claims approximating $24,285,143 have been filed against RKO, exclusive of a contested claim for $15,000,000 filed by Rockefeller Center for defaulted rents and construction costs, but approximately $17,400,000 of the total claims filed against RKO are for rentals, and all of them are being contested by the receiver in hearings before a special master.

RKO is continuing its operation out of distribution and other corporate revenue, making no outside loans. Activities of the production and distribution branches are said to have been maintained at a normal level.

All Advertising Taxed in Missouri

National, as well as local advertising copy, placed in Missouri papers, is subject to the recently enacted sales tax of one-half of one per cent, under a ruling by the attorney general in Kansas City. Thus, advertising placed by home office departments of theatre circuits or New York agencies will fall under the levy. Since the newspapers will pay the tax direct to the state, it is believed they will add the amount of the tax to the bill.

The first tax to be paid by Missouri theatres on gross business, as well as other service taxed, will be due and payable February 15, covering sales and services during the last fifteen days of January. Exhibitors will receive tax returns early in February. Picture houses will absorb the tax, because no way can be found to pass it on.

Returns to the state auditor must show the sales of tickets for the month. Overpayments may be credited to the amount due for the following month or months. If the tax for the month is not paid by the fifteenth of the following month, it bears interest at the rate of one half of one per cent a month until paid. In addition, a penalty of 10 per cent of the tax is added for delinquency. If the tax is not paid by the end of the month after becoming delinquent, it is the duty of the attorney general to file suit to collect.

Sees March Ending Objectionable Ads

All objectionable advertising copy of major producers and distributors and affiliated theatres is expected to be out of circulation by the end of March, according to J. J. McCarthy, head of the advertising advisory department of the Motion Picture Producers and Distributors of America.

Mr. McCarthy stated this week that a complete "whitewashing" of major company advertising material could not be expected before that time, due to the fact that pictures released prior to December 1, when his department began to function, would be getting general playing time up to that point, being sold and exploited with advertising material prepared for them prior to that date.

Theatre Sues Companies

Legal departments of Fox, Warner and United Artists said late last week they had not been served with papers in the $250,000 anti-trust suit brought against them by the Nithold Brothers Corporation, owner of the Palace, Morristown, N. J. Roth Amusement Company, Morristown, also is named as a defendant.

FWC Settlement Is Set for Feb. 15

Reorganization of Fox West Coast Theatres is expected to be completed by February 15, after more than six months of delay. One of the chief contributors to the tardiness of the West Coast reorganization has been the working out of a satisfactory settlement of claims, involving almost $500,000, held by M. B. Shanberg and Herbert M. Woolf against Fox Midland Theatre Co. The inability of New York attorneys for Fox West Coast, Chase National Bank and other major creditors to agree on the terms of the Midland deal has been reported from time to time as the chief cause of delay in the West Coast settlement.

The stay in the Fox Midland proceedings obtained by Mr. Shanberg and Mr. Woolf, and other actions they have pending in federal court in Kansas City have had the effect also of delaying proceedings in the Fox Rocky Mountain Theatre Co. case.

Because a settlement has been expected, motions by Shanberg and Woolf in federal court to discharge the Fox Midland receiver and return the properties to their control have been repeatedly continued for hearing and will be dismissed when signatures are affixed to the agreement. These actions seek to eliminate the partners as creditors and reinstate them as holders of prior liens on the properties involved, by which they claim they are entitled to $486,927, with interest, as the balance of the original price of $3,476,866 on the theatres sold to Fox West Coast in 1929.

The forthcoming quarterly report of Fox Films, minus Wesco, is expected to show a profit of over $1,000,000.

Public's Reaction Called Uncertain

The reaction of the public to motion pictures is more uncertain at the present time than ever prior to the depression, Carl Laemmle, Universal president, declared in Hollywood last week. Audiences are more discriminating today, he said.

With censorship, local politics and community prejudice as factors of importance, the success of pictures is difficult to determine in general, he indicated. Films of today are better than they have been at any time during the past 25 years, declared the executive, who predicted novelty films would be popular this year, and "honest realism and frankness will mark new pictures."

"There will never be a place for vulgarity," Mr. Laemmle said. "No censorship can possibly be as severe as that practiced in the studios today. We have more 'don'ts' in our code of ethics than any three other industries."

Mr. Laemmle and Carl Laemmle, Jr., arrived in New York this week for several weeks of discussion on 1934-35 product. Universal will produce at least 14 features abroad. With European representatives in New York, young Laemmle canceled his proposed trip abroad. "Sutter'sGold,"planned as a major attraction, will head the new schedule.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Carolina

(Fox-Sheehan)

Romance

A fine and clean story, drama-tinged romance motivating, is paralleled with valued acting, direction and presentation, and Janet Gaynor and Lionel Barrymore head an exceptional cast. "Carolina" looks to be all-audience entertainment. Departing noticeably from current trends, an atmosphere of charming and simple sincerity predominating, the show calls upon many emotions. It is dramatic without being theatric; it develops an inspiring love theme, and through sentimental and mind-clouded Barrymore it introduces a unique story-telling technique.

Actually the picture is a sympathetic study in character contrasts, wherein the traditional pride of the Old South conflicts with the aggressive ambition and determination of the Yankee North. Personalities interpret the theme. The aristocratic elder Connellys, Misses Connelly and Bob, interpret the first relation; Joanna, winsome, courageous and sympathy-stimulating, the second. Buffeted between the two, loyal to one and in love with the other, is Will, scion of the old order.

Localed in Carolina, timed in the early years of the 20th century, the production is rife with faded dreams of the glorious "Lost Cause," vibrant with the thrill of a new agricultural and industrial empire. Against this background revolve the historical drama and romance, love interest, comedy, made uproarious by the character of Scipio (Stepin Fetchit), tragedy of disillusionment, music and specialty and color. At once a prestige builder and a class and mass feature, the show is full of that quality, properly done, that Hollywood has so often promised but failed to deliver.

The story in every phase reaches right in to the heart, and audience sympathy is always directed into the proper channels. The love story that unites the easygoing Southern boy, Will, with Joanna is heart-touching. So is the determination of Joanna to carry on her late father's plan of planting a new crop, tobacco. Equally arresting is the proud determination of Mrs. Connelly to preserve old traditions.

Audiences should thrill to old Bob, eternally living in the days of Fort Sumter and the triumph of Manassas; seeing Joanna as she is, but visioning her as the girl he loved and lost so long ago. As negro choral chantings feature and the Joanna-Will love is born, a surging martial note is struck as time turns back, the Southern heroes appear again and Bob once more dances with the girl of his dream. There is menace to the Joanna-Will romance, too. Mrs. Connelly is determined that it shall not be and the wealthy Virginia is introduced to lure Will's affections that their marriage might restore the threadbare Connelly fortunes. Conflict arises as the frightened, fighting Joanna denounces the woman who stands between her and her love dream and ambitions, a conflict intensified when Will subjugates family loyalty to love, and made inspiring as Bob, again the old soldier, reconciles the spirit of the Old South and the New North ere he parades in martial style to self-destruction.

There is beauty in the climax. After love has ascended over spite, fear and bitterness, Mrs. Connelly reiterates the whole tale to the children of Joanna and Will.

As this show is unusual, it should be sold in unusual style. In name, story and production values, it has everything any one should desire. It's family entertainment, for the youngest youngsters, the moderns and the oldest adults. —McCarthy, Hollywood.

Produced and distributed by Fox. Produced by Winfield Sheehan. Directed by Henry King. Screen play by Reginald Berkeley. From "The House of Connelly" by Paul Green. Photography by Hal Mohr. Sound by Joseph Aiken. Settings by Jack Otterson. Costumes by Rita Kaufman. Musical direction, Louis De Francesco. Running time, 95 minutes. Release date, Feb. 2, 1934.

CAST

Joanna	Janet Gaynor
Bob Connelly	Lionel Barrymore
Will Connelly	Robert Young
Mrs. Connelly	Henrietta Crosman
Allen	Richard Cromwell
Virginia	Mona Barrie
Scipio	Stepin Fetchit
Richards	Russell Simpson
Harry	Ronnie Cosbey
Jackie	Jackie Cosbey
Geraldine	Almeda Fowler
Jack Hampton	Alden Chase
Jefferson Davis	Roy Watson
General Robert E. Lee	John Elliott
General "Stonewall" Jackson	John Webb Dillion
General Leonidas Polk	J. C. Fowler
General Beauregard	Andre Cheron

The Lost Patrol

(RKO Radio)

Drama and Romance

This is a great showmanship picture, one that will test the mettle of every exhibitor who plays it. It's great, first because it dares transgress the most sacred production tenet, telling a romantic and dramatic story without a woman in the cast. It's daring because it confines its action to one locale, a tiny oasis in the sun-scorched Mesopotamian Desert, where the all-man cast lives and dies a heroic saga that every women should love, one to move the heart and mind of every man.

It is hardly to be questioned that "The Lost Patrol" will be one of the year's most discussed pictures, not alone for the subject and treatment, but for the interest-creating and sustaining color, punch and thrill. The reaction of the preview audience visibly indicated that the picture made a deep impress upon women, but don't make the mistake of taking for granted that because the show will be roundly talked about, it will be easy to sell.

In the heart of the desert, the commanding officer succumbs to an unseen Arab sniper's bullet and a British cavalry patrol is lost. As invisible menace threatens, Sanders reads the burial service and the Sergeant takes command. Hours of aimless wandering build a suspense of fear, uncertainty and thrill before an oasis is found. There ensues the gripping drama, emotion stirring romance of men who live to die. In an atmosphere electric with mystery, the never seen Arab foe picks them off one by one, Young Mackay, talking only of his mother, a boy living with his fabled Kipling heroes, is first to go. Sanders, a religious fanatic, begins to crack under the terrific strain of hearing men mock his God. Primal instincts rise. Two would fight to death. There's thrill contracted with poetic beauty as Brown describes his earthly likes. Hale talks of his wife and little "nipper." Morelli recalls his music hall career and his partner, the girl he loved. Bullets take more toll. Two old troopers set out to summon help; they are returned dead, victims of Arab atrocity. Hope of the few survivors blooms and dies as a plane appears, only to have the aviator sniped as he steps from the cockpit. The flaming beacon of a machine gun fired by the Sergeant attracts attention of a distant detachment. The Sargeant, Sanders and Morelli are left. Crude cross in hand, fanatic Sanders martyrs himself to his heavenly ideal. Morelli is riddled as he tries to save the man whose mouthings have driven him to madness. Only the Sergeant lives to mow down a group of marauding Arabs and greet the relief.

That's the story, bare of the sock that is in dialogue and action. "The Lost Patrol" is not stock merchandise. It's a courageous picture; one that courageous, resourceful showmen should welcome. Real showmen will get the spirit of its bigness and daring, the humanity of its drama, the heart-interest of its romance, the thrill of its great adventure. Broadcast, in advance, the unusual appeal of this picture to both men and women. Tell them it's a story of men who dared to laugh and joke; to talk of women, wives, the girls they loved; the life they knew and hoped for as death stood just ahead.—McCarthy, Hollywood.

Produced and distributed by Radio. Executive producer, Merian C. Cooper. Associate producer, Cliff Reid. Directed by John Ford. Screen play by Dudley Nichols. Adaptation by Garrott Fort. From the story, "Patrol," by Philip MacDonald. Art directors, Van Nest Polglase and Sidney Uliman. Music director, Max Steiner. Photographer, Harold Wenstrom. Sound recorder, Clem Portman. Editor, Paul Weatherwax. Release date, Feb. 16, 1934. Running time, 75 minutes.

CAST

Sergeant	Victor McLaglen
Sanders	Boris Karloff
Morelli	Wallace Ford
Brown	Reginald Denny
Quincannon	J. M. Kerrigan
Hale	Billy Bevan
Abelson	Sammy Stein
Cook	Alan Hale
Pearson	Douglas Walton
Bell	Brandon Hurst
Mackay	Paul Hanson
Lt. Hawkins	Neville Clark
Aviator	Howard Wilson

Hi, Nellie

(Warner Bros.)

Mystery Romance

In this newspaper picture, all the hokum virility, staccato action and dialogue, semi-mystery, contrasting romance and menace commonly associated with such type entertainment is paraded again. New faces, locales and novelty of set-up appear; yet "Hi, Nellie" is essentially a one-man character drama. Motivated by a meaty he-man atmosphere, the character of screen fare that usually gets a rise out of the male contingent, woman appeal is thin inasmuch as the romantic love-interest angle is subordinate to the other punchy elements. Seconding the primary newspaper theme is the dramatic exposure of a different gangster racket into which the thread and finish of the basic plot is woven.

Definite interest in the show begins immediately. Brad, dynamic managing editor, is demoted for laying off a bank looting yarn that other newspapers played up sensationally. Salt is rubbed in the wounded pride as the publisher, Graham, assigns him to write the "Lovelorn" column. Anathema to his sturdy soul as this job carries the dainty "Hi, Nellie" sobriquet, sharpened by the keen kidding of Gerry, its former conductor and attractive, Brad dogs it for a while. With his erstwhile ace reporter, Shammy, under personal instructions to stick on the Canfield disappearance case, constant





EDNA MAY OLIVER and EDWARD EVERETT HORTON in THE POOR

THE BIG LAUGH SHOW

WITH AN ALL-COMEDIAN CAST including: Thelma Todd, Leila Hyams, Andy Devine, Grant Mitchell, John Miljan, Una O'Connor. Produced by Carl Laemmle, Jr. Screenplay by Ebba Havez and Dale Van Every. Presented by Carl Laemmle.

Directed by EDWARD SEDGWICK


"A comedy that gathers laughs all the way . . . The giggles are down to earth, rich and broad, with special appeal to the masses . . . A near murder, a funny nut detective and a surprise, climax the story with A SERIES OF HOWLS . . . Director Edward Sedgwick squeezes every cackle out of the situations, which have the timely slant."
—Motion Picture Daily
RICH
STEP OUT WITH UNIVERSAL

derisive prodding arouses the newspaperman instinct in Brad and he fills the Lovelorn column with a human interest sock that makes it a miraculous circulation builder. As Shammy uncovers a lead, Brad, out on a broken-heart repairing mission, stumbles across the story behind the Canfield story.

The yarn moves into a graveyard where Brad, by means of photographs, proves that Canfield was killed by gangster bank looters and that he didn't flee with the people's money. His original theory on the story proven correct, Brad is restored to his managing editorship post and Dawes, his personal villain, is awarded the "Hi, Nellie" job after Gerry, suffering unbearable mental agony, thinks that Brad will sentence her to the post.

There's plenty of exciting action in the show and the comedy is on the same plane. Naturally the personnel and sequence drama builds suspense which should prevent all but the most analytical to anticipate the finale. Authenticity of backgrounds and logical plausibility of story make for realism. Fit this combination of production values and the cast names with that of Muni in advance publicity.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Screen play by Abem Finkel and Sidney Sutherland. Based on story by Roy Chanslor. Photography by Sol Polito. Film editor, Bill Holmes. Supervisor, Robert Presnell. Directed by Mervyn LeRoy. Art director, Robert Haas. Gowns by Orry-Kelly. Running time, 75 minutes. Release date, Jan. 20, 1934.

CAST

Brad	Paul Muni
Gerry	Glenda Farrell
Shammy	Ned Sparks
Brownell	Robert Barrat
Grace	Kathryn Sergava
Fullerton	Hobart Cavanaugh
Graham	Berton Churchill
Dawes	Douglas Dumbrille
O'Connell	Edward Ellis
Hellwig	Paul Kaye
Durkin	Donald Meek
Rosa	Dorothy LeBaire
Mrs. Canfield	Marjorie Gateson
Sheldon	George Meeker
Leo	Harold Huber
Nick	Allen Vincent
Sue	Pat Wing
Nathan	Frank Reicher
Danny	George Chandler
Marinello	George Humbert

Looking for Trouble

(UA-20th Century)

Comedy-Drama

Here's mass stuff. Comedy, romance, drama, thrill, realism and hokum; a novel background for the melodrama that smacks of the grand old ten, twenty and thirty cent variety, topical gags, action and speedy dialogue. Yet the accent is always on the comedy.

It's popular entertainment, sufficiently worthy of appreciation on its production and cast merits, but, offered as it is as a tribute to the spur and safety-belted telephone company "trouble shooters," it has the added advantage of cooperative contact exploitation possibilities.

The show covers a lot of ground, still the basic theme is always present. All the wise-cracking and comedy asides to focus interest on the central plot.

Joe, ace trouble shooter in a metropolitan phone exchange, finds himself teamed with Casey, perpetual ribber, who used to be the big shot of the Asuza office. Romance is quickly introduced, but jealous Joe can't keep from quarreling with temperamental Ethel even though Casey and Maizie set a swell example as to the most approved methods of billing and cooing. On a trouble shooting expedition, Joe unearths a wire tapping stunt that convinces him that Dan, the man for whom Ethel is now working and whom she is using to arouse Joe, is a snake in the grass villain. As Joe and Casey endeavor to unearth the skullduggery, which is Dan's plan to swipe a paltry $2,000,000 worth of negotiable bonds, they are captured by the yeggs. Trussed up, Joe manages to get the fire department on the job by knifing the fire alarm wire in time to save the loot, as Casey is seriously burned.

But the excitement is only beginning. Dan is found dead in his apartment. Ethel is suspected and it looks bad for her until Joe remembers Pearl, Dan's gay girl pal. In some manner he learns that she's hiding out in Long Beach, and after calling several thousand numbers, he finally gets her. Just as he's about to pound the truth out of Pearl, what should happen but an earthquake. Pearl scoots and so does Joe, but a wall falls on her before he catches up. More thrill as he and Casey dig her out of the debris, and Joe, in a maze of hot wires, gets his workset attached to a clear line over which Pearl speaks her confession to the cops before she departs this world.

This picture is like a satisfying sandwich; a good opening and closing with plenty of entertaining meat in between. It looks to have the varied patron-interesting qualities to arouse attention at the beginning, hold it all the way and wind up with a kick-off. It has the material for all adults, and for the youngsters. Full advantage should be taken of the natural telephone company contact.—McCarthy, Hollywood.

A United Artists release. Produced by Twentieth Century. A Darryl F. Zanuck production. Director, William Wellman. Associate producers, William Goetz and Raymond Griffith. Original story by J. R. Bren. Screen play by Leonard Praskins and Elmer Harris. Photographer, James Van Trees, Sr. Film editor, Pete Fritch. Art directors, Richard Day and Joseph Wright. Musical director, Alfred Newman. Running time, 80 minutes. Release date, March 9, 1934.

CAST

Joe Graham	Spencer Tracy
Ethel	Constance Cummings
Casey	Jack Oakie
Dan	Morgan Conway
Maizie	Arline Judge
Pearl	Judith Wood
Regan	Paul Harvey
Max	Joseph Sauers
Martin	Franklin Ardell

The Women in His Life

(MGM)

Drama

The rapid-moving story of a highly successful criminal lawyer, whose somewhat colorful past contains a bitter pill of memory, eventually swallowed for a permanent cure, helps make this film strong drama, containing considerable which is entertainment for audiences of almost any type. The over-melodramatic enters in one of those saved - at - the - last-moment-from-the-chair sequences, but for audiences which like their hairbreadth escape conclusions, that should be satisfying.

It is of definite importance that the exhibitors concentrate efforts to overcome the wariness the menfolk might have because of the title. Impress the fact that, though the feminine element is a strong motivating factor in the proceedings, it is actually the lawyer's own personal battle with himself and a past he could not forget.

A strong build-up of the elements of the narrative in the selling is particularly advisable, since the cast contains little of outstanding attention-attracting personality. The lead is taken by Otto Kruger, and that excellent former stage player turns in a fine performance. He is worth considerable attention from the exhibitor for future appearances, though at the moment it is probable his name will excite little attention of itself. For the rest, there are Una Merkel, in what is virtually a minor role, Ben Lyon, Roscoe Karns, Isabel Jewell, and C. Henry Gordon.

Kruger, busy, thirsty, immensely successful criminal attorney, is urged by Lyon, his junior partner, to take a case for Irene Hervey, whose father is unjustly accused of murdering her step-mother. Kruger, too much engrossed with Miss Jewell, his latest, ignores the request, even after having promised when the girl unwittingly did him a favor. At all times there remains with him the memory of the wife who deserted him ten years before. Suddenly, after agreeing to undertake the case, he sees a picture of the murdered woman, and discovers her to be his former wife. He collapses, and goes bareheaded in a howling rainstorm to her grave, developing pneumonia and barely pulling through. The father meanwhile has been found guilty and sentenced to death. An appeal is taken, but the original verdict is sustained. Driven by what he considers a debt which must be paid, Kruger enlists the support of the capable Miss Jewell, and together they trap Gordon, gangster leader, who knew the murdered woman, into a confession. The last moment telephone call to the governor saves the condemned man just as the attendant is throwing the fatal switch. Kruger and Miss Jewell, Lyon and Miss Hervey, Karns and Miss Merkel, Kruger's leg-man and secretary, respectively, all plan almost simultanous marriages.

Making full use of the narrative, and the melodramatic conclusion, where it will be of value, the exhibitor will have to sell the story principally, making clear that the film is not exclusively a woman's picture. Miss Merkel's role hardly warrants too emphatic billing, though her name is perhaps the most popular.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, Lucien Hubbard. Directed by George B. Seitz. Original screen story by F. Hugh Herbert. Art director, Eddie Imazu. Interior decoration by Edwin B. Willis. Photographed by Ray June. Film editor, Conrad A. Nervig. Release date, December 8, 1933. Running time, 76 minutes.

CAST

Barringer	Otto Kruger
Simmons	Una Merkel
Roger	Ben Lyon
Catherine	Isabel Jewell
Lester	Roscoe Karns
Doris	Irene Hervey
Tony	C. Henry Gordon
Worthing	Samuel S. Hinds
Mrs. Steele	Irene Franklin
Molly	Muriel Evans
Curly	Raymond Hatton
Information Girl	Jean Howard
Paul	Paul Hurst

Four Frightened People

(Paramount-DeMille)

Drama

What obviously was meant to be something of a psychological study of the reactions of four eminently civilized, and diverse, characters when confronted with the terrors and the inconveniences of an enforced trek through the jungle on a South Seas island, has somehow missed that objective, yet remains reasonably effective entertainment.

A Cecil DeMille production for Paramount, the film is from a novel by E. Arnot-Robertson, a fact which is worth noting, but in all probability will mean comparatively little to the exhibitor's patronage. The title is somewhat unwieldy, but may be used to good advantage when coupled with the names of Claudette Colbert, Herbert Marshall, Mary Boland and William Gargan, all of which should look well on the marquee. The only other name of any value is that of Leo Carrillo, a native who wears a civilized tie and fancies himself a white man, to his eventual undoing.

The technical values, as might be supposed, are excellent, the settings actually having been filmed in Hawaiian jungles. Pictorially, the production is highly effective. Hence it might be well, on the whole, to ignore the intended psychology, and let the picture stand by itself, without implication, relying on cast and situation to carry it over with the patronage.

Our four frightened people are Miss Colbert, very old-maidish, be-spectacled school teacher; Marshall, serious-minded, unworldly chemist; Miss Boland, ex-wife of a British Government officer, whose garrulously wagging tongue never ceases talking nonsense; Gargan, loud-bragging correspondent, whose self-assurance is for the most part vocal.

These four, escaping from a tramp steamer when bubonic plague breaks out, make their way to shore, engage the services of "white man" Carrillo to guide them through the jungle to the nearest port. As they struggle along, Miss Boland provides much byplay, via dialogue, Gargan assumes a noisy authority, which annoys Marshall, and the long suppressed inhibitions of Miss Colbert and Marshall receive a devasting wallop. The party is lost, attacked

by hostile natives, and Carrillo, declaring they never will harm a white man, finds it true, but also discovers they do not believe him. He dies, Miss Boland is taken as security for promised salt, and the remaining three do the Robinson Crusoe. Miss Colbert, blossoming into a real woman, excites the respect and desires of the two men. She loves Marshall, ignores Gargan. Eventually they reach freedom. Gargan is heard broadcasting his adventures, Marshall divorces his wife and mother-in-law, and takes Miss Colbert from behind her teacher's desk to end the film.

There are unquestioned entertainment values in the picture, and these should be sold for all they are worth. The locale permits of a lobby dressing which should win attention, and the comedy and dramatic situations implied in the story should not be overlooked, tied in with the leading player names. There is selling opportunity here.—AARONSON, New York.

Directed and produced by Cecil B. DeMille. Distributed by Paramount. Photographed by Karl Struss. Screen play by Bartlett Cormack and Lenore Coffee. From the novel by E. Arnot-Robertson. Art direction by Roland Anderson. Release date, January 26, 1934. Running time, 95 minutes.

CAST

Judith Jones	Claudette Colbert
Arnold Ainger	Herbert Marshall
Mrs. Marsdick	Mary Boland
Stewart Corder	William Gargan
Montague	Leo Carrillo
Mrs. Ainger	Nella Walker
Native chief	Tetsu Komai
Native boatman	Chris Pin Martin
Native	Joe De La Cruz
First Sakai	Minoru Nisheda
Second Sakai	Teru Shimada
Third Sakai	E. R. Jindas
Fourth Sakai	Delmar Costello

The Death Parade

(A. L. Rule)

War Pictorial

Colonel Albert L. Rule, whose film "The Big Driye" proved a sensation as a pictorial record of the World War, based on official and authentic pictures made by various government photographers, provides the exhibitor with similar material in "The Death Parade," which was given its world premiere at the Great States Palace theatre, Danville, Ill. In "The Death Parade" Col. Rule emphasizes another aspect of the war—the sinking of ships on the high seas. Great ships are shown in striking close-ups headed for Davy Jones' locker as survivors fight for life, frequently unsuccessfully.

Pictorially "The Death Parade" is all that its name signifies, the unfolding of great sea and land battles being revealed in explanatory dialogue by Col. Rule, who achieves dramatic tenseness in his telling by a straightforward narrative.

America's part in the war seems to have been allotted less than its share of the 77 minutes, but this may be an illusion due to the heavy action in which the doughboys are pictured. Otherwise "The Death Parade" is a noteworthy companion picture to "The Big Drive" and should be timely now that stories of strained relations in the Far East and of building up to naval treaty strength are again on the front pages.—HOLQUIST, Chicago.

The Mystery Squadron

(Mascot)

Action Serial

If the remaining episodes of this new 12-chapter serial from Mascot maintain the standard of the initial three, seen last week, there should be plenty of thrill, action and general excitement for the youngsters and even a bit of lively, if highly fictitious entertainment for the adults. Bob Steele, "Big Boy" Williams, Jack Mulhall are the good masculine names heading the cast and Lucile Browne handles the romantic angle in fairly attractive fashion. The three chapters, "The Black Ace," "The Fatal Warning" and "The Black Ace Strikes," detail the preliminary excitement in which a mysterious squadron of airmen are bent upon destroying or preventing the completion of a power project. Mulhall is the superintendent, Steele and Williams two stunt fliers employed to combat the squadron and uncover the identity of the Black Ace, leader of the marauding band. There is an exciting display of air stunting, dog fights in the air and spectacular crashes. The serial has promise, particularly for the youngsters. Each episode runs approximately 20 minutes.

What's To Do

(Educational)

Amusing

In the "Frolics of Youth" series, a group of high school pupils have their complications in and out of school. It is amusing material, and contains a few laughs, as one youngster defeats the wealthy snob for the presidency of the student organization, then the defeated candidate arranges that the victor's father be given a job in another city. The youngster's day is eventually saved with the aid of his pals, and it is all rather good fun.—Running time, 17 minutes.

The Seventh Wonder

(Monogram)

Interesting

One of the Monogram Port o' Call series from William Pizor in which Deane H. Dickason renders the accompanying description in interesting fashion. The camera is trained upon the streets and countryside of Panama, then concentrates for the most part on the magnificent engineering feat which is the Panama Canal. It is an interesting pictorial and verbal description of the great waterway of which every one knows but which comparatively few have seen.—Running time, 10 minutes.

Mickey Shanghaied

(United Artists)

Good Cartoon

Mickey, our animated hero rodent, and Minnie, his sweetheart, are shanghaied in this entertaining and clever new cartoon. When the peg-legged piratical captain goes after Minnie, Mickey works himself free and after amusing cartoon antics, vanquishes their captor. A good Mickey Mouse subject.—Running time, 7 minutes.

Keeps Rainin' All the Time

(Paramount)

Entertaining

With Gertrude Niesen of the radio as the featured vocalist, this screen song number renders the title song of current popularity. The subject is entertaining, with the animated cartoon pleasing and the bouncing ball hopping about in its accustomed energetic style.—Running time, 7 minutes.

Buddy's Day Out

(Vitaphone)

Fair

The animated youngster, Buddy, takes his girl on a picnic on his day off, and is also forced to take her little brother. As expected, the brother does his best to wreck the party and succeeds quite well, caught in a runaway automobile and enjoying himself immensely. The animation has been bettered in numerous cartoon subjects and the subject matter is not in any way unusual.—Running time, 8 minutes.

The Boswell Sisters

(Universal)

Entertaining

There is popular entertainment in this number of the Radio Star series produced by Monte Brice for Universal release. Selling possibilities rest in the personalities of the radio trio, definitely air favorites. Nick Kenny, radio columnist, who is a far better writer than screen personality, is supposedly interviewing the stars. Asked for their greatest thrill, the picture recounts the story of Connie's encounter with a circus lion, revealed at the conclusion as pure fiction. The sisters, of course, render several numbers effectively.—Running time, 21 minutes.

Song Hits

(Vitaphone)

Roy Turk's Compositions

This one-reel Pepper Pot musical consists primarily of a re-singing and playing of Roy Turk's music numbers, but it lacks spontaneity. One brightening touch is a dance team's fast stepping to one of his compositions, and a bit of surprise turn appears for relief at the close when the girl reporter reveals that she is really a deputy serving a summons on the song writer.—Running time, 11 minutes.

Pie for Two

(Universal)

Two Interesting Reels

Jimmy Gleason and his pal, in the business of making a living with the least legitimate work, are attracted to a sprightly home by apple pie. The young widowed mother is having a real job keeping the two youngsters from the "over the hill" busybodies. Both the visitors fall in love with their hostess, and Jimmy learns he's been pleading his pal's case. He leaves them a roll of bills out of the sock and returns to the open road. Not much comedy after the opening sequence, but every minute interesting.—Running time, 21 minutes.

The Freeze Out

(Educational)

Fair

There is a fair measure of amusement in this Moran and Mack comedy, in which the "Two Black Crows" operate a saloon somewhere in the North, dressed appropriately. When a fight starts one of them is knocked out and dreams of a meeting with the devil, which is amusing. Bulldozed into a poker game when one of them returns from a prospecting expedition with real gold, they play it in their own peculiar style. Those who like the comedy blackface team should find the short enjoyable; others will find a laugh or two.—Running time, 19 minutes.

Borah Minnevitch and His Harmonica Rascals

(Vitaphone)

Good

The highly entertaining Borah Minnevitch and his nondescript collection of "harmonica rascals" are fully as enjoyable on the screen as on the stage, and they are well known. Billing the subject should bring results at the box office. In the setting a summer camp, with tents, breakfast over the fire and a practice session on the harmonicas, the gang "does its stuff" in good style. A worthwhile selling number.—Running time, 10 minutes.

Air Maniacs

(Educational)

Fair

The title of this subject is close to the mark with reference to the subject itself. With Vince Barnett at the air field making a nuisance of himself attempting to be the amateur photographer, and John T. Murray directing operations, Frank "Spooks" Clark and Roy "Baldy" Wilson, stunt pilots, go through all their tricks in the air. Barnett accidentally finds himself hooked to the tail of a plane when it goes up, the pilot bails out and Barnett is left in the lurch, so to speak. He crashes, of course, after crazy air antics. With the exception of the air thrill it holds, the short holds little real comedy.—Running time, 16 minutes.

PARAMOUNT announ

pictures for Februa

and 5 *out of five*



"SEARCH FOR BEAUTY"

with the 30 International "Search for Beauty" Contest Winners and Larry "Buster" Crabbe, Ida Lupino, Robert Armstrong, James Gleason, Roscoe Karns and Toby Wing

Directed by Erle Kenton

Release date February 2



"SIX OF A KIND"

with Charlie Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, George Burns and Gracie Allen

Directed by Leo McCarey

Release date February 9

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have "IT"!



GEORGE RAFT
in "BOLERO"
with Carole Lombard, Sally Rand,
the Fan Dancer, and Frances Drake
Directed by Wesley Ruggles
Release date February 23



EDMUND LOWE
VICTOR McLAGLEN
in
"NO MORE WOMEN"
A Charles R. Rogers Production. Directed by Albert Rogell
Release date February 23



SYLVIA SIDNEY
FREDRIC MARCH
in
"GOOD DAME"
Directed by Marion Gering. A B. P. Shulberg Production
Release date February 16

Paramount Pictures

if it's a PARAMOUNT PICTURE
—it's the best show in town!

J. C. Jenkins--His Colyum

Neligh, Neb.

DEAR HERALD:

A couple of weeks ago Ernest Rovelstad of the Herald said that we wanted you exhibitors to help us edit this colyum by writing us direct to Neligh, Nebraska. Quite a number of you have done this but there are a whole lot of you who are so doggone indifferent you haven't done it, and whose fault is it? Indifference is one of the things that has brought on this depression.

This morning the mercury stood at zero. The sun is bright and the weather clear, and if we had a little snow it would be a good rabbit day, but since we haven't any snow, and since our physical condition prohibits us from going outside of the house, it looks like beans and sowbelly for us.

When we try to type this we have to guess at a lot of it. The letter "G" is apt to look like the letter "S," and if some of the words are spelled wrong it will be up to the typesetter to correct them. And speaking of typesetters, did you know that he is one of the most important individuals there is in the newspaper profession? If it wasn't for him where would our orthography and syntax be? Jevver think of that? Someday we hope the government will erect a monument to his memory, and if we ever go back to New York we are going to buy him a glass of buttermilk, and we don't care what it costs either.

▽

As to Greenbacks—

And then there's another thing, as Andy Gump told Min, Arthur Brisbane says that instead of issuing yellow-back interest-bearing bonds, the government should issue non-interest bearing greenbacks to get money to carry on their various activities. We agree with Arthur, but then it won't make any difference to Art whether we do or not. If the government's security is good behind bonds, why isn't it good behind greenbacks?

▽

We are in receipt of a letter from our old friend, G. Larkum Scott, Professor of Music at Spokane, Washington. G. Larkum teaches the young hopefuls, and the larger folks of Spokane, how to toot the horn and finger the ivory. At one time he directed one of the largest bands in the world, a collection of bands numbering in all 200 at a Shrine convention at Los Angeles. G. Larkum used to park his dogs under our table and stow away liver smothered in onions in such quantities that it made him skinny to carry it around. He dwindled down to 210 without his socks on. We'd like to write him direct, but Abner, we just can't do it right now.

▽

Mr. and Mrs. George Moore, theatrical folks of Plainwell, Kansas, wrote us and said, "What's the matter with your colyum last week? Hurry up and get well and don't omit your colyum again, and hurry back here and have some more quail." We were snowed in there some time ago and had to stay there for three days before we could get out, and they fed us on quail. Could anything be nicer? They are the kind of Jayhawkers who make Kansas one of the best states in the Union, outside of Nebraska.

▽

The Rosebud country in South Dakota has been the grasshopper region for two years. Mr. and Mrs. C. Gehlsen of Burke write to know if we are afraid the hoppers will bite us is the reason why we don't come up there to see them. No, folks, we are not afraid of the hoppers, it's just because this is a big country and it takes a lot of time to get over it, but we'll be in to see you. Good luck to both of you, and give our regards to Ira Hewitt.

▽

An Open Letter to James Cagney

Dear Jimmy: We have seen you in a number of pictures and we are giving it as our unbiased opinion that you are par excellent, so to speak, and our judgment is that there are but few out there in that flooded district and earthquake zone who can hold a candle to you.

Please give our regards to our good friends Marie Dressler and Louise Fazenda, and tell all the girls we are still thinking about them.

▽

For the past three or four months business seems to be on the upgrade. Several exhibitors have written us that their business has shown a marked improvement. Walt Bradley, who operates the Moon theatre here, is now taking home pork chops instead of soup bones. If the boys can hold on until grass comes they ought to be all right.

▽

Well, Ernie, it will be up to you now to fill out this colyum. This is as far as we are able to go now. We've got to go and drink a glass of buttermilk, etc., etc.

COL. J. C. JENKINS,
The Herald's Vagabond Colyumnist

Charters Lost To These Companies

Failure to pay taxes assessed against them and due by them under the laws of Delaware for over a period of two years, have caused the loss of charters by 140 film, theatre, amusement, radio and electric companies from all over the world. Governor C. Douglass Buck repealed the certificates of incorporation at Dover following a report from Pierre S. duPont of Wilmington, the tax commissioner. The following charters have been rescinded:

DeForest Spanish Phonofilm Productions, Inc., Fischer's Paramount Theatre Corp., Forrest Theatre Corp., Equity Theatres, Inc., Faultless Pictures, Inc., International Motion Pictures Corp., Hollywood-Argentina Cinema Corp., Holy Land Film Co., International Talkies Corp., National Talking Pictures Corp., Pacific States Theatres, Inc., Penn State Theatres, Inc., Picturetone, Inc., Sevilla Film Corp., Religious Films, Inc., Sound Pictures, Inc., Superior Film Corp., Talkiefilm Corporation of America, Talking Film Corp., 20th Century Film Co., United Theatres Corp., Vaudephone Corp., United Amusement Enterprises, Inc., Warner Electric Products Corp;

Acker Amusement Corp., American Projecting Co., Bennings Theatre Corp., De Luxe Film Co., Inc., Luna Theatrical Enterprises, Inc., Majestic Theatre Co., Milford Theatre Co., Paramount Holding Corp., Pennsy Theatre Co., Seaside Park Amusement Co., Spiro Film Corp., Suburban Theatres Corp., Tallahassee Amusement Co., Inc., Talk-O-Vision Theatres of America, Inc., Theatre Corporation of America, Vocafilms Corporation of America;

▽

Western Amusement Co., Amusement Business Corp., Carmichael Amusement Co., Carolina Shows, Inc., Electrical Entertainer Corp., Fifth Avenue Playhouse of Chicago, Inc., Fifth Avenue Playhouse Groups, Inc., Cinephone Equipment Corporation of Pennsylvania, Cinema Products Corp., Crandall's Theatres Operating Co., Cronin Amusement Corp., H. and W. Projector Corp., Hollywood Screen Star Style Corp., Guelph Amusement Co., Harrington Theatre, Inc., Hamilton Amusement Company of America, Mission Beach Amusement Corp.

National Syndicated Theatres, Inc., New Broad Street Theatre Co., Park Amusement Co., Parkway Company, Inc., Phono-Kinema Syndicate, Inc., Radio Corporation of Oklahoma, Reeltone Corporation of America, Ruty Amusement Corp., Inc., Seville Studios, Inc., Sonoraphone Corp., Television Corporation of America, Theatre Advertising Co., Two Treys Amusement Corp., U. S. Broadcasting Corp., Viso Record Corp., Walk Miller Enterprises, Inc., Widescope Camera & Film Corp.;

Arcade Recreation Co., Inc., American Concert Courses, Inc., Cohen Amusement Co., Color Animation Corp., Crystal Dramo-Film Players, Inc., Electric Equipment Co., Frieda Hempel, Inc., Han-A-Phone Co., Inc., of Washington, D. C., Han-A-Phone Company of America, National Radio and Broadcasting Corp., Oratorio Music Drama Productions, Inc., Paragon Electric Corp., Pennsylvania Grand Opera Co., Pen and Picture Corp., Radiogram Corporation of America, Radio Service Corporation of New York, Recording Laboratories of America, Inc., Reproducing Corp., Scott Radio Corp., Speak-O-Phone Corporation of America;

▽

Theatre Factors, Inc., Theatre Confections, Inc., Tropical Electric Co., Synchrophone Corp., Synchrotone Corporation of America, Sportland, Inc., United States Electric Corp., Universal Electric Corp., Vulcan Record Corp., Wade Radio Corp., Wagner Radio Broadcasting, Inc., Wagner Enterprises, Inc., Triangle Motion Sign Corp., Radio Corporation Stores, Inc., Radio Stores of America, Inc., Radio Stores Corp., Radio Utilities Corp., Radio Ventril-O-Fone Corp., Scanlon Electric Manufacturing Co., Slagle Radio Co., Mutual Telegraph and Radio Corp., National Electric Utilities Corp., Neon Electrical Co., Inc., Ortho Photo Products Corp.;

Hantzas Electric Corp., Inverted Radio Products, Inc., Independent Wireless Telegraph Co., Inc., Liberty Industrial Electric Corp., Chicago World's Fair Advertising Co., Cinematic Accessories Co., Central Electric Co., Coliseum Corp., Consumers' Photo Products Co., Cuba Chautauqua Resort Association, Duquesne Garden Arena Co., East and West Telephone Co., Aero Electric Corporation of America, Aidyne Radio Corporation, American Amplifier Co., Animated Color Advertising, Inc., Anselite Electric Manufacturing Co. Al-In-One Radio Corp., Aero Electric Corp.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 209.—(A) Approximately what is the range of angles of incidence of light rays upon the projection lens rear surface? (B) Does the reflection loss due to the range of angles above referred to, amount to much as compared with incidence that is perpendicular to the lens surface? (C) Is the loss of light between the surfaces cemented together in the front end of the projection lens, equal to the loss of uncemented surfaces. (D) What is the ratio of loss through absorption in various grades of glass? (E) What is the total loss in a flint glass lens of 1.61 refractive index?

Answer to Question No. 203

Bluebook School Question No. 203 was: (A) By what means are lenses corrected for chromatic and spherical aberration? (B) Just why does a lens pin-point of surface offer an entirely different viewpoint from every other pin-point on the same lens? (C) Assuming a glass to have perfectly even density, will or will not a ray of light travel in a perfectly straight line from surface to surface, once it has entered the lens? (D) Why is it imperatively necessary to perfection of action that lens surfaces be optically perfect and perfect in curvature?

The following made good: S. Evans and C. Rau; G. E. Doe; D. Danielson; J. Wentworth; H. Edwards; T. Van Vaulkenburg; P. Gaeth, Jr.; H. H. Monefee; R. De Totto; D. Calladine; D. Emmerson; W. Broadbent; G. Thompson; F. Sims and O. L. Davis; D. L. Sinklow; C. B. and L. N. Traxler; T. Malleby; D. Little and J. H. Rathburn; K. Griener; F. G. Klar and T. H. Morton; M. U. Sampson; A. L. Dodson; D. Haber and D. Breaston; H. Grant; R. D. Oberleigh and J. Lansing; P. Felt; S. N. Tailer; G. Harrison and F. Harlor; M. F. Fallon; U. L. Danielson; M. Henderson and D. Singleton; K. Ormie; B. L. Banning and L. Jones; F. and J. L. Hanson; N. L. Tomlinson and G. Lathrope; S. M. Trandle; L. B. and D. H. Palmer; D. Danielson and H. Pilson; J. J. Richmond; L. G. Gregeson; D. T. Arlen and M. Spencer; F. B. Tonlinson; M. R. Davidson and R. Schuler; G. R. Squires and B. J. Lyons; L. Daniels; D. D. Davis and L. Thomas; Nic Granby; J. Hendershot; F. L. Granby; F. Ferguson and D. Lally; F. H. and P. Dalbey; D. Howard and D. Kurts; K. Y. Spencer; R. and K. Wells; H. D. Tyler; T. T. Golley; L. M. Ricards; A. Wythe and T. Granger; B. Olmyby and C. L. Cyrus; L. Grant and R. Geddings; F. L. Sanderson; A. M. Krumm and C. H. Hutchinson; H. R. Baldwin; D. L. Lode; F. F. Franks; L. D. Rubin; L. D. Bryant and D. L. Monehan; L. Jansen and B. R. Sanders; K. L. Knight; D. and H. B. Coates; O. Allbright and J. Lansing; L. Hutch and D. Goldberg; L. A. Goldman; F. P. Dillon; T. Haugan and J. Turner; F. Davis; R. E. Holmes.

We will let G. E. Doe answer Section A. He says, "For the most part corrections for both aberrations are made by combining flint and crown glass and different lens curvatures, though spherical aberration may be corrected by lens curvatures alone."

(B) G. E. Doe says, "Since lens surfaces, save alone in the case of lenses having one flat surface, present curved surfaces at every point, it follows that each pin-point will present a different angle to all other pin-points on the lens, even those next adjoining, therefore each pin-point of such curved surface will act upon light rays differently from all other pin-points on the same lens.

(C) Evans and Rau say, "Assuming glass to have perfectly even density, once a ray of light has entered, it will travel in a perfectly straight line from surface to surface."

(D) J. Wentworth answers thus: "It has been shown in previous answers to questions that, except for possible variations in glass density, refraction is due wholly to the angle at which light meets a lens surface, and that refraction takes place only at such surface. Should these surfaces be either optically imperfect or not of true curvature, then the light rays would not be refracted as was intended. There would probably be some change in reflection losses, and in a sense, if the condition be a bad one, limited diffusion would be set up.

GOES ABOUT IT THE RIGHT WAY

From a new Bluebook School student, Bernard S. Englander of Philadelphia, Pa., comes this most interesting communication:

"Dear Pop: I am newly enrolled as a member of the Bluebook School, but one who will hereafter answer every question, for the reasons that I want to see exactly what I *do* know, and to investigate and study that which I do *not* know. And the best way to commit it to memory is, I find, by writing it down, which operation the answering of your questions necessitates if answers are to be sent in.

"In answering Sections B and C of Question 206, all my data was taken from pages 142 to 144 of the Bluebook, and my answer, based upon them, seems to have been incorrect. Take Figure 36 for example; The incident light is, of course, 100 per cent. The losses are four per cent by reflection at first surface; five per cent by absorption; and four per cent loss at the second surface. The losses then would be four plus five plus four per cent, but let us consider for the moment only the two reflection (surface) losses. Would there first be a loss of five per cent of the total light; and then four per cent of the remaining light? Or would it be eight per cent of the total incident light? If the latter, then reflection losses would be four per cent of the initial 100 per cent, and four per cent of the remaining 96 per cent. In other words if a polished surface reflects four per cent of the original light, refractive index being 1.51, then at the second surface the loss, disregarding loss by absorption, would be only 3.8 per cent of the total incident light. Am I correct?"

With absorption loss disregarded, you are quiet correct, Friend Englander. With absorption loss included, the losses at the second surface would be four per cent of what remained after four per cent of the original 100 per cent if incident light had been subtracted, and then five per cent of what remained. In other words, there would be three successive subtractions; namely, four, five and four per cent.

The real purpose of the Bluebook School is to induce projectionists and those aspiring to become such, to study. In my estimation it would be unwise to risk discouraging men by omitting their names from the published list unless there be very good reasons for so doing. If a man who has regularly "made the grade" fails badly on some question, I omit his name that week and usually write him personally, pointing out the failure and suggesting that he make greater effort to avoid errors in future.



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with Walter Connolly • Roscoe Karns

From the Cosmopolitan Magazine story by Samuel Hopkins Adams

Screen Play by ROBERT RISKIN

A FRANK CAPRA PRODUCTION

A COLUMBIA PICTURE



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
EDWIN CAREWE PRODS.			
"Are We Civilized?"	Story by Harold Sherman. Director: Edwin Carewe.	William Farnum, Anita Louise, Frank McGlynn, Oscar Apfel, Stuart Holmes, LeRoy Mason.	Shooting
COLUMBIA			
"Sisters Under the Skin"	Original story by S. K. Lauren. Director: David Burton.	Elissa Landi, Joseph Schildkraut, Frank Morgan, Robert Graves, Montague Shaw, Henry Kolker, Samuel Hinds.	Shooting
"Storm at Midnight"	Story by Harold Shumate. Director: C. C. Coleman.	Tim McCoy, Billie Seward, Joseph Creehan, Francis McDonald, Kane Richmond, Ward Bond.	Shooting
FOX			
"Bottoms Up"	Original screen play by David Butler and Sid Silvers. Director: David Butler.	Spencer Tracy, John Boles, Pat Paterson, Herbert Mundin, Sid Silvers, Harry Green.	Shooting
"Fox Follies"	Director: Hamilton MacFadden.	Janet Gaynor, Warner Baxter, Shirley Temple, Madge Evans, James Dunn, Heather Angel, John Boles, Mona Barrie, Herbert Mundin, Florence Desmond, Victor Jory, Nigel Bruce, Ralph Morgan, Stepin Fetchit.	Shooting
"All Men Are Enemies"	Novel by Richard Aldington. Director: George Fitzmaurice.	Hugh Williams, Helen Twelvetrees, Mona Barrie.	Shooting
"Three on a Honeymoon"	Director: James Tinling.	Sally Eilers, Charles Starrett, Henrietta Crosman, John Mack Brown, Zasu Pitts, Irene Bentley, Cornelius Keefe, Howard Lally.	Shooting
"Murder in Trinidad"	Director: Louis King.	Victor Jory, Heather Angel, Nigel Bruce, Roger Imhof.	Shooting
LIBERTY PRODS.			
"Take the Stand"	Novel by Earl Derr Biggers. Director: Phil Rosen.	Jack LaRue, Thelma Todd, Gail Patrick, Leslie Fenton, Russell Hopton, Vince Barnett, Sheila Terry, Oscar Apfel, Jason Robards, Bryant Washburn.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weismuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanagh, Doris Lloyd, Frank Reicher.	Editing
"Rip Tide"	Story by Charles MacArthur. Director: Edmund Goulding.	Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell.	Shooting
"Viva Villa"	Novel by Edgcumb Pinchon. Director: Jack Conway.	Wallace Beery, Stuart Erwin, Fay Wray, Leo Carrillo, Katherine DeMille, Irving Pichel, George E. Stone, Noah Beery, Jr., Donald Cook.	Editing
"Men in White"	Play by Sidney Kingsley. Director: Richard Boleslavsky.	Clark Gable, Myrna Loy, Jean Hersholt, Henry B. Walthall, Otto Kruger, Elizabeth Allan, Wallace Ford, C. Henry Gordon, Sarah Padden, Dorothy Peterson.	Editing
"In Old Louisiana"	Original screen play by Lucien Hubbard. Director: George Seitz.	Robert Young, Jean Parker, Nat Pendleton, Ted Healy, Isabel Jewell, Maude Eburne, Joseph Cawthorne.	Shooting
PARAMOUNT			
"The Man Who Broke His Heart"	Story by Frederick Schlick and Samuel French. Directors: William Cameron Menzies and George Somnes.	Preston Foster, Victor McLaglen, Dorothy Dell, Alison Skipworth, David Landau, John Rogers, Micha Auer.	Shooting
"Melody in Spring"	Story by Frank Leon Smith. Screen play by Benn W. Levy. Director: Norman McLeod.	Lanny Ross, Charlie Ruggles, Mary Boland, George Meeker, Ann Sothern, Helen Lynd, Wade Boteler, Wilfred Hari.	Shooting
"Come On, Marines"	Original story by Philip Wylie. Director: Henry Hathaway.	Richard Arlen, Ida Lupino, William Frawley, Dorothy Dell, Toby Wing, Leo Chalzell.	Shooting
"The Trumpet Blows"	Adaptation by Wallace Smith. Director: Stephen Roberts.	George Raft, Adolphe Menjou, Frances Drake, Katharine DeMille.	Shooting
"We're Not Dressing"	Original story by Walter Hall Smith. Director: Norman Taurog.	Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Bud White.	Shooting
RKO RADIO			
"The Crime Doctor"	Screen play by Jane Murfin. Director: John Roberston.	Otto Kruger, Corinne Griffith, Judith Wood, Nils Asther, Ada Cavell.	Shooting
"Finishing School"	Story by Louis Witzenkorn and David Hempstead. Directors: Wanda Tuchock and George Nicholls, Jr.	Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke, Mitzi Green, Marjorie Lytell.	Shooting
UNIVERSAL			
"Elizabeth and Mary"	Story by Adrian Johnson. Screen play by Arthur Caesar. Director: Lowell Sherman.	Margaret Sullavan, Lowell Sherman, Mrs. Leslie Carter.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The Fortune Teller"	Book and lyrics by Harry B. Smith. Screen play by Manuel Reachi, John K. Butler. Continuity, Betty Reinhardt. Spanish dialogue, Miguel de Zarraga. Director: William McGann.	Enrico Caruso, Jr., Anita Campillo, Germaine de Neel, Luis Alberni, Antonio Vidal, Alphonsa Pedroza, Marcella Nivon, Emilio Fernandez, Francisco Moran, Rosa Rey, Paul Ellis, Lita Santos, Emilia Leovalli, Letty Nivon.	Shooting
"Hit Me Again"	Play by F. Hugh Herbert. Adaptation, F. Hugh Herbert and Carl Erickson. Director: Robert Florey.	Joan Blondell, Warren William, Edward Everett Horton, Frank McHugh, Claire Dodd, Joan Wheeler, Virginia Sale, Leonard Carey.	Shooting
"Fur Coats"	Story by Ann Garrick. Director: Al Green.	Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis, Philip Faversham, Mayo Methot, Henry O'Neill.	Shooting
"Hot Air"	Story by Paul Finder Moss and Jerry Wald. Director: Ray Enright.	Dick Powell, Pat O'Brien, Ginger Rogers, Henry O'Neill, Allen Jenkins, Joe Cawthorne, Joan Wheeler, Grant Mitchell, Johnny Arthur, Grace Hayle.	Shooting
"A Gentleman from San Francisco"	Story by George Dyer. Director: William Dieterle.	Donald Woods, Bette Davis, Lyle Talbot, Margaret Lindsay, Henry O'Neill, Robert Barrat, Hugh Herbert, Douglas Dumbrille, Gordon Westcott.	Shooting
"The Key"	Based on the play by R. Gore-Browne and J. L. Hardy. Director: William Keighley.	William Powell, Kay Francis.	Shooting

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 27, 1934, from 111 houses in 19 major cities of the country reached $1,196,917, an increase of $27,800 over the total for the previous calendar week, ended January 20, when 113 theatres in 19 cities reported an aggregate gross of $1,169,117.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"As Husbands Go" (Fox)	20,000	"Let's Fall in Love" (Col.)	20,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Convention City" (F. N.) and "His Double Life" (Para.)	8,000	"Eight Girls in a Boat" (Para.) and "Olsen's Big Moment" (Fox)	9,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"I Am Suzanne!" (Fox)	18,000	"A Man's Castle" (Col.)	19,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Gallant Lady" (U. A.)	18,500	"Fugitive Lovers" (MGM)	20,000	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"All of Me" (Para.)	39,000	"Miss Fane's Baby Is Stolen" (Para.)	31,500	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"Convention City" (F. N.) and "His Double Life" (Para.)	9,000	"Eight Girls in a Boat" (Para.) and "Olsen's Big Moment" (Fox)	9,500	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"All of Me" (Para.)	14,800	"Going Hollywood" (MGM)	13,500	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Lady Killer" (W. B.) and "Olsen's Big Moment" (Fox)	6,500	"The World Changes" (F. N.) and "Girl Without a Room" (Para.)	7,000	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Roman Scandals" (U. A.) (2nd week)	7,300	"Roman Scandals" (U. A.) (1st week)	13,800	High 11-4 "I'm No Angel"	27,200
Hippodrome	2,100	25c-40c	"Fugitive Lovers" (MGM)	9,700	"Blood Money" (U. A.)	12,000	Low 4-15 "Rome Express"	5,400
							High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c-35c	"Shadows of Sing Sing" (Col.) and "Sweetheart of Sigma Chi" (Monogram) (5 days) (25c)	5,400	"Above the Clouds" (Col.)	7,500	High 12-20 "Counsellor at Law"	15,200
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Fugitive Lovers" (MGM)	35,000	"Going Hollywood" (MGM)	40,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"As Husbands Go" (Fox)	12,000	"By Candlelight" (U.)	12,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Dinner at Eight" (MGM) (2nd week)	16,000	"Dinner at Eight" (MGM) (1st week)	27,000	High 10-14 "I'm No Angel"	50,000
Palace	2,509	35c-75c	"Let's Fall in Love" (Col.)	20,000	"If I Were Free" (Radio)	22,000	Low 12-16 "A Man's Castle"	10,000
							High 9-9 "Morning Glory"	37,000
Roosevelt	1,591	25c-50c	"Bedside" (F. N.)	7,500	"Sons of the Desert" (MGM)	8,500	Low 5-27 "Below the Sea"	14,000
							High 10-14 "Penthouse"	16,000
State-Lake	2,776	20c-35c	"Worst Woman in Paris" (Fox)	16,000	"Master of Men" (Col.)	16,500	Low 3-4 "Luxury Liner"	6,200
							High 1-13-34 "Goodbye Love"	18,000
United Artists	1,700	30c-60c	"Gallant Lady" (U. A.)	19,000	"Roman Scandals" (U. A.) (4th week)	8,000	Low 2-18 "Lucky Devils"	4,500
							High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Beloved" (U.)	3,000	"Blood Money" (U. A.)	2,800	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Hi, Nellie" (W. B.)	5,200	"Let's Fall in Love" (Col.)	4,700	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-75c	"Counsellor at Law" (U.)	19,500	"As Husbands Go" (Fox)	18,000	High 6-10 "Circus Queen Murder"	2,900
							High 12-2 "Little Women"	26,000
State	3,400	30c-44c	"Gallant Lady" (U. A.)	10,500	"Roman Scandals" (U. A.)	11,000	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	25c-35c	"Eight Girls in a Boat" (Para.) and "Broken Dreams" (Monogram)	4,100	"His Double Life" (Para.) and "Smoky" (Fox)	4,000	Low 6-24 "The Eagle and the Hawk"	5,000
							High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Orient Express" (Fox)	2,150	"I Was a Spy" (Fox)	2,000	High 10-28 "Footlight Parade"	10,000
							Low 12-30 "Jimmy and Sally"	1,500
Denver								
Aladdin	1,500	25c-40c	"By Candlelight" (U.)	4,000	"One Man's Journey" (Radio)	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Miss Fane's Baby Is Stolen" (Para.) (6 days)	4,500	"Girl Without a Room" (Para.)	6,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks" "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Little Women" (Radio) (8 days)	15,000	"Roman Scandals" (U. A.) (2nd week-6 days)	6,000	High 1-13-34 "Roman Scandals"	17,500
Orpheum	2,600	25c-50c	"Going Hollywood" (MGM)	13,000	"Convention City" (F. N.)	14,000	Low 12-16 "The World Changes"	3,000
							High 3-4 "42nd Street"	18,500
Paramount	2,000	25c-40c	"Advice to the Lovelorn" (U.A.)	3,000	"Rafter Romance" (Radio) (3 days)	1,050	Low 6-10 "Zoo in Budapest"	3,750
							High 4-1 "The Kid From Spain"	7,000
					"Midshipman Jack" (Radio) (4 days)	1,700	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Bombay Mail" (U.) and "Jimmy and Sally" (Fox)	5,100	"Flying Down to Rio" (Radio)	6,100	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-50c	"Miss Fane's Baby Is Stolen" (Para.) (15c-40c)	5,600	"Roman Scandals" (U. A.)	5,200	High 1-28 "Silver Dollar"	15,400
Fox	5,100	15c-50c	"I Am Suzanne!" (Fox)	22,400	"Counsellor at Law" (U.)	19,700	Low 3-18 "Secret of Madame Blanche"	3,100
							High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"By Candlelight" (U.)	18,700	"Eight Girls in a Boat" (Para.)	16,500	High 1-21 "Tonight Is Ours"	23,700
State	3,000	25c-50c	"Dancing Lady" (MGM)	6,200	"From Headquarters" (W. B.) (15c-50c)	4,100	Low 7-1 "College Humor"	7,300
							High 10-14 "I'm No Angel" (5 days)	24,100
United Artists	2,000	25c-50c	"Dinner at Eight" (MGM) (2nd week)	8,300	"Dinner at Eight" (MGM) (1st week)	8,500	Low 1-13-34 "Blood Money"	3,200
							High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

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NOVELTY — Theme and treatment must be fresh and unusual.

TIMELINESS — People are more interested in today than yesterday or tomorrow.

SEX — The love of man and woman is the most interesting thing in life.

ACTION — Must never stop from opening title to final fadeout.

DRAMA — The dramatic clash of the characters must be strong.

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CHARACTERIZATION — Characters must inspire real love, hate or amusement.

PICTORIAL VARIETY — A motion picture's greatest charm is mobility of scene.

MUSIC — That has a logical place in story development.

BIGNESS — Mass scenes with hundreds of people in passionate action.

EXPLOITABILITY — Scenes, characters and situations that lend themselves to graphic, attention-compelling descriptions in words and pictures.

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Little Women" (Radio) (5th week)	19,000	"Little Women" (Radio) (4th week)	17,500	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-55c	"Should Ladies Behave?" (MGM)	6,650	"By Candlelight" (U.)	5,000	High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-40c	"The Big Shakedown" (F. N.)	7,000	"Convention City" (F. N.)	14,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"I Am Suzanne!" (Fox)	2,500	"Frontier Marshal" (Fox) (20c-40c)	2,000	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	25c-40c	"All of Me" (Para.)	4,000	"Let's Fall in Love" (Col.)	3,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Son of Kong" (Radio) (4 days) "Easy to Love" (W. B.) (3 days)	3,500	"House on 56th Street" (W. B.) (4 days) "Bedside" (F. N.) (3 days)	3,500	High 3-25 "Parachute Jumper"	15,000
							Low 1-27-34 "Son of Kong" and "Easy to Love"	3,500
Lyric	2,000	20c-40c	"Cross Country Cruise" (U.)	6,000	"Bombay Mail" (U.)	4,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Roman Scandals" (U. A.)	10,000	"Fugitive Lovers" (MGM) (25c-55c)	9,000	High 8-12 "Tugboat Annie"	11,000
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Convention City" (F. N.) (7 days and Sat. midnite show) (25c-60c)	19,500	"Counsellor at Law" (Radio)	6,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,080	25c	"Fugitive Lovers" (MGM) (7 days and Sat. midnite show)	10,500	"Roman Scandals" (U. A.) (7 days and Sat. midnite show)	20,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"All of Me" (Para.) (7 days and Sat. midnite show)	6,000	"Eight Girls in a Boat" (Para.) (6 days a ndSat. midnite show)	5,900	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Goodbye Again" (F. N.) (5 days)	1,700	"I Am Suzanne" (Fox)	3,600	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Angkor" (Warner and Purdon)	6,400	"Road to Ruin" (First Div.)	1,800	High 12-2 "Elysia"	12,000
							Low 1-20-34 "Road to Ruin"	1,800
Filmarte	800	40c-50c	"July 14" (Rene Clair)	2,700	"Waltz Time" (Gaumont-British) (2nd week)	1,500	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-40c	"As Husbands Go" (Fox)	9,200	"Dinner at Eight" (MGM)	16,000	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Paramount	3,596	25c-40c	"All of Me" (Para.)	16,865	"The Last Round-Up" (Para.)	23,725	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Let's Fall in Love" (Col.) (5 days)	1,800	"Counsellor at Law" (U.)	5,850	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"I'm No Angel" (Para.) (3rd week)	9,600	"I'm No Angel" (Para.) (2nd week)	13,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"The Big Shakedown" (F. N.)	7,000	"Convention City" (F. N.)	12,000	High 3-25 "42nd Street"	19,000
							Low 1-27-34 "The Big Shakedown"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Jimmy and Sally" (Fox) (2 days) "Miss Fane's Baby Is Stolen" (Para.) (5 days)	500 1,500	"Kennel Murder Case" (W. B.)	1,700	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Gallant Lady" (U. A.)	8,000	"Design for Living" (Para.)	9,000	High 11-11 "I'm No Angel"	10,000
							Low 12-23 "Sitting Pretty"	7,500
RKO Orpheum	2,900	20c-40c	"The Invisible Man" (U.)	5,500	"If I Were Free" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Should Ladies Behave?" (MGM)	5,000	"Dinner at Eight" (MGM)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Waltz Time" (Gaumont-British) (2nd week)	3,500	"Waltz Time" (Gaumont-British) (1st week)	3,000	High 1-27-34 "Waltz Time" (2nd week)	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Design for Living" (Para.)	11,500	"Dancing Lady" (MGM)	12,000	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Fanny" (French)	2,000	"Pour Etre Aime" (French) (2nd week)	1,800	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Mr. Skitch" (Fox)	12,000	"Should Ladies Behave?" (MGM)	10,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"The Invisible Man" (U.) and "You Made Me Love You" (Majestic)	10,000	"Only Yesterday" (U.) and "Love, Honor, and Oh, Baby!" (U.) (15c-75c)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 12-23 "I Loved a Woman" and "Female"	9,000
Princess	2,272	25c-65c	"The Lady Is Willing" (Col.) and "Fog" (Col.)	7,500	"Roman Scandals" (U. A.) and "Master of Men" (Col.) (3rd week)	6,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Capitol	4,700	35c-$1.65	"Eskimo" (MGM)	28,094	"Fugitive Lovers" (MGM)	32,876	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"Fashions of 1934" (W.B.)	17,309	"Disraeli" (W.B.) (Reissue)	4,200	High 9-1 "Voltaire"	25,868
							Low 1-20-34 "Disraeli" (Reissue)	4,200
Mayfair	2,300	35c-85c	"Sixteen Fathoms Deep" (Monogram) (11 days)	15,300	"Myrt and Marge" (U.) (3 days)	1,800	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Design for Living" (Para.)	13,200	"If I Were Free" (Radio)	9,300	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Miss Fane's Baby Is Stolen" (Para.)	53,000	"Eight Girls in a Boat" (Para.)	36,800	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Let's Fall in Love" (Col.)	10,500	"Sons of the Desert" (MGM)	14,000	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Gallant Lady" (U.A.)	31,390	"Roman Scandals" (U.A.) (4th week)	17,100	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200

BARNUM & BAILEYHOO THIS BELL-RINGING SMASH!

Give it all you've got . . . it will get you all you can take!

Your showman's blood will tingle when you see this box-office clean-up . . . THE MOST THRILLING ANIMAL PICTURE EVER MADE . . . a-glitter with every possible selling angle. Book it and boost it for an S. R. O. sensation!



DEVIL TIGER



Directed by
CLYDE E. ELLIOTT
director of
"BRING 'EM BACK ALIVE"

Story by James O. Spearing
Edited by Truman Talley

FOX

THEY'LL NEVER FORGET THESE THRILLS:

SEE The lion . . . king of beasts . . . battle the tiger . . . monarch of the jungle . . . roaring, snarling, ferocious . . . vicious teeth rending living flesh in an unforgettable struggle for supremacy.

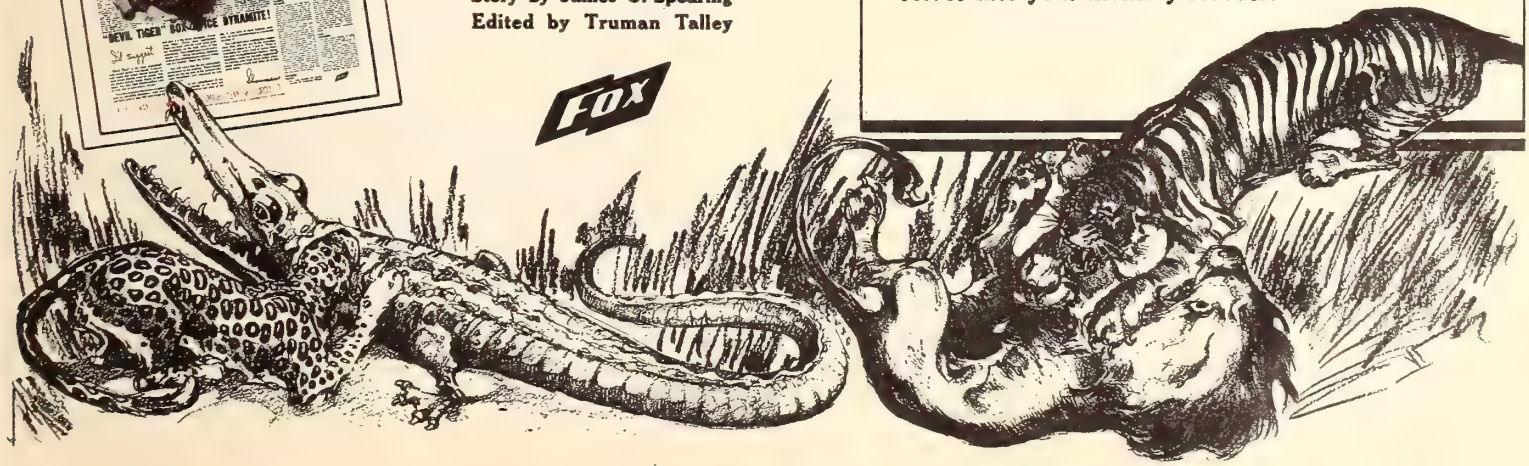
SEE Hundreds of mammoth Indian elephants in fear-crazed stampede . . . crashing giant trees . . . trampling human life . . . crushing everything before them.

SEE The crocodile and the tiger in a frenzied fight for life . . . lashing, whirling, churning the jungle waters into a deadly scarlet foam.

SEE The hero-explorer trapped in the relentless, life-smothering coils of a 40-foot python . . . and his miraculous escape.

SEE The "Devil Tiger" himself . . . eyes like balls of fire . . . fangs as sharp as ice-picks . . . powerful, crafty, terror-inspiring . . . his black heart haunted by the Evil One himself . . . mad with the thirst for human blood.

SEE These and a *score of other* sensational thrills . . . each more amazing than the last . . . *actual* sounds and scenes that will burn themselves into your memory forever.



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York (Continued)								
RKO Center	3,700	25c-55c	"Sitting Pretty" (Para.) (4 days) "White Woman" (3 days)	11,200	"Flying Down to Rio" (Radio) (2nd week)	10,900	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
RKO Music Hall	5,945	35c-$1.65	"I Am Suzanne!" (Fox)	73,000	"Man of Two Worlds" (Radio)	58,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Cross Country Cruise" (U.)	26,000	"I Was a Spy" (Fox)	30,500	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Massacre" (F.N.)	18,659	"Easy to Love" (F.N.)	9,271	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850
Oklahoma City								
Capitol	1,200	10c-41c	"Sons of the Desert" (MGM)	2,600	"The World Changes" (F. N.)	1,800	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Dinner at Eight" (MGM)	9,000	"Flying Down to Rio" (Radio)	6,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Easy to Love" (F. N.) (3 days)	700	"The Big Shakedown" (F. N.) (4 days)	1,100	High 9-2 "Gold Diggers of 1933"	3,900
			"Smoky" (Fox) (4 days)	1,100	"I Was a Spy" (Fox) (3 days)	900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"All of Me" (Para.)	4,200	"Massacre" (F. N.)	2,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"If I Were Free" (Radio) (25c-60c)	6,500	"A Man's Castle" (Col.)	3,750	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Sons of the Desert" (MGM) and "Eight Girls in a Boat" (Para.) (8 days)	7,500	"Counsellor at Law" (U.) and "Berkeley Square" (Fox)	8,000	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Gallant Lady" (U. A.)	7,500	"Going Hollywood" (MGM)	7,750	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Bombay Mail" (U.)	5,000	"Dinner at Eight" (MGM) (6 days) (25c-40c) (2nd run)	3,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Gallant Lady" (U. A.) (6 days)	13,500	"Roman Scandals" (U. A.) (4th week-4 days)	4,000	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Women in His Life" (MGM) (2 days)	400	"Alice in Wonderland" (Para.) (6 days)	3,800	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Design for Living" (Para.) (8 days)	14,000	"Little Women" (Radio) (3rd week-8 days)	14,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"A Man's Castle" (Col.) (6 days)	22,000	"Bombay Mail" (U.) (6 days)	33,000	High 1-20-34 "Bombay Mail"	33,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"Sleepers East" (Fox) (5 days) (30c-65c)	11,000	"Orient Express" (Fox) (6 days)	15,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Beloved" (U.) (6 days)	3,000	"By Candlelight" (U.) (2nd week-6 days)	3,200	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"I Was a Spy" (Fox) (6 days)	6,500	"Mr. Skitch" (Fox) (6 days)	7,000	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Hi, Nellie" (W. B.) (6 days)	10,500	"Flying Down to Rio" (Radio) (6 days)	11,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Massacre" (F. N.) (6 days)	6,500	"Convention City" (F. N.) (6 days)	7,500	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Myrt and Marge" (U.) and "Women in His Life" (MGM)	7,000	"Havana Widows" (F. N.)	6,500	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"House on 56th Street" (W. B.)	4,000	"Right to Romance" (Radio)	3,500	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"After Tonight" (Radio) and "Horseplay" (U.)	3,400	"Lady Killer" (W. B.)	2,500	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"Miss Fane's Baby Is Stolen" (Para.) and "Smoky" (Fox)	4,000	"As Husbands Go" (Fox) and "Girl Without a Room" (Para.)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Dinner at Eight" (MGM) (3rd week)	4,600	"Dinner at Eight" (MGM) (2nd week)	5,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Maker of Men" (Col.) and "Police Car 17" (Col.)	11,000	"Fury of the Jungle" (Col.) and "Horseplay" (U.)	12,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Meanest Gal in Town" (Radio)	13,000	"A Man's Castle" (Col.)	14,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Bombay Mail" (U.) and "His Double Life" (Para.)	6,000	"Women in His Life" (MGM) and "Rafter Romance" (Radio)	5,000	High 10-14 "Ladies Must Love"	15,000
							Low 1-20-34 "Women in His Life" and "Rafter Romance"	5,000
Paramount	2,670	15c-55c	"House on 56th Street" (W.B.) and "Should Ladies Behave?" (MGM)	8,500	"Eight Girls in a Boat" (Para.) and "Fugitive Lovers" (MGM)	8,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
Strand	1,400	15c-35c	"Beast of Borneo" (Ind.)	3,000	.....		High 7-22 "Back to Nature"	6,000
							Low 1-6-34 "Thunder Over Mexico"	2,200
United Artists	1,200	25c-50c	"Roman Scandals" (U. A.) (5th week-4 days)	3,500	"Roman Scandals" (U.A.) (4th week)	7,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Going Hollywood" (MGM)	19,500	"Lady Killer" (W.B.) (1st week)	19,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"The Invisible Man" (U.)	3,750	"Advice to the Lovelorn" (U. A.)	3,500	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Dinner at Eight" (MGM)	10,000	"Havana Widows" (F. N.)	9,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"You Made Me Love You" (Majestic) and "Fighting Code" (Col.)	3,750	"Cross Country Cruise" (U.) and "Sixteen Fathoms Deep" (Monogram)	3,500	High 7-19 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"House on 56th Street" (W.B.) (2nd week)	3,000	"House on 56th Street" (W. B.) (1st week)	4,000	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"His Double Life" (Para.) and "The Big Shakedown" (F.N.)	4,500	"Convention City" (F. N.) and "Miss Fane's Baby Is Stolen" (Para.)	6,000	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 1-27-34 "His Double Life" and "The Big Shakedown"	4,500
Paramount	3,050	25c-50c	"Fugitive Lovers" (MGM) (20c-30c)	8,500	"Should Ladies Behave?" (MGM) and "Orient Express" (Fox)	4,500	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000
Roxy	2,275	25c-50c	"Let's Fall in Love" (Col.) and "The Last Roundup" (Para.)	4,500	"Beloved" (U.)	4,500	High 10-28 "Ladies Must Love"	14,000
							Low 12-9 "A Man's Castle"	4,000



Dog Teams used in many cities! Showmanship gets packed houses for M-G-M's "ESKIMO"

WANTED! 5000 DOG TEAMS!



"Eskimo" is the showman's delight!

Roll up your sleeves and watch the dough roll in!

Not since "Trader Horn" have showmen got such promotion results!

Get the Giant Campaign Book. It's a pleasure to promote!

Photos from everywhere tell the most amazing exploitation story in 10 years! They're all in the press book with full details!

M-G-M's "ESKIMO"

Reprisal Levies Aimed at France

Moving to revise the tax laws further, the ways and means committee of the House at Washington last week adopted provisions intended to obtain more revenue from American commercial operations in foreign countries, with a special vote to levy reprisal taxes against the subsidiaries in the United States of the concerns of those countries that discriminated against American branches in taxation. The committee made it abundantly clear that the reprisal tax is to be aimed specifically at France.

American companies and individuals in France, especially film concerns, have been the target for a variety of taxes and import quotas the past two years, and while indications are that films will be benefited only incidentally, if at all, for the time being, the ultimate effect probably will mean the lifting of the discriminatory import quotas to an appreciable degree, film circles believed.

Earlier in the week the ways and means committee approved a revision of the income tax rates designed to bring in an additional $36,000,000 annually in revenues.

Thus, motion picture executives and workers would be taxed at the rate of 4 per cent on net incomes over $4,000 and less than $6,000, and graduated up to 59 per cent on taxable incomes of over $1,000,000, which, with the normal 4 per cent rate, brings the total on the incomes in excess of $1,000,000 to 63 per cent.

Columbia Sales Staff Ends Chicago Session

Columbia field and home office executives concluded a two-day conference in Chicago early this week, after a discussion of product expected for the rest of the current season. Joseph H. Seidelman, foreign general sales manager, held a three-day session in London, at which he told the assembled English sales force that business in that country is showing an upward trend. He will visit all Continental exchanges before his return in March.

At the Chicago meeting were: Abe Montague, general sales manager; Jerry Saffron, west coast division manager; Max Roth, mid-west division manager, and Lou Weinberg, Lou Astor, J. W. McFarland and Joe McConville from New York. Also present were the following branch managers: Harry Taylor, Kansas City; Clarence Hill, St. Louis; Joe Levy, Des Moines; Frank Chapman, Omaha; Ben Marcus, Minneapolis; H. C. Chapman, Detroit; C. H. Shalit, Detroit; H. Bissell, Cleveland; A. Moritz, Cincinnati, and Marty Sullivan, Indianapolis.

McAdoo Luncheon Set to Launch Moulin Rouge Tour

Senator William Gibbs McAdoo, of California, will give a luncheon at Washington on Friday for visiting Hollywood screen stars, as the first in a series of affairs which will attend the start of the Moulin Rouge Caravan, the nationwide tour of which will advertise Twentieth Century's film, "Moulin Rouge," which opens in New York next week.

ENGLISH REPORTER CORROBORATES MIX

In a sense corroborating the belief expressed by Tom Mix in a recent interview published in MOTION PICTURE HERALD, *that the juvenile is a potential audience warranting extra exhibitor effort, one K. H. B., writing in "The Southend Times," English daily newspaper, describes his experience in an accidental attendance at a "kids' matinee" at a local theatre. He found the audience, he recounts, utterly fascinated, and most thoroughly enjoying itself, ready at a moment's notice to hiss the villain to the point of extinction, or roar warnings to and approbation for the sorely beset hero.*

Famous Artists Sell U. A. Film

Considerable attention was drawn recently to the novel manner in which United Artists advertised the film "Gallant Lady," in which Ann Harding and Clive Brook are starred. Six famous artists were invited to a preview, and each asked to draw a picture which would indicate the manner in which he believed the film should be sold.

The six were James Montgomery Flagg, Howard Chandler Christy, McClelland Barclay, Diego Rivera, Bradshaw Crandall and Hayden Hayden. The results, which were paid for at the artists' usual rates, were used in advertising the picture, with reference to the artist, and appropriate copy woven about the illustration in each case. Another group of artists is understood to be actively at work already in a similar manner on "Moulin Rouge" produced by Twentieth Century and to be released by United Artists. The work of the artists in the "Gallant Lady" campaign has been adopted by United Artists as the keynote for all advertising on the picture.

Roxy Celebrates First Year Under Cullman Hand

Late last week the Roxy theatre in New York celebrated its first anniversary under the guiding hand of Howard S. Cullman, operating receiver for the house. One year ago the theatre discarded elaborate stage presentations with films in favor of a variety bill, and inaugurated a new low price policy. The theatre reports a consistent increase in receipts and attendance during the past year, the last report of Mr. Cullman showing an operating profit. Mr. Cullman turned over his $100 weekly CWA salary to the compensation department, CWA headquarters announced.

Amity Exchange Formed

John M. Crinnion, head of Amity Pictures, has announced an arrangement whereby Ben Schwartz, Henry Horowitz and Sol H. Kravitz will distribute the company's product through the New York Amity exchange, at 630 Ninth avenue.

Nine Censors Are Named in Spokane

Perhaps the largest censor board in the country has been named in Spokane, Wash., by Commissioner of Public Safety Colburn. The board of nine serves without pay, and Commissioner Colburn, as official censor, bases his final decisions on their report. The volunteers are Mrs. Edna M. Ahlin, Lucia P. Davenport, Mrs. Helma B. Nelson, Mrs. B. F. Westmore, Mrs. D. E. Crowley, Rev. John F. Blake, Rev. Francis E. Reese, E. W. Jorgenson, Louis Wasmer.

A bill, now in the hands of the House printer, at Boston, provides for the creation of a censor board of five in Massachusetts. "to supervise" the showing of pictures in the state. One woman, one clergyman and three others would comprise the board.

Every deletion ordered by the Virginia board of censors costs approximately $55, exclusive of the expense involved for distributors in shipping, re-shipping, cutting and editing, the board's financial report reveals. The board has averaged one deletion per day during the 11 years of its existence.

Film People, Firms Receive Tax Refunds

Many companies and individuals in or connected with the motion picture business were included in the list of those who benefitted by income and estate tax refunds declared by the bureau of internal revenue.

The list included: Universal Film Manufacturing Corp., $55,547.01 and $36,331.14; Jack G. Leo, $5,868.34; Loew's Ohio Theatres, Inc., $7,969.94; Wilmer and Vincent Theatre Co., $1,033.65; Balaban and Katz Corp., $3,761.22; Consolidated Film Industries, Inc., $9,897.31; Samuel Goldwyn, Inc., $2,440.25; David M. Loew, $3,135.65; Loew's, Inc., $3,470.31; Rosindale Rialto Theatres, Inc., $1,119.80; Richard A. Rowland, $8,962.76; United Artists, $1,940.08; United Artists Theatre Circuit, Inc., 152 West 42d St., $3,985.02; United Artists Theatre Circuit, Inc., 729 7th Ave., $1,213.04; Universal Pictures Corp., $5,416.02; Walter Wanger, $1,283.23; Warners-First National $2,006.20.

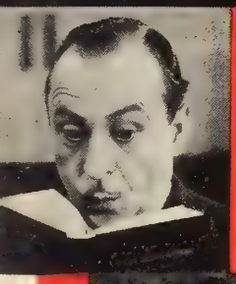
Burkey Anti-Trust Suit Withdrawn in Kansas City

The anti-trust suit of Walter O. Burkey, former Kansas City exhibitor, against 14 distributors and the Kansas City Film Board has been withdrawn upon payment of a small penalty and court costs by the defendants. In exchange for the cash settlement, Mr. Burkey has dropped his motion for a new trial, filed after a federal court jury last year found there was no conspiracy.

Burkey sued for $136,000 damages, charged monopoly and conspiracy to force him out of business, and attacked block booking, arbitration and the former standard exhibition contract. The suit was the first of its kind in this territory. Distributor defendants were Famous Players-Lasky, Paramount, First National, Fox, MGM, Warner, Educational, Tiffany, RKO, Pathe, United Artists, Universal, Vitagraph, and one independent, Midwest Film Distributors.

BUSTER KEATON





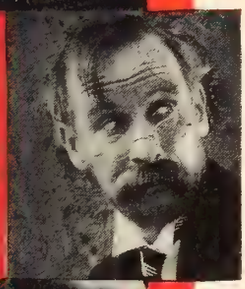


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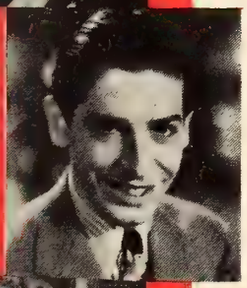


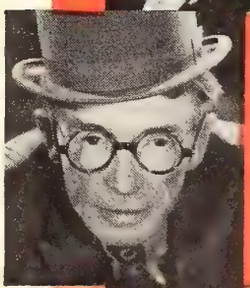


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TOM HOWARD	**BOB HOPE**
LILLIAN ROTH	**MILTON BERLE**
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by JAMES P. CUNNINGHAM

1. PREAMBLE — PRODUCTION AND GENERAL ADMINISTRATION

This article on "De-Coding the Code" is the fourth in MOTION PICTURE HERALD'S series and begins the translation of the PRODUCTION part of the code from the legal phraseology into a working language. Distribution and exhibition were treated together in the first three articles, which appeared in the issues of December 23rd, January 6th, January 20th.

Production likewise will be treated in three articles, as follows:

1. PREAMBLE—Being a Translation of the General Application of the Code to Production.
   TECHNICAL TERMS Used in the Production Section of the Code.
   ADMINISTRATION of the Production Section, Committees, Boards.
2. LABOR and EMPLOYEE Provisions which are Applicable to Production.
3. TRADE PRACTICES for Production.

Every producer and studio and film laboratory or company, firm or corporation, association or partnership engaged in production or contracted to engage in production is legally bound under the code—starting December 7th, the date of enactment—regardless of whether or not they sign the acceptance blank provided by the Code Authority, on or before midnight of February 28, which is the revised deadline for affixing signatures to the acceptance blank. Qualified assents are not valid; the blanks must be signed without any reservations in order to be valid.

Failure of any producer, studio or film laboratory, or firm, company, corporation, association or partnership in production or contracted to engage in production, to abide by any and all code provisions, again regardless of whether or not it has signed the code assent, is a violation of the code. The fine for each wilful violation is $500. Each day's offense is a separate violation.

Each producer, studio or film laboratory, or firm, company, corporation, association or partnership in production is bound not only under the specific clauses relating to production, but is also legally bound under the general provisions of the code which are applicable to the industry as a whole.

The fact that a producer, studio or film laboratory or other unit engaged in production had signed the President's blanket reemployment code for all industries early last year, does not remove any responsibilities of the employer from abiding by the requirements of the motion picture code. The President's code was merely a temporary agreement in an emergency and is superseded by the motion picture industry's own code now in effect.

Besides certain general provisions in the code which are applicable to the industry as a whole, there are numerous sections pertaining specifically to production alone. Basically, these sections are twofold: (1) Labor provisions governing wage, hour and working conditions for employees in production; and, (2) Trade practice clauses governing relations among producers and between producers and creative talent or workers.

The mediums for administering the code in the production field are the Code Authority and certain standing and special committees to be appointed by the Code Authority. The standing and special committees, for Actors, Agents and Agencies, Directors, Extra Players, Free-Lance Players, Technicians and Writers, are specifically created by the code to govern the relations between these classes and the producers.

Besides effecting general administration of the code, the Code Authority will determine directly those complaints of unfair trade practices which do not come under the specific supervision of the various standing committees mentioned in the paragraph next above. This procedure regarding the handling of certain trade practice complaints by the Code Authority is unlike the procedure provided for trade practice complaints in distribution-exhibition, where Local Grievance Boards in each of the exchange territories act for the Code Authority in such matters.

There is no method or system provided in the production section of the code for the arbitration of disputes between the employing producers or studios and skilled labor and mechanics. The production provisions state specifically that certain definite wage scales and schedules of working hours shall prevail, and if such scales are not paid by the studios or such working hours are not made effective, then the producer or the studio is violating the code, and the Code Authority shall take action to correct the situation, probably through the local Labor Compliance Board of the NRA.

The code does not give the Code Authority, or any of the boards or committees appointed by it, any "police" powers to prosecute violators of the code. The Code Authority itself, or the boards or committees which it appoints, are intended to effect administration of the code and if any provision or clause of the code is violated, and the Code Authority or its boards or committees are unable to end the violation, then the established NRA or other governmental agencies in charge shall have the power to effect compliance by prosecution or otherwise.

Among other things, the NRA could take away the Blue Eagle displayed by the violator, secure an injunction in the courts, have the courts fine the violator, or cite a violation to the Federal Trade Commission. The Department of Justice is available, too, and, besides, the NRA has its own legal staff.

As was pointed out in the first article translating the distribution-exhibition provisions of the code, it should be remembered that public opinion might easily be an exerting influence to keep a theatre or producer or distributor in line with the code. This is especially important in the motion picture business where the opinion of the masses has always been an important factor.

All Production Units in All Cities Are Bound Under Code Provisions

The motion picture code provisions which are applicable to production set up no geographical boundaries insofar as compliance is concerned. Producers, studios and film laboratories or other companies engaged in production in New York, or any other place, are bound under the code equally as much as their colleagues in Hollywood.

As previously stated, every producer, studio and film laboratory, or other company engaged in production must abide by all of the provisions of the code even though it does not sign the official blank of code acceptance, but if any such producer, studio or film laboratory, or other company engaged in production fails to sign the blank of acceptance on or before midnight of February 28, or only signs the blank with reservations (which holds the signature invalid), then such producer, studio and film laboratory, or other production company shall not be entitled to protection against unfair competition. However, any production company which does not sign the agreement to comply with all the requirements of the code and the National Recovery Act, may be made the defendant of any charges of unfair competition brought against it by another production company which has signed the official blank.

New producers, new studios and new film laboratories or other new companies or firms engaging in the motion picture business shall have a period of forty-five days after they start functioning in which to sign the acceptance blank, and if they do not sign within that period, then they shall not be entitled to the protection and benefits of the code, nor shall they be entitled to file any complaints of unfair trade practices.

All in the industry are bound under the code to pay such levy or assessment that may be ordered by the Code Authority for expenses in administering the code.

Any producer, studio or film laboratory, or firm, company, corporation, association or partnership in production which shall fail to pay promptly any such assessment or levy made by the Code Authority for code expenses, shall not be entitled to file any complaint or grievance nor shall it be entitled to any protection against unfair competition.

However, as in cases of failure to sign the acceptance blank, failure to pay any assessment or levy made by the Code Authority does not

This is the first article of the translation of the PRODUCTION sections of the motion picture code from the complex phraseology of the law into a working language of the industry.

Treated in this article—which was preceded by a series of three articles on distribution and exhibition—are the following production subjects of the code:

Preamble—General Application.
Definitions of Terms Used.
Administration in Production.

In the second article of the production series labor provisions will be translated. Trade practices will be the subject of the third, in their relation to the production of motion pictures.

FIERY

James Don Juan Casanova Durante
The New Perfect Lover of the Screen
With a Heart as Big as His Nose
. . . and Twice as Tender!



See him at the
NATION
WIDE
TRADE
SHOWS
of

"PALOOKA"

TUESDAY
FEB. 6TH
Get Your Tickets
At Your Nearest
UNITED
ARTISTS
EXCHANGE

with JIMMY DURANTE
LUPE VELEZ
STUART ERWIN

A Reliance Picture
Produced by Edward Small

HOW CODE APPLIES TO PRODUCTION

CODE SIGNING IS PUT BACK TO FEB. 28

The Code Authority was granted permission this week by the NRA to extend the deadline for signing code acceptance blanks from midnight of January 31 to midnight of February 28. It was said that no further extension of the date will be made.

Previously, the NRA had extended the deadline date from January 11 to January 31.

Each producer, studio, firm, corporation, association, company and partnership engaged in production or contracted to engage in production must sign the official blank of code acceptance. Signatures affixed with reservations are not acceptable. Each blank must be signed without reservation in order to be valid.

All are bound under the code, regardless of whether or not they sign the acceptance blank.

relieve any producer, studio or film laboratory, or other company in production, from liability to prosecution under the code, or in case the production company loses any decision in any code action, such production company which failed to pay the assessment for code upkeep shall not have the right to appeal the decision to the Code Authority.

The Code Authority shortly will determine the total amount necessary during 1934 to defray the expenses of the administration of the code, and soon after it will determine the manner and means of collection and the amount to be collected from each of the three branches of the industry.

One corporate signature for a producer or a studio will be sufficient for the various units of such producer or studio.

Each individual producer, studio or film laboratory members of any associations or organizations, such as the Academy, the Hays organization, Film Laboratory Association or of either the independent or the major producers association, or of other such organizations, must sign the code acceptance blank individually, even though the association or organization hereinabove described, has signed the document. The signatures of such associations do not bind the members.

Non-Theatrical Production Units Are Not Involved

Although the Administrator (General Hugh Johnson) says in the code, "It is believed that this code as now revised presents a great advance in dealing effectively with the problems of this industry," the code and all of the provisions thereof are expressly made subject to the right of the President, in accordance with the National Recovery Act passed by Congress, to cancel or modify from time to time any order, approval, license, rule, regulation, provision or clause of the code, or any condition of the code or any conditions imposed on the President upon his approval of the code.

Also, the Code Authority is invested with the right to suggest changes in the code, and, after a hearing, such changes may be effected with the approval of the Administrator and the President.

The code basically is intended to promote fair competition in the industry and in each of its three branches, and to eliminate unfair competition, and to provide minimum wage scales and maximum working hours to aid unemployment.

Nothing in the production parts of the code shall be deemed to apply to the production of 9mm or 16mm films, or to slide films, or to non-theatrical films which are designed primarily for educational, scientific, industrial, commercial, selling or other non-theatrical purposes, or to television of motion pictures; provided, however, that such non-theatrical motion picture activities are not being conducted in competition to an established motion picture theatre. And, if found to be unfair competition to an established motion picture theatre, the Code Authority shall promulgate rules and regulations governing such unfair competition of such non-theatrical or 9mm or 16mm interests, and such rules and regulations shall become a part of the motion picture code.

The Code Authority has three general functions: judicial, legislative and administrative. In production, the Code Authority is in effect a general board of general administration, and is a board of appeals to review the decisions and findings of any boards or committees which it may appoint for production administration, if an appeal from such decision is provided for in the code for the type of case involved.

As a legislative medium the Code Authority, on request and after a hearing, may prescribe additional rules of conduct for production, which, when approved by the President, become a part of the code. In this manner the code may be corrected, amplified and amended.

From an administrative standpoint, the Code Authority is charged with the general administration of the code, and shall appoint for the production field any committee or committees which it deems advisable in order to effectuate the purposes of the code, and the Code Authority shall delegate power and authority to such committees.

The Code Authority embraces definite representation for the creative talent of production, in the persons of Marie Dressler and Eddie Cantor. Provision for other production representation in connection with certain special matters are also made in the code. These are explained later in this article in the part which discusses the Code Authority in detail. Also treated in this article are the various special committees and standing committees for actors, agents and agencies, directors, extra players, free-lance players, technicians and writers.

The legal interpretation of the code rests with the Code Authority in the industry, and with the NRA, no one else.

While the entire production section of the code which pertains to labor and employees will be treated separately in detail in the second article of the production translation, appearing in a subsequent issue, it might be well to mention at this point the certain basic labor requirements to which all producers, studios and film laboratories, or firms, companies, corporations, associations and partnerships engaged in production must abide. These follow:

(1) The compliance by all employers in production with the maximum hours of labor, minimum rates of pay and other conditions of employment, contractual and otherwise, which are specified for the various classes of labor, employees and talent, both creative and mechanical.

(2) The right of any and all employees to organize and bargain collectively through representatives of their own choosing, without any interference whatsoever from any producer, studio or company, or company union.

(3) That no employee, or person seeking employment, be compelled by an employer to join any company union, or to refrain from joining, organizing or assisting any labor organization of his own choosing, as a condition for employment by such employer.

(4) That labor classes in production, as in the other branches, shall have a vote on the governing Code Authority when any question affecting such class is to be considered by the Code Authority. Such vote shall be by a single representative selected by such class of employees involved in the question.

Production executives and executive workers employed by a producer, studio or film laboratory or by any other production company, have certain definite responsibilities under the code.

No such production executive or executive worker shall in the regular course of his business activities wilfully violate any of the provisions of the code. And, if such production executive or executive worker is found to have wilfully violated any code provision or clause, he shall be liable to a fine of $500 for each day's wilful violation.

Employees do not sign the code because the motion picture code, like all others under the NRA, is basically a document for employers for compliance by employers.

If, in the administration of the code, it shall be found by the NRA Administrator that there is not sufficient representation of any employer class on the Code Authority, the Administrator shall have the right to add members from any such class to the Code Authority.

As is generally known throughout the industry, the Presidential order which accompanied the code postponed the enactment, at least temporarily, of certain production clauses, pertaining to writers, authors and dramatists, and to excessive salary payments to all workers in the industry, pending an investigation which is already under way under supervision of the Division Administrator Sol A. Rosenblatt. These phases will be explained in a subsequent translation article.

Besides providing minimum wage scales and maximum working hours for some eighty classes of skilled and unskilled laborers and workers in production, the code also specifies wage scales, working schedules and other conditions of employment for extra players, as a class, and free-lance players, also as a separate class.

The provisions of the motion picture code, like all other such documents, are separable, so

TOO MANY PICTURES, SAYS CECIL DE MILLE

Contending that program pictures are nearing the end and that the unit system of production is the plan which would eliminate cycles and result in more quality product, Cecil B. DeMille in New York declared there are far too many pictures produced.

The producer, in scoring mass production, said that one man cannot read 52 stories a year and realize their true merit.

ADMINISTERING CODE IN PRODUCTION

Translating the Film Code

PRODUCTION

Being a translation of the complex legal phraseology of the PRODUCTION sections of the motion picture code into a working language of the industry.

In three previous articles, a translation was made of all of the code's provisions which pertain to distribution and exhibition, which two branches were treated together. These distribution-exhibition translations appeared in the following issues of MOTION PICTURE HERALD: December 23, January 6, January 20. (An index of the distribution-exhibition subjects appeared on page 43 of the January 20 issue.)

The production section of the motion picture code will likewise be translated in three articles, with the first article appearing herewith. A summary of the subjects treated in this first translation article follows:

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First Article

PRODUCTION—GENERAL ADMINISTRATION

(1) PREAMBLE—Being a Translation of the General Application of the Code to Production.

(2) DEFINITIONS OF TECHNICAL TERMS Used in the Production Section of the Code.

(3) ADMINISTRATION of the Production Parts of the Code:
Purposes, Personnel, Procedure, Jurisdiction, Duties of the Following:
CODE AUTHORITY
SPECIAL COMMITTEE FOR ACTORS
STANDING COMMITTEE FOR AGENTS AND AGENCIES
STANDING COMMITTEE FOR DETERMINING OFFERS TO CONTRACT TALENT
SPECIAL COMMITTEE FOR DIRECTORS
STANDING COMMITTEE FOR EXTRA PLAYERS
STANDING COMMITTEE FOR FREE-LANCE PLAYERS
SPECIAL COMMITTEE FOR TECHNICIANS
SPECIAL COMMITTEE FOR WRITERS

that if a court decision should invalidate one clause or provision, such court decision would in no way affect the validity of other clauses or provisions.

2. DEFINITIONS OF TERMS

In order that each member of the production branch of the motion picture industry shall have a more thorough knowledge of the application of the production provisions of the code, a study of the following general definitions of the code that are applicable to production should be made:

1. **"MOTION PICTURE INDUSTRY"** shall be deemed to include, without limitation, the production, distribution or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of the code, as in the cases of uncompetitive non-theatrical and 9mm or 16mm motion pictures, television, and the like.

2. **"PRODUCER"** shall include, without limitation, any persons, partnerships, associations, firms, companies and corporations who shall engage in or contract to engage in the production of motion pictures.

3. **"LEGITIMATE PRODUCTION"** shall be deemed to refer to theatrical performances of dramatic and musical plays performed on the stage by living persons.

4. **"EMPLOYEE"** shall be deemed to refer to and include every person employed by any producer, studio or company engaged in production.

5. **"OUTSIDE OR ASSOCIATED PRODUCER"** shall be deemed to refer to a producer of motion pictures, including features, short subjects, and/or cartoons, and which producer operates his or its own production unit independently of, though in conjunction with, another producer or distributor under whose trade name or trade mark the productions of said outside or associated producer are released and distributed.

6. **"ADMINISTRATOR"** shall be deemed to mean the National Recovery Administrator (General Hugh S. Johnson).

7. **"AGENT"** as used in the production provisions of the code shall apply to any person—including firms, companies, associations, corporations or partnerships—who, directly or indirectly for a fee or other valuable consideration of any nature, procures, promises or undertakes to procure employment for any person for or in connection with the production of motion pictures.

8. **"CONTRACT"** as used in the provisions pertaining to contractual relations between creative talent and producers or studios, shall be deemed to mean and include not only any subsisting contract with any producer, but also any prior contract with such producer, or with any parent company or subsidiary or predecessor corporation of such producer, provided that the employment under such prior contract is continuous.

3. ADMINISTRATION OF PRODUCTION CLAUSES

A. PURPOSES

1. General administrative agency of the code.
2. Judicial: A supreme court of appeals and review for code matters and from certain decisions of code boards and committees, when such appeal is provided for in the code; the medium for interpreting the motion picture code law.
3. Legislative: To legislate changes, modifications or additional provisions to prevent unfair competition and destructive trade practices.

B. PERSONNEL

1. Representing affiliated producers-distributors-circuits, with a right to vote:

Merlin H. Aylesworth, RKO.
Sidney R. Kent, Fox.
George J. Schaeffer, Paramount.
Nicholas M. Schenck, Loew's-MGM.
Harry M. Warner, Warners-First National.

2. Representing unaffiliated producers-distributors-exhibitors, with a right to vote:

Robert H. Cochrane, Universal.
W. Ray Johnston, Monogram.
Ed Kuykendall, MPTOA.
Charles L. O'Reilly, New York TOCC.
Nathan Yamins, Allied.

3. Representing the NRA and the Administration as "impartial" members, non-voting:

Division Administrator Sol A. Rosenblatt, in charge of amusement codes.

The code provides for two other administrative representatives on the Code Authority, but these have not yet been named.

4. Representing creative talent in Hollywood, non-voting members:

Marie Dressler.
Eddie Cantor.

When any question affecting any class of employee in production is to be considered by the Code Authority, such class shall be entitled to have one representative sit on the Code Authority, but only for such purpose as involves that particular class of employees. Such representative shall have a right to vote on the specific question and shall be selected by the NRA Administrator from a list of nominees submitted by members of the particular class of employees involved.

The Administrator has the right to add members to the Code Authority from any employer class in the industry, if, in the administration of the code, it shall be recommended by a majority of the voting members of the Code Authority that there is not sufficient representation on the Code Authority of such employer class.

The code recognizes six distinct employer

PRODUCTION AND CODE AUTHORITY

groups in the industry as being entitled to representation on the Code Authority as voting representatives of such employer groups, as follows: Affiliated producers, affiliated distributors, affiliated exhibitors; and unaffiliated producers, unaffiliated distributors, unaffiliated exhibitors.

Although the affiliated and the unaffiliated voting members of the Code Authority each have five votes, the whole ten votes are broken down as follows: affiliated producers-distributors-circuits, five votes; unaffiliated producer-distributors, two votes; unaffiliated exhibitors, three votes.

In case of the absence, resignation, ineligibility or incapacity of any of the regular voting producer-distributor-exhibitor members of the Code Authority, then an alternate of the same general class of employers, designated by the member, shall act for him. The alternate must be a bona fide executive and the absent member must certify him as such to the Code Authority, and the Code Authority, by a vote of a majority, has the right to reject such alternate and require that the member designate another alternate. Virtually every regular voting Code Authority member has already appointed a regular standing alternate and these have been accepted by the Code Authority as permanent alternates, and also have been accepted as such by the Administrator.

Neither Marie Dressler nor Eddie Cantor may have an alternate on the Code Authority, and both of these non-voting members representing creative talent are supposed to participate in Code Authority meetings only when questions are being discussed pertaining to the classes which they represent.

If any member of the Code Authority is unable, for any reason, to designate his alternate, such alternate may be selected by the Code Authority and shall be subject to the Administrator's approval, but such alternate must be from the same general employer class as the member for whom he was appointed.

A member of the voting employer class of the Code Authority shall automatically become ineligible to continue as a member when he ceases to be a bona fide producer executive, or distribution or exhibition executive, as the case may be, and his successor will be named from the same general employer class, by the Code Authority. The selection shall be subject to the Administrator's approval.

No individual production, distribution or exhibition company or firm or organization or unit may have more than one voting representative on the Code Authority at the same time.

No member of the Code Authority shall sit on any matter which directly involves his own company or his own interests, and which does not involve his company or interests as a class or in a group. When matters come up which directly involve a member's own company or interests, the Code Authority shall designate an alternate of the same general class, but the alternate shall not be connected with the company of the ineligible member.

The Code Authority is empowered at any time for any reason to appoint boards, committees or sub-committees to effectuate the code, and to vest in such committees or boards any power and authority within the scope of the powers and authority granted to the Code Authority under the code. However, the appointment of such boards or committees by the Code Authority shall not relieve the Code Authority of any of its responsibilities under the code.

A CONCENTRATED TRANSLATION

The translation of the production section of the motion picture code by MOTION PICTURE HERALD, *from the legal phraseology into a working language, is being done in such a manner that all related subjects, regardless of their position in the official draft, will be treated together.*

For example, to effect a practicable concentration of all related production subjects, all angles in the code pertaining to boards and committees for administering the production provisions, are treated together, and where they have a relation to subsequent articles they will also be mentioned in the discussion of such other subject.

Any action taken by such committees or boards appointed by the Code Authority shall be subject to review by the Code Authority for its approval, if the Code Authority so decides, or where the code specifically states that such action of a board or committee be approved by the Code Authority.

Much of the actual detail work of the Code Authority will be done by committees of Code Authority members, although it is not necessary that members of any committee appointed by the Code Authority be members of the Code Authority. The Code Authority at any time for any reason may remove from any committee appointed by it any member of such committee. The Code Authority is supposed to coordinate the duties of the various committees which it appoints with a view to promoting joint and harmonious action upon matters of common reason.

The broad general powers of the Code Authority to appoint committees are given to it to further effectuate the purposes of the code.

Although, as previously stated, the Code Authority may appoint any number of committees, the code specifically provides the following committee for effectuating the production provisions:

Special Committee for Actors.
Standing Committee for Agencies.
Standing Committee for Determining Status of Offers Made to Talent Under Contract.
Special Committee for Directors.
Standing Committee for Extra Players.
Standing Committee for Free-lance Players.
Special Committee for Technicians.
Special Committee for Writers.

Members of the Code Authority do not receive salaries, nor do the committee members nor members of sub-committees or boards, but, in addition to the appointment or removal of any such board or committee member, the Code Authority has the right to fix the compensation of any person or number of persons whom it may employ to assist it in any capacity whatsoever in the administration of the code. The Code Authority's secretary is paid, and salaries will be given the secretaries of the Local Grievance Boards and the Local Clearance Boards.

The Code Authority may elect its own chairman at its own meetings, and has decided upon the system of alternating chairmen.

The three non-voting members of the Code Authority who will represent the NRA and the government on the Code Authority, and of which Sol Rosenblatt is the only one of this group appointed to date, shall not have any direct, personal interest in the motion picture industry, nor represent any interest adverse to the interests of those engaged in the industry, and are to be the official contacts on the Code Authority of the National Recovery Administration. There may not be more than three such government representatives on the Code Authority, and they must "carefully avoid the fact or appearance of dictation or coercion" and shall function as "co-workers in an undertaking of public interest, concerned only in the faithful administration of the code." Specifically, their duties may be summarized as follows:

1. Refer with recommendation to the Administrator those matters mentioned in the code as being subject to review and/or approval of the Administrator.
2. Recommend to the NRA division administrator such other matters as in his judgment are important to the welfare of the industry, or to the public interest, or to the consumers or employees affected by the provisions of the code. Code violations may be included in such recommendations.
3. Through the Code Authority secure complete assent to and compliance with all provisions of the code by each individual unit of the industry.
4. Assist the Code Authority in connection with the preparation of recommendations for necessary interpretations, modifications, and additions to the code.
5. Warn and guard the Code Authority, and through it, the industry and any units in the industry, against threatened deviations from the code or non-observance of its terms or action contrary to the principle of the National Recovery Act.
6. Constantly scrutinize the operation of the code and see that it does not permit or promote monopolies nor tend to eliminate or oppress small enterprises.
7. Advise with the Code Authority in seeing that its affairs are handled in a cooperative and fair manner with respect to all units under the code, making sure that the provisions of the code are strictly adhered to with an equitable and fair settlement of all matters covered by the code pertaining to the interests of the general public, consumers or employees.

C. PROCEDURE—JURISDICTION—DUTIES

The Code Authority may make at any time such rules and regulations as to meetings and other procedural matters as it may determine and shall outline the procedure to be followed by the boards or committees which it appoints.

In administering the code, the Code Authority shall, to such extent and in such manner as may seem most useful, utilize the facilities of the various national, regional and local trade associations and organizations in the industry. Typical of the associations referred to in the code are these which are active in production: Motion Picture Producers' Association, American Society of Cinematographers, the Independent Motion Picture Producers' Association, the Academy of Motion Picture Arts and Sci-

(*Continued on page* 60)

SHORT PRODUCT PLAYING BROADWAY

Week of January 27

CAPITOL
Midsummer Mush.....MGM
British Guiana.....MGM

CRITERION
Goofytone News—No. 4...Universal

HOLLYWOOD
Italy, the Old and the New.Vitaphone
Easy Aces.....Vitaphone
Isham Jones and Orchestra.Vitaphone

MAYFAIR
Curio Shop.....Columbia
Git Along Little Wifie.....Educational
Dance Parade.....Capital

PARAMOUNT
Red Hot Mamma.....Paramount
Screen Souvenirs—No. 5...Paramount

RKO MUSIC HALL
Bedlam of Beard.....RKO Radio
Three Bears.....Educational
Sport in Any Language....Columbia

RIALTO
Screen Souvenirs—No. 7...Paramount
She Wronged Him Right...Paramount
Horse Power.....Paramount

RIVOLI
Mickey Shanghaied.....United Artists
Hizzoner .....RKO Radio

ROXY
Steeplechase .....United Artists
Broadway Gossip.....Beverly Hills
An Old Gypsy Custom....Educational

STRAND
Nervous Hands.....Vitaphone
The Mississippi.....Vitaphone
Little Miss Mischief.....Vitaphone

Diamond Named To Head Famous Music Company

Lou Diamond has been elected president of Famous Music Corporation, it was announced last week by Paramount, which recently acquired complete control of the company. Other officers named were Walter B. Cokell, vice president; Norman Collyer, secretary, and James S. Polk, assistant secretary. Mr. Diamond, Mr. Polk, Mr. Cokell and Sidney Justin were elected to the board of directors.

Tri-Ergon Hearing Feb. 2

The sound patent infringement case filed against New York independent exhibitors and distributors by Tri-Ergon has been scheduled for hearing on February 2 in the appellate division of the New York state supreme court. The new hearing is the result of an appeal by Tri-Ergon against dismissal of the suit in a lower court.

Announce New Register

The National Ticket Register Company has announced that their new silent register is to be known as the American Silent ticket register. George Meade, general manager of the Standard Ticket Register Corporation, has arranged for his company to handle the new American Silent.

Several Promoted By Ross Service

Harry Ross, president of the Ross Federal Service, theatre checking organization, has announced the following promotions in that organization:

Walter Brown, manager of the Chicago office, appointed Midwest division manager, with supervision over Chicago, Des Moines, Omaha, Kansas City, St. Louis, Milwaukee and Indianapolis.

Arthur Kane, manager of the Los Angeles office, appointed West Coast division manager with supervision over the branches in Portland, Seattle, San Francisco, Los Angeles, Denver and Salt Lake City.

Max Ungerman, manager of the Denver office, transferred to Atlanta as manager. Joseph Page, manager of the Indianapolis office, transferred to Denver as manager. J. E. Jolly, manager of the Atlanta office, transferred to Indianapolis as manager. Mr. Page, named Denver manager, was the first employee of the Ross Federal Service.

John T. Jackson Is Dead in Michigan

John Thomas Jackson, 68, former theatre owner of Coldwater, Mich., and head of the Jackson Unit Display System, recently was killed instantly when he was struck by an automobile while crossing the street. Funeral services were held January 23.

John T. Jackson, a son, will continue the business. Mr. Jackson is survived by his wife, son and a brother. He had sold the theatre, taken over in the early years of the century, in 1919, when he founded the Jackson Display Company.

Entire Series Booked For Fox West Coast

The entire series of Celebrity Productions' ComiColor cartoon series has been booked for the Fox West Coast circuit by Jack Drum, manager of Allied Exchanges for Southern California. In addition to the Fox group the series has been booked into the Hollywood Theatres circuit and all Warner theatres in Southern California with the exception of two.

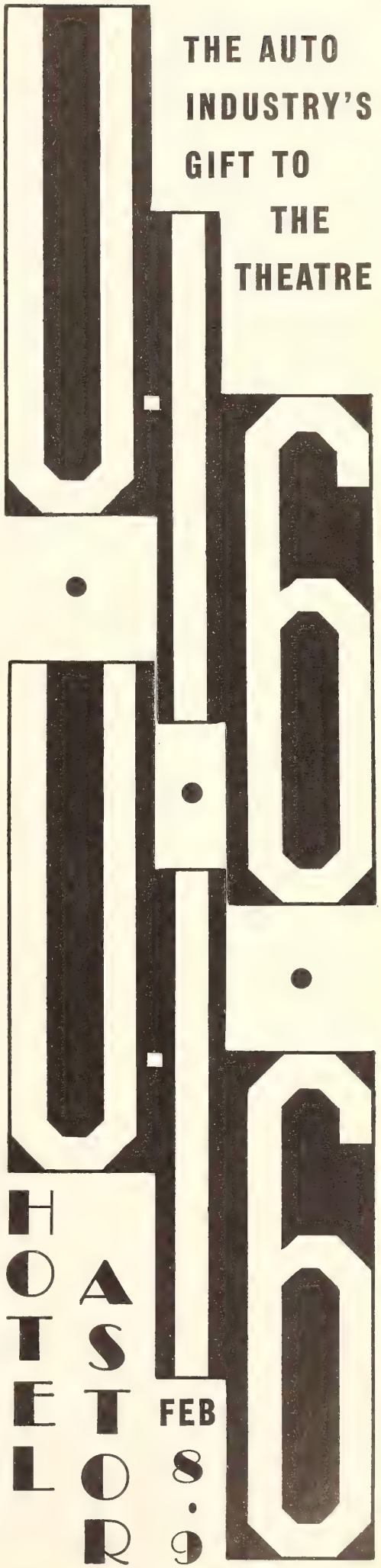
Included is a day and date run in two representative first-run theatres, Loew's State in Los Angeles and the Four Star in Hollywood.

International Photographers Elect Strenge as President

The International Photographers of the Motion Picture Industries, Local 644, has elected F. Walter Strenge as president. Other officers elected include: Harry W. Smith, vice president; Frank G. Kirby, treasurer; Tom Hogan, secretary; O. V. Johnson, business representative; F. Landi, sergeant-at-arms; Ray Foster, three-year trustee.

Del Ruth Leaves Warner

After serving for 10 consecutive years as a director for Warner-First National, Roy Del Ruth resigned last week and established new headquarters at 20th Century.



EIGHT COMMITTEES MAY BE CREATED

ences and the various actors' and writers' guilds, and others.

Directly, or through any committee or board which it may appoint, the Code Authority shall be engaged in all activities pertaining to the administration and effectuation of the code. It shall assist the NRA and the Administrator and the Division Administrator in administering the provisions of the code, in making investigations as to the functioning or observance of any and all of the provisions of the code, either at its own instance or on the complaint of any person, and shall report to the Administrator on such matters of investigation.

The Code Authority shall have the right to make independent investigations, directly or through a committee, of violations or alleged violations of the code by any branch of the industry as a whole or by any person, employer, producer, studio or film laboratory engaged in the industry.

The Code Authority is empowered to collect at any time from members of the industry any and all data and statistics required by the President or the NRA when such requests are reasonably pertinent to the effectuation of the policy of the National Recovery Act. The Code Authority, while it has the power to collect such data or statistics, may only disseminate among the industry's members summaries of the information compiled, and in no instance shall the Code Authority make any individual identification of any person, firm, company, producer or studio to whom the information relates, nor shall the Code Authority disclose individual parts of the information collected, but, as previously stated, shall only release summaries of the whole information, and no such information or statistics pertaining to any one member of the industry shall be revealed to any other.

The Code Authority may also be asked by the NRA to gather statistical information for, and to be turned over to any government agency.

The Code Authority may initiate and consider any recommendations for new regulations or provisions or clauses, including those pertaining to trade practices, and may change any trade practice clauses in the code, after a hearing and with the approval of the President and the Administrator.

After due notice to the industry and a hearing, the Code Authority may prescribe such additional rules and regulations or provisions governing the conduct of producers and studios among themselves and with each other and with their employees. Such new rules and regulations or additions or changes to present code provisions must be submitted after the hearing to the Administrator and then to the President, and, if approved, shall constitute additional rules under the code, and any violation of them shall constitute a violation of the code. Such new rules and regulations or additions are intended to take form as changes in circumstances or experience may indicate the necessity for further preventing unfair trade competition and other unfair and destructive industry practices.

Unlike distribution-exhibition, in which fields Local Grievance Boards shall hear charges of unfair trade practices, the Code Authority, in production, will determine directly certain complaints of unfair trade practices which are not matters to be handled by one of the committees to be appointed in Hollywood to govern the relations of producers with certain classes of creative talent for which the code specifically creates committees. An appeal may be made to the Code Authority from any decision of such committee.

Trade practices involving the relations of agents or agencies with producers, studios, actors, writers, directors and technicians shall be governed by an Agency Committee consisting of agents, producers, and one actor, writer, director and technician, and such committee shall be appointed by the Code Authority and the Administrator.

The Code Authority shall also appoint a standing committee which shall have full power and authority to determine the good faith of any offer made to a creative worker by a producer, in certain instances, as explained later.

The Code Authority may order that no producer employ a creative worker who shall have been found, after notice and a hearing, to have refused without just cause to render services under any contract of employment, but such order shall be approved or rejected or modified by the Administrator. And, if any producer violate such approved order by engaging any such person who has wilfully and without cause violated a contract, then the Code Authority may place any restrictions it may deem proper upon the distribution or exhibition of motion pictures produced by the offending producer. The Administrator, however, shall approve such ruling by the Code Authority.

Should it be determined at any time upon a fair showing, after due notice, that a set of fair trade practices should be adopted governing the relations between producers and any one of the following classes: writers, directors, technicians, actors and agents, the Administrator and the Code Authority shall appoint a special committee for that purpose and the producers and the class interested in such matters shall have equal representation on any such committee.

In its capacity as a judicial branch of motion picture code administration under the NRA, the Code Authority shall be the industry's medium for interpreting the motion picture code law, either on its own initiative, or when asked to do so for specific cases, or upon appeal of a complaining or defendant party in any case or matter decided by any one of the boards or committees. The NRA and the Administrator and the Division Administrator (Sol Rosenblatt), may also render any code interpretations.

Although the Code Authority is intended to effectuate compliance of the code, its powers end when "policing" is necessary to effect compliance either with the code or with the Code Authority's decisions. Actual "policing" and prosecution are matters for the NRA and the federal judicial branches. The NRA may bring to court any persons refusing to comply with Code Authority decisions or persons refusing to stop code violation. The Code Authority shall report such matters to the NRA and/or the Administrator or Division Administrator or to the NRA Compliance Boards, locally or at Washington, or the NRA or Administrator or Division Administrator may turn over such matters to the NRA Compliance Boards or to the Federal Trade Commission or to the federal branch in charge of prosecuting persons so offending.

D. HEADQUARTERS, SUB-BRANCHES

The Code Authority will have its headquarters in New York in the RKO Building, 1270 Sixth Avenue, at Fiftieth Street, in Radio City. These quarters are in charge of John C. Flinn, secretary of the Code Authority. It is expected that the Code Authority will have an office in Hollywood, and an executive officer in charge.

E. GENERAL

The Code Authority shall, at an early date, prescribe to producers and studios, and to all other companies in the industry, the manner and means of collecting funds necessary to pay the expenses of the Code Authority in administering the code.

The amount necessary shall be budgeted by the Code Authority and fairly allocated among the three branches of the industry and assessed against all of the members of production, as well as distribution and exhibition. The Code Authority had not yet decided on the manner of allocation, nor the amount necessary, but the code law definitely says that any person who shall fail to pay promptly any assessment or levy made by the Code Authority, for purposes of administering the code, shall not be entitled to file any complaint under any Article or Part of the code.

Whether those who do not sign the blank of code acceptance shall be compelled to pay their allocated part of code expenses was still a matter for the Code Authority to decide, although everyone in the industry is bound to the law and letter of the code, regardless of whether they sign or not, which would indicate that, inasmuch as the provision for assessments is a definite clause in the code, they would be subject to such assessments even though they don't sign. In any event, each producer, studio or company and other firms in the industry will be notified in due time as to the amount which they shall contribute.

Although not specifically mentioned in the code, the Administration has effected a federal NRA system to aid Code Authorities generally to adjust complaints of code violations by pro-

SOME GENERAL CODE HIGHLIGHTS FOR ALL

The code contains some general provisions which are applicable to every company or employer in each of the three motion picture branches: production, distribution and exhibition. These general provisions follow:

Wilful violation of any code clause is a violation of the law and is liable to a fine of $500 for each day of violation, each day's offense being a separate violation.

"Policing" and prosecution powers are in the hands of the NRA.

The fact that a person or firm signed the President's blanket re-employment code of last year does not remove the necessity for signing the new film code, which supersedes the Presidential re-employment code.

Acceptance blanks are to be signed on or before February 28 to entitle a person or firm to protection against unfair competition under the code's provisions.

The code is binding on all in the industry, whether they sign or not.

The code basically is intended to promote fair competition in the industry and to eliminate unfair competition, and to provide minimum wages and maximum working hours and fair working conditions for employees.

CLAUSES FOR CONTROL OF ALL AGENTS

ARTICLES SHOULD BE FILED FOR REFERENCE

Production folk in Hollywood, and elsewhere, are urged to save for future reference the entire series of three articles, which begin in this issue, and in which the production parts of the motion picture code will be translated from the complex legal phraseology into a clear working language. They are also intended to explain the code's purposes and its application to those in the industry.

Any individual request to MOTION PICTURE HERALD for further information of an explanatory, but not of a legal interpretative nature, will be answered immediately. The Code Authority, and no one else, will interpret the legal meaning of the clauses and provisions of the code.

The translation in MOTION PICTURE HERALD is only a translation, and not a legal interpretation of the meaning of the clauses.

viding for supplementary code cooperation of the National Recovery Administration in the 48 states with all Code Authorities and their boards and sub-committees.

The plan provides complaint adjustment machinery for any industry while such industry is organizing its own machinery and Code Authority and boards, or wherever the Code Authority finds complaint machinery too costly to maintain, or wherever it needs government aid in enforcement.

The new system is not equipped with prosecution powers, but it will cause to be instituted proceedings by proper government agencies against wilful non-compliance with codes.

Twenty-six district NRA compliance directors already have been named in the field and these will be augmented by 22 more in order to make available a director for each state. Branch offices will be established in many of the larger cities.

SPECIAL COMMITTEE FOR ACTORS

A. PURPOSES

To draft further trade practices specifically to govern relations between producers or studios and actors, if and when the Administrator determines, upon a fair showing, and after giving notice, that such additional trade practice regulations should be adopted.

B. PERSONNEL

The producers and the actors shall be entitled to equal representation, and although the code does not mention specifically the number of such representatives who shall be appointed to this special committee, it appears likely that the membership will consist of five producers or producers' representatives, to be appointed by the Code Authority, and five actors, to be selected by the Administrator or Division Administrator from nominations submitted by actors in an equitable manner prescribed by the Administrator.

C. PROCEDURE—JURISDICTION —DUTIES

The committee shall not be a permanent or a standing committee, but shall be a special, temporary committee and shall be created only for the specific purpose of drafting additional fair trade practice regulations governing relations between producers and actors, if and when the Administrator determines, upon a fair showing, after notice, that such additional trade practices should be adopted.

The operation of this committee shall not be superseded by the Code Authority's power to prescribe, after notice and hearing, any additional rules for trade practices. It appears, then, that the work of this special committee would take precedence over the Code Authority in the specific matter of drafting further trade practices governing the relations between producers and actors.

The special committee shall make findings of fact and shall make such recommendations to the Administrator as it may deem proper if the committee is unanimous, otherwise separate recommendations may be submitted by any number of committee members, or one set of recommendations may be submitted by each of the two groups of producers and actors, together with a report that the committee has disagreed.

The committee of producers and actors shall not hold any hearing or proceeding without due notice and a full and fair opportunity to all interested parties to appear and be heard.

A complete transcript of all testimony and arguments shall be made by the committee during all hearings and proceedings, and such transcript shall be certified by the committee to the Administrator, and the committee must accompany such certified transcript to the Administrator with the recommendations of the members of the committee, which recommendations must also be certified by the committee.

The Administrator shall approve, reject or modify such recommendations, or any number of them, and may conduct such further investigations and hearings as to him may seem necessary or advisable.

The order of the Administrator shall be final.

The committee, subject to the approval of the Administrator, shall have authority to require all producers to furnish such information as may be desired to effectuate the drafting of any additional trade practices.

The committee shall have full power and authority to prescribe reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise before such committee in connection with this work of drafting additional trade practices.

At the same time that the findings or recommendations and report of the committee shall be sent to the Administrator, such findings or recommendations and report shall be made public in such manner as may be determined by the Administrator. Since this clause was written, the Code Authority has decided that the motion picture trade press shall be the official medium for disseminating to the industry at large any information that is required to be made public.

D. GENERAL

The production section of the motion picture code contains many specific provisions for regulating relations between producers and actors. (These will be enumerated in detail in the third article of this series translating the production section of the code, in a subsequent issue.) In addition to these specific regulations governing producer-actor relations, the code recognizes the possibilities of the necessity of effectuating further trade practice regulations as changes in conditions or experience in administering the code, indicate, and, because the code, like all others, has as its basic intentions the creation of fair competition and the establishment of fair trade practices governing the relations between employers and employees, the code creates several mediums for the drafting and adoption of any additional rules and regulations and trade practices that appear to be necessary. The President is one such medium. The Administrator, the NRA and the Code Authority are others. The Agency Committee, described below, may also set up rules of fair practice governing relations between producers and actors, and, of course, the Special Committee for Actors hereinabove described, is intended for the same purpose.

No such additional rules and regulations or trade practices may be effected, however, without a full hearing and notice to the interested parties or branches of the industry.

STANDING COMMITTEE FOR AGENTS & AGENCIES

A. PURPOSES

To draft and administer fair trade practices among agents or agencies and for agents or agencies in their relations with the producers or studios and in their relations with their clients: actors, writers, directors, technicians.

B. PERSONNEL

The Agency Committee shall consist of ten members, five of whom shall be producers or producers' representatives, to be appointed by the Code Authority, and the other five to consist of one agent, one actor, one writer, one director and one technician, and this second group of five is to be selected by the Administrator from nominations submitted for each of the classes named, respectively, by the agents, the actors, writers, directors and technicians, and these nominations are to be made by these individual classes in such equitable manner as may be prescribed by the Administrator.

C. PROCEDURE—JURISDICTION —DUTIES

The Agency Committee was created basically to create fair trade practices among agents or agencies and for agents or agencies in their relations with the producers or studios and in their relations with their clients: actors, writers, directors, technicians, and, in this connection, the code specifically mentions certain trade practices which shall govern agencies, and, in addition, gives the committee power to draft additional rules and regulations and trade practices as the necessity arises.

Trade practices specifically mentioned in the code for agents total five, and any producer who, directly or indirectly, transacts any business relating in any form to the production of

STANDING BOARD NAMED FOR EXTRAS

motion pictures with any agent or agency who, under the procedure hereinafter set forth shall be found by the Agency Committee to have violated any one of the five provisions, then such producer shall be in violation of the code. All agents and agencies in motion picture production shall be bound under these five provisions, or any others which may be added from time to time in the prescribed manner. The five agency provisions now in the code are as follows:

1. No agent or agency shall give, offer or promise to any employee of any motion picture producer any gift or money or gratuity to influence the action of such employee in relation to the business of his employing producer or studio. This is intended to prevent payment by an agent to a production executive of any sum for the securing of special privileges or a contract or a film engagement for the actor, writer, director or technician client of the agent, in the company or the studio of such production executive.

2. No agent or agency shall alienate or entice, or shall attempt to alienate or attempt to entice, any employee under written contract of employment, from such employment, or to try to induce or advise without justification any employee to do any act or thing in conflict with such employee's obligation to perform in good faith any contract of employment with any purchaser or studio, whether such contract or obligation to the producer or studio be oral or written.

3. No agent or agency shall knowingly make any materially false representation to any producer or studio in negotiations with such producer or studio for or affecting the employment or contemplated employment of any actor, director, writer or technician represented by such agent.

4. No agent or agency shall violate or evade or shall attempt to violate or attempt to evade, directly, or indirectly, any provision in this section, or any provision in Part 5 of Article V of the code, which has to do with the socalled practice of "talent raiding." (Note: Pending further investigation, this Part 5 of Article V was suspended by order of the President when he signed the code last November.)

5. No agent or agency shall fail or refuse to register as an agent, in the event and when such registration is decided upon by the Agency Committee, and no agent or agency shall transact business as an agent or agency after his resignation shall have been revoked, canceled or suspended, in the event that such registration procedure is decided upon by the Agency Committee.

Another provision in the film code, affecting both producers or production executives and agents or agencies, says that it shall be an unfair trade practice, and, therefore a violation of the code, for any producer, or any employee of a producer, directly or indirectly to engage in, carry on, or in any way be financially interested in or connected with the business of an agent or agency, without making known such fact to the Agency Committee within twenty days from the effective date of this code—December 7—or if such interest is acquired following December 7th, then such producer or producer's employee shall make known such fact to the Agency Committee within ten days after the acquisition of such interest.

The Agency Committee shall require after the acquisition of such interest that public disclosure of such acquisition of interest be made in a manner as it may deem advisable. Also, the Agency Committee shall make such further rules in connection with this section of the code as it sees fit, and such further rules shall be subject to the approval of the Administrator before finally effectuated.

CODE AUTHORITY AND THE NRA

The motion picture industry's Code Authority is the administrative and interpretative governing board of the code in the industry, and, in addition, is charged with effecting compliance of all those in the industry with the code's provisions.

It has no police powers, but shall report wilful code violations to the NRA and the NRA will then attempt to end the violations, and, in case it is unsuccessful in this connection, the NRA has the power to bring the matter to the courts to settle.

In order to administer the code provisions governing relations between producers and agents, writers, directors, technicians, contract players, extras and free-lance players, the code creates special or standing committees for each of these classes, and the producers and each class shall have equal representation on such committee. The structure and modus operandi of these committees are the subjects of this first article on the translation of production provisions of the code.

With regards further trade practices for agents or agencies which shall be necessary from time to time, the code specifically says that the Agency Committee may, after due notice and hearing, and with the approval of the Administrator, set up rules and fair trade practices governing agents.

Also, the Agency Committee is empowered to set up rules and fair trade practices governing relations between producers and agents, writers, actors, directors and technicians. The Agency Committee must give notice of such impending additions or changes, and a hearing must be held, and such additions or changes must be approved by the Administrator.

The operation of this Agency Committee shall not be superseded by the Code Authority. It appears, then, that the work of this committee would take precedence over the Code Authority in the specific matters of governing relations between agents and producers, actors, directors, writers and technicians.

In order to effectuate this part of the code pertaining to agents or agencies and their relaform terms and conditions for all agents and and technicians, the Agency Committee has the power to recommend to the Administrator uniform terms and conditions for all agents and an appropriate procedure for the registration of all agents and agencies with whom producers may transact business relating to the production of motion pictures, and the Agency Committee may also recommend to the Administrator uniform terms and conditions for the suspension, revocation, or cancellation of any such registration ("license").

Such recommendations of the Agency Committee, together with the recommendations of each or any individual Committee members, shall be submitted in writing, together, to the Administrator. And then the Administrator, after such notice and hearing as the Administrator may prescribe, may approve or reject or modify such recommendations. Upon approval by the Administrator, such recommendations shall have full force and effect as provisions of the code and any violation of such approved recommendations shall constitute a violation of the code.

No agent shall be deprived of the right of registration without affording such agent a full and fair opportunity to be heard, and no agent shall be deprived of the right to register even after having been heard by the Agency Committee without the approval of the Administrator.

Should the Agency Committee decide at any time to provide for the registration of agents, as described in the foregoing, then all persons regularly transacting business as agents at such time shall be entitled to registration as a matter of course, provided, however, application is made for registration to the Agency Committee within thirty days after the Agency Committee decides upon effecting registration of such agents.

The Agency Committee shall have power and authority to prescribe reasonable rules of procedure for the determination by it of all matters of dispute or controversy which may properly arise before the committee, such as disputes or controversies among agents or between agents and a producer, actor, director, writer or technician.

The Agency Committee shall make findings of fact concerning any dispute or any matter coming before it pertaining to the relations of agents among themselves or pertaining to the relations of agents and producers, actors, directors, writers and technicians. And the Agency Committee shall make such recommendations to the Administrator as it may deem proper if the Committee is unanimous, and if the committee is not unanimous in its recommendations, then separate recommendations of any number of members may be submitted to the Administrator, together with a report that the Committee has disagreed.

No hearing or proceeding of any nature, in this connection, shall be conducted by the Agency Committee without due notice and a full and fair opportunity shall have been given to all interested parties to appear and be heard.

A complete transcript of all testimony and all arguments of all hearings and all procedure shall be made by the Agency Committee and such transcript shall be certified by the Agency Committee, and the Committee shall also certify the recommendations of the members of the Committee, and such transcript and such recommendations shall then be sent to the Administrator. The Administrator shall approve, reject or modify such recommendations, or any of them, and the Administrator may conduct such further investigations and hearings as to him may seem necessary or advisable.

The order of the Administrator shall be final.

The Agency Committee, subject to the approval of the Administrator, shall have authority to require all producers to furnish such information as may be desired to effectuate the provisions of this part.

D. GENERAL

The term "agent" or "agency" as used in the foregoing shall apply to any person, including firms, companies, partnerships, corpora-

CODE CREATES BOARD FOR DIRECTORS

tions or associations, who, directly or indirectly, for a fee or for other valuable considerations, procures, promises to procure, or undertakes to procure employment for any persons for or in connection with the production of motion pictures.

The production section of the motion picture code contains many provisions for regulating relations between producers and agents, actors, directors, writers and technicians. (All production trade practices will be enumerated in detail in the third article of this series translating the production section of the code, to appear in a subsequent issue.) In addition to these specific regulations governing such relations, the code recognizes the possibilities of the necessity of effectuating further trade practices as changes in conditions or experience in administering the code indicate, and, because the code, like all others, has as its basic intentions, the creation of fair competition and the establishment of fair practices governing the relations between employers and employees, the code creates several mediums for the drafting and adoption of any additional rules and regulations and trade practices that appear to be necessary. The President is one such medium. The Administrator, the NRA and the Code Authority are others. The Agency Committee, described in the foregoing, may also set up rules of fair practice governing relations between producers and agents, actors, directors, writers and technicians. The special committees for actors, writers, directors, technicians are others that are intended for the same purpose.

STANDING COMMITTEE FOR DETERMINING OFFERS TO CONTRACT TALENT

Because the President believed that further investigation is required with respect to problems generally affecting unfair competitive methods for the services of employees of producers rendering services of an artistic, interpretative, technical, supervisory or executive nature, (such unfair competitive methods known as star "raiding" or talent "raiding"), the Executive Order of the President, accompanying the approved code, suspended from operation Part 5 of Article V of Division B, which pertains to such unfair competitive methods.

Meanwhile, this Part 5 of the production section of the code shall not become effective pending further report from the Administrator, after investigation, as to whether such provisions should be indefinitely suspended or modified, altered or changed, or whether they shall become effective at all. Such investigation is already under way in Hollywood and is being made by Division Administrator Rosenblatt.

Writers, authors and dramatists are not included in this clause, but all other contract talent is included, such as players, stars, actors, directors, studio executives, supervisors, producers, technicians and others of the contract classes.

In addition to providing a method and means whereby one employing producer shall or shall not make offers to such talent as described above and under contract by another employing producer, when such contracts are nearing expiration, this part of the code also authorizes the Code Authority to appoint a standing committee which would have full power and authority to determine the good faith of any offer made to contract talent by a producer. However, because of the uncertainty of the future of this clause regarding the final form it will take and the manner in which it will operate, including the standing committee, publication of the details of the modus operandi of this committee is being postponed until such time as the Administrator definitely decides the future of the code clause described in outline hereinabove.

SPECIAL COMMITTEE FOR DIRECTORS

A. PURPOSES

To draft further trade practices specifically to govern relations between producers or studios and directors, if and when the Administrator determines, upon a fair showing, and after giving notice, that such additional trade practice regulations should be adopted.

B. PERSONNEL

The producers or studios and the directors shall be entitled to equal representation, and although the code does not mention specifically the number of such representatives who shall be appointed to this special committee, it appears likely that the membership will consist of five producers or producers' representatives, to be appointed by the Code Authority, and five directors, to be selected by the Administrator or Division Administrator from nominations submitted by directors in an equitable manner to be prescribed by the Administrator.

C. PROCEDURE—JURISDICTION —DUTIES

The committee of directors and producers shall not be a permanent or a standing committee, but shall be a special, temporary committee and shall be created only for the specific purpose of drafting additional fair trade practice regulations governing relations between producers and directors, if and when the Administrator determines, upon a fair showing, and after giving notice, that such additional trade practices should be adopted.

The operation of this committee shall not be superseded by the Code Authority's power to prescribe, after notice and hearing, any additional rules for trade practices. It appears, then, that the work of this special committee would take precedence over the Code Authority in the specific matter of drafting further trade practices governing the relations between producers and directors.

This special committee shall make findings of fact and shall make such recommendations to the Administrator as it may deem proper if the committee is unanimous, otherwise separate recommendations may be submitted by any number of committee members, or one set of recommendations may be submitted by each of the two groups of producers and directors, together with a report that the committee has disagreed.

The committee of producers and directors shall not hold any hearing or proceeding without due notice and a full and fair opportunity to all interested parties to appear and be heard.

A complete transcript of all testimony and arguments shall be made by the committee during all hearings and proceedings, and such transcript shall be certified by the committee to the Administrator, and the committee must accompany such certified transcript to the Administrator with the recommendations of the members of the committee, which recommendations must also be certified by the committee.

The Administrator shall approve, reject or modify such recommendations, or any number of them, and may conduct such further investigations and hearings as to him may seem necessary or advisable.

The order of the Administrator shall be final.

The committee, subject to the approval of the Administrator, shall have authority to require all producers to furnish such information as may be desired to effectuate the drafting of any such additional trade practice regulations.

The committee shall have power and authority to prescribe reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise before such committee in connection with this work of drafting additional trade practices.

At the same time that the findings or recommendations and report of the committee shall be sent to the Administrator, such findings or recommendations and report shall be made public in such manner as may be determined by the Administrator. Since this clause was written, the Code Authority has decided that the motion picture trade press shall be the official medium for disseminating to the industry at large any information that is required to be made public.

D. GENERAL

The production section of the motion picture code contains many provisions for regulating relations between producers and directors. (These will be enumerated in detail in the third article of this series translating the production section of the code, in a subsequent issue.) In addition to these specific regulations governing producer-director relations, the code recognizes the possibilities of effectuating further trade practice regulations as changes in conditions or experience in administering the code indicate, and, because the code, like all others, has as its basic intentions the creation of fair competition and the establishment of fair trade practices governing the relations between employers and employees, the code creates several mediums which are empowered to draft and adopt any additional rules and regulations and trade practices that appear to be necessary. The President is one such medium. The Administrator, the NRA and the Code Authority are others. The Special Committee for Directors is another, as described in the foregoing.

No such additional rules and regulations or trade practices may be effected, however, without a full hearing and notice to the interested parties or branches of the industry.

STANDING COMMITTEE FOR EXTRA PLAYERS

A. PURPOSES

For the drafting and administration of rules and regulations to be adopted by casting agencies and producers with respect to their treatment of and with respect to their relations with extra players; to investigate conditions of employment for extras with a view to making recommendations to the Administrator; to effectuate the code provisions which pertain to extras and their relations with producers and casting agencies; to supervise and to interpret the terms of any provisions made for extras, and to receive and pass on any complaints and grievances made by extras against casting agencies and

FREE-LANCE PLAYERS PROVIDED FOR

producers or studios; and to cause a reclassification of extras and extra talent.

B. PERSONNEL

The Code Authority or Administrator shall appoint a committee of a permanent nature, and to be representative of producers (employers), extra players and the public, and such standing committee shall be empowered to appoint sub-committees for any purpose. Members of the standing committee appointed by Division Administrator Rosenblatt are: Chairman, Mrs. Mabel Kinney, California Industrial Welfare Commissioner; Representing Producers: Fred Pelton, B. B. Kahane, M. H. Hoffman, Pat Casey and J. P. Normanly; Representing Casting Directors: Phil Friedman and Dave Werner; Representing Actors Equity: Charles Miller; Representing Extra Players: Allan Garcia, Larry Steers, Lee Phelps, J. B. Russell, Una Hopkins and Fred Burns.

C. PROCEDURE—JURISDICTION —DUTIES

The production section of the code has a special division intended to regulate conditions of employment for extras. It says that a standing committee shall be appointed to provide for rules and regulations to be adopted by all casting agencies, and producers, and such standing committee shall effectuate the purposes of the provisions pertaining to extras, and shall interpret the terms of any provisions made for extras and shall supervise the same, including those provisions already incorporated in the code, and shall receive and pass on any complaints or grievances involving extra players, especially those pertaining to conditions of their employment, and shall otherwise aid in effectuating the extra provisions of the code, subject to review by the Administrator. All activities of the standing committee, or of any sub-committees appointed by it, shall be subject to review by the Administrator.

Such standing committee under the supervision of the Code Authority or the Administrator shall cause a reclassification of extra players and extra talent, to be undertaken, based upon the following qualifications for such extras:

(a) Extra players shall be those who by experience and/or ability are known to be competent to play group and individual business parts and to otherwise appear in a motion picture in other than atmospheric or crowd work.

(b) Atmosphere people who are not to be classified as dependent on motion pictures for a livelihood, but who may be recorded, listed, and called upon for occasional special qualifications not possible of being filled from the regular registered extra players.

(c) Crowds not classified, including racial groups, location crowds where transportation is unpractical and crowd assemblies of a public nature.

Among other conditions specified in the extras part of the code to come under the direct supervision of the standing committee for extras is a minimum pay scale for extra players, atmosphere people and crowds, such minimum pay being as follows:

(1) Extra players shall be paid a minimum of $7.50 per day, with this minimum to be graded upward according to the character and importance of the work, the performance and the personal wardrobe required.

The minimum salary for Class A "dress" people is to be $15 per day, provided, however, that if an extra player who is employed as an extra, is required to play a part or bit with essential story dialogue, such extra player shall not be deemed to be an extra player for that part, and shall become a bit player, and his compensation for such part or bit shall be fixed by agreement between such player and the producer for whom the part or the bit is undertaken, but the minimum compensation to such part player or bit player shall not be less than $25 for such part or bit. This means that whenever any extra player speaks any dialogue, regardless of how little, such player automatically becomes a bit player for purposes of that particular performance, and the performance of such bit by an extra player shall not cause the extra player to lose his registered standing as an extra player.

(2) Atmosphere people shall be paid a minimum of $5 per day, and any extra player who is registered may accept atmospheric work without losing or jeopardizing his registration as an extra player.

(3) Crowd players shall be paid a minimum of $5 per day, provided that this minimum shall not prevent the employment of large crowds under special circumstances at a rate lower than the minimum. In other words, the minimum of $5 per day each for crowds may be lowered if such reduction will permit of the employment of larger groups.

(4) Transportation to and from locations shall be paid to extra players by the producer. There shall also be paid to extra players for interviews and fittings the payments provided for in Order 16-A of the Industrial Welfare Commission of the State of California; except that in the event that any interview extends beyond one and one-half hours, the extra player, even though he is not engaged, shall receive not less than one-fourth of a day's pay —or $1.88—and, if any interview shall extend beyond two hours the extra player shall receive an additional one-fourth of a day's pay for every additional two hours or fraction thereof.

In addition to any other conditions which it deems necessary, the standing committee for extra players shall provide for specific working conditions, and shall supervise such working conditions, as follows:

(a) In casting bureaus and casting agencies, casting and employment by interviews of women and children shall be done by women casting officials and men by men.

(b) No person shall be employed as an extra player or atmosphere worker who is a dependent member of the immediate family of any regular employee of a motion picture company, or any person who is not obliged to depend upon extra work as a means of livelihood, unless the exigencies of production, reasonably construed, require an exception to be made. And further, no one shall be employed as an extra player or atmosphere worker on account of personal favoritism.

The purpose of this clause is to spread the work for extras, and it was made known in Hollywood last week that a special sub-committee, to be appointed by the standing committee for extras, will supervise the regulation of this clause, and make thorough investigations of the extras' employment situation with a view to making recommendations for changes, even if changes in the code are found to be necessary or advisable.

(c) A day's work for an extra in any state shall be eight hours, with overtime as provided by the existing requirements of the California State Industrial Welfare Commission.

(d) No person coming under the classifications of extra player or atmosphere worker (excepting crowds) shall be permitted to work in more than one picture for the same day's pay, including overtime.

(e) Rotation of work for all registered extras shall be established by the standing committee for extras to such reasonable degree as may be possible and practicable.

(f) No person who is not a registered extra player shall be requested by a studio casting office from any outside casting agency, and each registered extra player shall be provided with a card for identification; suitable regulations for carrying out this provision shall be adopted by the standing committee for extras.

D. GENERAL

The standing committee for extra players, as described in detail in the foregoing, made its first report, the other day, to Division Administrator Rosenblatt, in Hollywood, and on the basis of this report Mr. Rosenblatt recommended the appointment by the standing committee of various sub-committees to look into problems affecting extras. Mr. Rosenblatt added that should this procedure fail to correct the situation pertaining to extra players, then changes would be made in the code to effect such remedial measures. It was the opinion at the meeting of the standing committee for extras that provisions in the code pertaining to such players were adopted before conditions could be properly analyzed, and that now such investigations as are necessary will be made. The sub-committees started work immediately.

STANDING COMMITTEE FOR FREE-LANCE PLAYERS

A. PURPOSES

For the drafting and administering of rules and regulations governing working conditions, minimum adequate compensation and the relations between producers or studios and casting agencies with so-called free-lance players receiving compensation of $150 or less per week; to investigate conditions of employment for free-lance players with a view to making recommendations to the Administrator; to effectuate the code provisions pertaining to free-lance players and their relations with producers and casting agencies; to supervise and to interpret the terms of any provisions made for free-lance players, and to receive and pass on any complaints and grievances made by free-lance players against casting agencies and producers or studios.

B. PERSONNEL

The Code Authority or the Administrator shall appoint a standing committee for free-lance players, to be representative of the producers (employers), the public and free-lance players. The committee may appoint sub-committees.

C. PROCEDURE—JURISDICTION —DUTIES

The committee and/or the Code Authority, after investigating present conditions pertaining to free-lance players, shall undertake and provide for rules and regulations to be binding upon all producers with respect to free-lance players who are not of the extra classifications, but who do receive compensation of less than $150 per week, and this standing committee of producers-public and free-lance players shall effectuate any provisions of the code pertaining to free-lance players and shall interpret the

TECHNICIANS & WRITERS MENTIONED

PROVISIONS ON LABOR TO BE EXPLAINED NEXT

The compulsory labor provisions of the code in production will be explained in the second of this series of articles in which the legal phraseology of the production provisions of the code is being translated into a working language.

These labor provisions probably are more important at the moment than the trade practice clauses and provisions in the code which are intended to create fair competitive relations between producers.

terms of any provisions made for free-lance players, and shall supervise these provisions and shall receive and pass on any complaints and grievances made by free-lance players against producers or studios, and shall otherwise aid in effectuating the free-lance provisions, subject to review by the Administrator. All activities of this standing committee for free-lance players, or of any sub-committees appointed by it, may be subject to review by the Administrator.

Such standing committee for free-lance players, under the supervision of the Code Authority and/or the Administrator, shall make full investigation with respect to all working conditions of such free-lance players, and shall undertake and provide for, by the rules and regulations hereinabove provided for, with respect to hours of employment, rotation and distribution of work to such reasonable degree as may be possible and practicable, and minimum adequate compensation for such free-lance players.

SPECIAL COMMITTEE FOR TECHNICIANS

A. PURPOSES

To draft further trade practices specifically to govern relations between producers or studios and technicians in production, if and when the Administrator determines, upon a fair showing, and after giving notice, that such additional trade practice regulations should be adopted.

B. PERSONNEL

The producers or studios and the production technicians shall be entitled to equal representation, and although the code does not mention specifically the number of such representatives who shall be appointed to this special committee, it appears likely that the membership will consist of five producers or producers' representatives, to be appointed by the Code Authority and five production technicians, to be selected by the Administrator or Division Administrator from nominations submitted by production technicians in an equitable manner to be prescribed by the Administrator.

C. PROCEDURE—JURISDICTION —DUTIES

The clause creating this special committee of of studio mechanics of the socalled labor groups, of studio mechanics of the socalled labor groups, skilled or unskilled (electrical workers, property men, carpenters and the like), whose wages are specifically provided for in the code, but it does refer to production technicians such as cameramen, sound experts and the like.

The committee of producers and technicians shall not be a permanent or a standing committee, but shall be a special, temporary committee and shall be created only for the specific purpose of drafting additional fair trade practice regulations governing relations between producers and production technicians, if and when the Administrator determines, upon a fair showing, and after giving notice, that such additional trade practice regulations should be adopted.

The operation of this committee shall not be superseded by the Code Authority's power to prescribe, after notice and hearing, any additional rules for trade practices. It appears, then, that the work of this special committee would take precedence over the Code Authority in the specific matter of drafting further trade practices governing the relations between producers and production technicians.

This special committee shall make findings of fact and shall make such recommendations to the Administrator as it may deem proper if the committee is unanimous, otherwise separate recommendations may be submitted by any number of committee members, or one set of recommendations may be submitted by each of the two groups of producers and production technicians, together with a report that the committee has disagreed.

The committee of producers and production technicians shall not hold any hearing or proceeding without due notice and a full and fair opportunity to all interested parties to appear and be heard.

A complete transcript of all testimony and arguments shall be made by the committee during all hearings and proceedings, and such transcript shall be certified by the committee to the Administrator, and the committee must accompany such certified transcript to the Administrator with the recommendations of the members of the committee, such recommendations also to be certified by the committee.

The Administrator shall approve, reject or modify such recommendations, or any of them, and may conduct such further investigations and hearings as to him seem necessary or advisable.

The order of the Administrator shall be final.

The committee, subject to the approval of the Administrator, shall have authority to require all producers to furnish such information as may be desired to effectuate the drafting of any such additional trade practice regulations.

The committee shall have power and authority to prescribe reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise before such committee in connection with its work of drafting such additional trade practice regulations.

At the same time that the findings or recommendations and report of the committee shall be sent to the Administrator, such findings or recommendations and report shall be made public in such manner as may be determined by the Administrator. Since this clause was written, the Code Authority has decided that the motion picture trade press shall be the official medium for disseminating to the industry at large any information that is required to be made public.

D. GENERAL

The production section of the motion picture code contains many provisions for regulating relations between producers and the creative production workers. (These will be enumerated in detail in the third article of this series translating the production parts of the code, in a subsequent issue.) In addition to these specific regulations, the code recognizes the possibilities of the necessity of effectuating further trade practice regulations as changes in conditions or experience in administering the code indicate, and, because the code, like all others, has as its basic intentions the creation of fair competition and the establishment of fair trade practices governing the relations between employers and employees, the code creates several mediums which are empowered to draft and adopt any additional rules and regulations and trade practices that appear to be necessary or advisable. The President is one such medium. The Administrator, the NRA and the Code Authority are others. The Special Committee for Technicians, as described hereinabove, is another.

No such additional rules and regulations or trade practices may be effected, however, without a full hearing and notice to the interested parties or branches of the industry.

SPECIAL COMMITTEE FOR WRITERS

A. PURPOSES

To draft trade practices specifically to govern relations between producers or studios and writers in production, if and when the Administrator determines, upon a fair showing, and after giving notice, that such additional trade practice regulations should be adopted.

B. PERSONNEL

The producers or studios and the writers shall be entitled to equal representation, and, although the code does not mention specifically the number of such representatives who shall be appointed to this special committee, it appears likely that the membership will consist of five producers or producers' representatives, to be appointed by the Code Authority, and five screen writers, to be selected by the Administrator or Division Administrator from nominations submitted by screen writers in an equitable manner to be prescribed by the Administrator.

C. PROCEDURE—JURISDICTION —DUTIES

"Because the President believes that writers, authors, and dramatists are engaged in purely creative work," those production code provisions with respect to problems generally affecting unfair competitive methods for the services of writers, authors and dramatists were ordered by the President not to become effective with respect to such screen writers, dramatists and authors.

However, the clause creating the special committee for screen writers would, if the need arises, permit of the appointment of such a committee to draft any trade practice regulations necessary or advisable to govern relations between the producers and the screen writers, authors and dramatists.

The committee of producers and screen writers shall not, then, be a permanent or a standing committee, but shall be a special, temporary committee and shall be created only for the spe-

(*Continued on following page, column 3*)

OLDEST HOUSE RUNNING

Quill Pen of Georgia's Governor In 1818 Gave the Savannah Its Start; Films Upset Tradition

A chill wind blew through the streets of Savannah, Georgia, one morning toward the end of the year. The date, exactly, was December 19, 1818. Governor Rabun, of Georgia, dipped a quill into his heavy brass inkwell, scrawled his name on a document before him—and thus began what has been called the oldest theatre in the United States continuously in operation since its founding, changed in structure but still occupying its original site.

That document was a charter, approved by the legislature, for the corporation to be known as Stockholders of the Savannah Theatre, and marked the culmination of efforts in that direction by public-spirited citizens of the city underway since 1816. On March 1, 1819, the first trustees were elected, including Alexander Telfair, James Morrison, J. P. Henry, James Bilbe and Peter Guerard. The city of Savannah subscribed for 20 shares at $4,000, while the par value of the stock, fixed by the charter, was $300 per share.

Deplored "Steeple" Hats

On Bull Street, facing Chippewa Square, a trust lot had been conveyed to the company. On this site the Savannah theatre was erected. Sharply critical was one "Sam Touchstone," writing in the *Gazette* of the opening night performance late in December, 1818, but critical more of the audience than of the comedy play, "The Soldier's Daughter," in several acts and numerous scenes. Bitterly did "Mr. Touchstone" complain of the headdress worn by the gentler sex in the audience, which, he freely declared, "might be mistaken for the steeple of the new brick church." Annoyed also was our critic with those patrons who caused the crackling of peanuts and the general rude conduct in the galleries that night.

The designer of the building is said to have been William Jay, responsible for many of the most beautiful architectural achievements of which the old Savannah could—and did—boast. A writer of the period, one "Peregrinus," described the building carefully. There were two rows of boxes, supported by sixteen castiron fluted columns, with gilt capitals and bases. Golden eagles and green wreaths on a white background decorated the lower tier, while a crimson pilaster with gold decoration was between the boxes.

Cooper Also There

Crimson draperies contrasted with the white ceilings. The box seats were covered with crimson and the pit seats boasted green, with orange velvet cushions. Fashions, in theatres as in other things, have indeed changed. The drop curtain, painted in far-off New York, was notable for its highly elaborate symbolical design of the muses, with the addition of figures of Ben Jonson, Colley Cibber, Shakespeare and some of his characters.

A farce, "Raising the Wind," followed "The Soldier's Daughter" at the Savannah, with players who came over from Charleston handling the roles, and headed by Mr. Phillips. He sang in no less than six operas, part of the company's repertoire, before he returned to Ireland, and his company continued at the theatre until the end of the season, April 5, 1820. The great tragedian, Thomas Althorpe Cooper, then in his prime, succeeded Mr. Phillips, but he made only a few appearances.

The first manager of the Savannah theatre was a Mr. Selfert, whose wife, an actress, entertained Mr. Selfert's patrons with performances of Lady Teazle, Juliet and other famed roles. The usual program nightly was a double-bill, with an opera and a farce, or a tragedy and a comedy. No mention is made of the admission price, and speculators, it is thought, had very little opportunity. Sharing honors on the program were two somewhat conspicuous playwrights popular at the time, one Sheridan, the other Shakespeare by name. There is definite, irrefutable evidence, also, that Mr. Phillips actually sang some popular melodies as well as the classical opera, for it is noted that one winter night in 1819, while the wind howled outside, he moved his audience deeply with the touching strains and lyrics of a notable ballad of the day, "May We Never Want a Friend Nor a Bottle to Give Him."

To the Savannah theatre, as to all things, came many changes in the long full century and more since that day when Governor Rabun of Georgia quilled his name on an act of the state legislature. War, fire, pestilence swept the community, but still the Savannah theatre stood. Physically it changed from time to time, as materials—and fashions—gave out. No longer is the legitimate drama enacted upon the beaten boards of that stage. Science, and the dramatic art which came in its wake, have replaced the drama of yesterday. Today, still crowded with tradition, the home of memories, the talking motion picture holds sway. Fred G. Weis is the Mr. Selfert of the moment, and still the Savannah theatre entertains the citizens of Savannah. Basically, only the medium has changed.

Ella Connolly Dies

Mrs. Ella Connolly, mother of Walter J. Connolly, died at her home in Cincinnati last week after an illness of one week. She was 74 years of age.

AMPA Elections Changed

The annual elections of the Associated Motion Picture Advertisers' officers has been changed from May 1 to October 1. The fiscal year opening also has been shifted from September 1 to April 1.

M. B. Golden Dead

M. B. Golden, 72, former operator of theatres in London, Ohio, died last week in Richmond, Va. He had been in the amusement business for 35 years, having started his career in the Ohio town.

De-Coding The Code-Production

(*Continued from preceding page*)

cific purpose of drafting such additional fair trade practice regulations governing relations between producers and screen writers, if and when the Administrator determines, upon a fair showing, and after giving notice, that such additional trade practice regulations should be adopted.

The operation of this committee shall not be superseded by the Code Authority's power to prescribe, after notice and hearing, any additional rules for trade practices. It appears, then, that the work of this special committee would take precedence over the Code Authority in the specific matter of drafting trade practices governing the relations between producers and screen writers.

This special committee shall make findings of fact and shall make such recommendations to the Administrator as it may deem proper if the committee is unanimous, otherwise separate recommendations may be submitted by any number of committee members, or one set of recommendations may be submitted by each of the two groups of producers and screen writers, together with a report that the committee has disagreed.

The committee of producers and screen writers shall not hold any hearing or procedure without due notice and a full and fair opportunity to all interested parties to appear and be heard.

A complete transcript of all testimony and arguments shall be made by the committee during all hearings and proceedings, and such transcript shall be certified by the committee to the Administrator, and the committee must accompany such certified transcript to the Administrator with the recommendations of the members of the committee, such recommendations also certified by the committee.

The Administrator shall approve, reject or modify such recommendations, or any of them, and may conduct such further investigations and hearings as to him seem necessary or advisable.

The order of the Administrator shall be final.

The committee, subject to the approval of the Administrator, shall have authority to require all producers to furnish such information as may be desired to effectuate the drafting of any such additional trade practice regulations.

The committee shall have power and authority to prescribe reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise before such committee in connection with its work of drafting such additional trade practice regulations.

At the same time that the findings or recommendations and report of the committee shall be sent to the Administrator, such findings or recommendations and report shall be made public in such manner as may be determined by the Administrator. Since this clause was written, the Code Authority has decided that the motion picture trade press shall be the official medium for disseminating to the industry at large any information that is required to be made public.

California Exhibitors Urge Questionnaire

At a meeting last week in San Francisco, called by the Independent Theatre Owners Association of Northern California, with 200 present, resolutions were passed putting the exhibitors on record as urging the local Clearance and Zoning board, to be appointed shortly, to send a questionnaire to exhibitors in the territory to determine sentiment on various problems.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Dorothy Wilson—A good action picture from Columbia. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ABOVE THE CLOUDS: Robert Armstrong, Dorothy Wilson—Made us a good Saturday program. Played Dec. 30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CIRCUS QUEEN MURDER: Adolphe Menjou—Played this one one day. It did not do so good yet it's a fair picture. Running time, 68 minutes. Played Jan. 3.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

FOG: Mary Brian, Donald Cook—Very ordinary, and they wanted extra money. Don't let them kid you. The scenes were all foggy.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

KING OF THE WILD HORSES: Rex, William Janney, Dorothy Appleby—Broke all kid records, and drew enough adults to help us pay for some of these so called specials. If your crowd is intelligent enough to enjoy westerns, get plenty of paper on this and make yourself some money. Our landlord would like to see us get 12 a year like this. Running time, 66 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—Extra business on 10 cent nite. Don't pass this up.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

LADY FOR A DAY: May Robson—This will stand some advance ballyhoo because the title does not convey the true type of story to the patron. My bet is that had the title been "Apple Annie, or a Lady for a Day," it would have sold itself much better, and this is my tip to anyone playing it, to play up "Apple Annie." Played it too close to Christmas to make any money, but it is good. Running time, 97 minutes. Played Dec. 22-23.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young —A splendid entertainment. A little too sexy perhaps. I don't know why, but it was a flop at the box office even with extra advertising.—C. V. Hunerberg, Princes Theatre, Parkersburg, Iowa. General patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young —These sex pictures are driving my trade to their firesides. This is a great picture, and truly Mr. Borzage can be proud of the performances of all the cast but there are so many ways to entertain people without these "baby" situations. Business good Monday matinee, then the toboggan. Running time, 75 minutes. Played Jan. 15-16-17.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

MASTER OF MEN: Jack Holt, Fay Wray—Very good pragram picture if you have Holt fans. In fact, it's one of Jack Holt's best pictures.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

POLICE CAR 17: Tim McCoy, Evalyn Knapp—A good performance by all of the cast. Plenty action and good story. However, my audience likes Tim best in a cowboy suit. Business good. Played Jan. 12-13.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

POLICE CAR 17: Tim McCoy—This is the cleanest, best acted, best directed and all around entertaining picture we have run in a long time. Tim McCoy better in this than any western he has made, was the opinion of our patrons. By all means, play it. Running time, 60 minutes. Played Jan. 11.—Amuzu Theatre, Inc., Inman, S. C. Small town patronage.

POLICE CAR 17: Tim McCoy, Evalyn Knapp—A good picture of this kind. I bought it for a western. Better watch those or you'll get in bad with your western fans.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

RAIN OR SHINE: One picture stands out more prominently than all other Columbia's the last two years, and that one is "Rain or Shine." It was a typically true to life story and it made a hit. Some came three nights to see it. Why not make more of these types.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

SO THIS IS AFRICA: Bert Wheeler, Robert Woolsey—This picture is a mighty good example of the real value of "What the Picture Did for Me." I booked it solely on "exhibitors' reports." Nearly every exhibitor made money with it and reported it very, very suggestive. I finally bought it, trusting to make some money, and that the customers wouldn't kick too much on the dirt. Result: third highest gross in 1933. Yes, it is very, very suggestive.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WHIRLWIND, THE: Tim McCoy—This is another good western picture from Columbia. Full of action and thrills and sure to please the average western fans. In addition to the regular action of the western picture, this one adds a tough wrestling match and some good bronc riding and steer bulldogging. Play this and let your patrons tell you how good it is. Business very good. Running time, 68 minutes. Played Jan. 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

First National

GOODBYE AGAIN: Warren William, Joan Blondell—What a pity to waste such a cast on such. Warners must be forgiven, with so many consistently good pictures, for permitting such as this to come through. Drawing power, none.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell, Lyle Talbot—A good little picture, nothing big, but pleases well. Good for any date, especially a preview. Played Jan. 3-4.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

HEROES FOR SALE: Richard Barthelmess—What a pity to kill a star like he once was. Pass it up. Sordid. Running time, 76 minutes. Played Jan. 3-4. —G. Carey, Strand Theatre, Paris, Ark. Family patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—Mighty good entertainment. Well acted. Holds attention from beginning to end. Of course, it depends on type of picture one likes. Had one party say it was the best picture he ever saw. Played Jan. 2-3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Rochelle Hudson—This is a great picture for both young and old and should teach a good lesson to every young boy or girl in the country. Every father and mother in the country should take their children to see this picture. The trailer from Warner Brothers sold this picture for us. I cannot understand why every producer does not make his own trailers. Best business on Wednesday in two years. Running time, 68 minutes. Played Jan. 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—A pleasing picture. Good business Christmas Eve and night. I have seen better roles for Gaynor. Henry Garat's English is hard to understand, and there are lots of better looking and acting troupers walking the streets of Hollywood. Played Dec. 24-25.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ARIZONA TO BROADWAY: Joan Bennett, James Dunn—A pleasing program picture that will satisfy. Running time, 68 minutes. Played Nov. 17-18.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

AS HUSBANDS GO: Warner Baxter, Helen Vinson, Warner Oland—Trite run of the mill stuff. Baxter deserves better than this one. The old story, wives abroad, falling for the charmer, husband to the rescue and so it goes. Just another that leaves no ripple in the public imagination.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BEST OF ENEMIES: Marian Nixon, Charles Rogers—This is the first time I have ever reported twice on a show. I sent my other report in a day or two after running, but have had so many excellent comments on it since that it is deserving of special mention. Any exhibitor that did not use this (it is on last year's group) should set it in on his best nights. This is one picture that will please, immensely, every patron in your house.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DEVIL'S IN LOVE, THE: Victor Jory, Loretta Young—Loretta Young is well liked in my theatre and I played this picture with "Life in the Raw," which I shouldn't, because they are both very good. Running time, 71 minutes. Played Jan. 4-5.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

DOCTOR BULL: Will Rogers—Extra business and everyone pleased. I think the story from which this was taken created extra business.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

F. P. 1: Conrad Veidt, Jill Esmond—Here is one foreign picture that is OK. It has a lot of action, and the idea of the floating platform in the middle of the Atlantic is of interest to everyone, because it will soon be a reality. It lacks a great deal of being a four star picture, but still it's worth running, and will please. Played Jan. 12-13.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HOOPLA: Clara Bow—Story is good. Censored; hurt picture in spots. Business good. Running time, 79 minutes. Played Jan. 15-16.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

HOOPLA: Clara Bow—Our patrons liked it. Good entertainment. Played Jan. 7-8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOOPLA: Clara Bow—My people didn't like this as well as some of her previous efforts. It will get by, though.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronge.

I AM SUZANNE: Lilian Harvey—A mighty fine production. A little slow getting started but mighty fine entertainment of the lighter type. Was afraid of the satisfaction to the male (adult) element. However, they liked it. It was unusual in its theme. Did not draw but guess this Harvey girl is not well enough known yet. However, those who do know her like her. Running time, 101 minutes. Played Jan. 7-8.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

I AM SUZANNE: Lilian Harvey, Gene Raymond —If it is the unusual that will get you business that picture is "Suzanne." Jesse Lasky has bold ideas, and this picture may hit. It is puppets that do most of the dancing and inasmuch as these are rarely seen in this country, the picture has a chance of getting business. The music is catchy and there is some good chorus work in the picture, and the puppet work is good. The kids will go for plenty. If there was any criticism it was that there was a little too much of it in the picture. But it is different. We had a few walkouts on it; it drags in a few places. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LAST TRAIL, THE: George O'Brien—While it is a western, it is good entertainment for anyone who likes a good lively show, with an appeal that makes it good for any small theatre. Played Dec. 25.— George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

LIFE IN THE RAW: George O'Brien—Average Zane Grey western which seemed to please all western fans Running time, 62 minutes. Played Dec. 8-9. —J. C. Darst, Dante Theatre, Dante, Va. General patronage.

LIFE IN THE RAW: George O'Brien—Did you ever see a George O'Brien flop? Well, I never did. This one is a nice western picture. Well done. Running time, 62 minutes. Played Jan. 4-5.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor —Something different, having to do with the kidnap racket. Tracy is always good.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

MY LIPS BETRAY and MY WEAKNESS: Lilian Harvey—Very nice musical shows. Good. Fair business and customers pleased. Watch out for "I Am

Suzanne." It's a frost. However, if your people like puppet shows, it's okay. Too bad to spoil Lilian Harvey's record with this.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—One hour and thirteen minutes of real entertainment, and what a splendid actress is Lilian Harvey. Supporting cast good. Competition from weather kept me from making money, but no fault of the picture. Running time, 73 minutes. Played Jan. 8-9.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

MY WEAKNESS: Lilian Harvey—If you desire some nice sweet musical comedy you can't do wrong on this one. It can stand a build-up with the catchy theme song "Gather Lip Rouge While You May" and this will put over the new English star in the picture, for she certainly pleases, both with looks and voice. Running time, 74 minutes. Played Dec. 27-28. —Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MY WEAKNESS and MY LIPS BETRAY: Lilian Harvey—Very nice musical shows. Good. Fair business and customers pleased.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

OLSON'S BIG MOMENT: El Brendel—A dandy slap-stick comedy. Pleased all on dime nite.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—A very sweet picture, the ladies love it, but it is more of a parlor society drama than the light comedy one is led to believe, so does not go over with the children. If your patrons like Gaynor, you can sell it by the star, but the customers here were not very enthusiastic over the story on the whole. Fair business. Running time, 75 minutes. Played Des. 15-16.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PILGRIMAGE: Norman Foster, Marian Nixon—A picture with such drama that in spots you will feel tears trickling down your cheeks. It's a change in pictures that lots of your patrons will love. Played with a Charley Chase comedy and went over big.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

PILGRIMAGE: Marian Nixon, Norman Foster—This picture has the things that make a really great picture. Of course, if they look for a wishy washy love story, this is not it. But the ending will be so much to their liking that they will forget the sad part of it. Drawing power real good. The best midweek business in several weeks.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborohood patronage.

POWER AND THE GLORY, THE: Colleen Moore, Spencer Tracy—I class this one as OK. Put on a beauty contest second night, and they all came. Running time, 90 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

ROBBERS' ROOST: George O'Brien—A good western to average business. Played Dec. 8-9.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy, Fay Wray—Have read adverse reports on this, but I thought it a very good picture for one day, Saturday or Pal nights. Our people liked it. Played Jan. 9-10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy, Fay Wray—This picture will please much better in the sticks than in the cities. Plenty of action. Running time, 72 mnutes. Played Dec. 29-30.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SMOKY: Victor Jory, Irene Bentley—An offscreen voice tells most of this story and it is a very good picture for any Friday and Saturday. The horse is wonderful. It is not strictly a western. Rather a story of the horse that resembles the Old Black Beauty that was released years ago. But the picture will please if they like animals. The story that goes with it is good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SMOKY: Victor Jory, Irene Bentley—A horse picture, and a dandy. Play this up if you have the action fans.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

TOO BUSY TO WORK: Will Rogers—One of Will's best. He always draws good here, and this will bring them back next time. By all means play it. Running time, 80 minutes. Played Jan. 9. —Amuzu Theatre, Inc., Inman, S. C. Small town patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster—Not the very best. But a good picture. Best draw the first night showing. Name of this picture attracted attention in lobby, and the posters I used were very attractive also. That got them in the first night showing. But the picture, we all know, must have class to draw big second and third nights. Running time, 85 minutes.—Walter Odom & Sons. Dixie Theatre, Durant, Miss. General patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster Drew a few who had read the story. Men walked out on it. The old, old story of a rich old man with a young wife. Just more talk about having babies. Another two days lost for us. Running time, 70 minutes. Played Jan. 8-9.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Freuler

DEADWOOD PASS: Tom Tyler—One of my severest critics said it was the worst he ever saw. However, it got them in on the Saturday before Christmas, which is a tough spot for any picture. Played Dec. 22-23.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MGM

BEAUTY FOR SALE: Madge Evans, Otto Kruger—You cannot find much fault on this one. It's full of good looking women and they please my men folks, and they do things that please the female folks. I'd say we have what we want in this one. —Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

BEAUTY FOR SALE: Madge Evans—Just fair and subject matter old. Running time, 88 minutes. Played Jan. 10-11.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—When you see this one you will be disappointed and you will never want to see another like it. We never can get people to come to our theatres playing pictures like this. Running time, eight reels. Played Dec. 28. —Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Great. As nice a show as you ever want. Grand entertainment. Running time, 90 minutes. Played Jan. 12-13.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Good enough for any theatre is what I think of this one. Running time, 75 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

CHIEF, THE: Ed Wynn—It is just Ed Wynn. No support, no story, just the Fire Chief in his regular line. We played it one night, Saturday, with strong shorts, and got away with it. Those that like Wynn will like it, and those that do not will not like it. Too bad they did not spend some money on this besides Wynn.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—A splendid show. Will please everybody. Running time, 100 minutes. Played Jan. 7-9.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

DANCING LADY: Joan Crawford, Clark Gable—I haven't played a better picture than this one. You will do your part when you play it. Give it the NRA signature and call it the four star class picture. It's worthy of the highest class of boost. Running time, 85 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—This is very good entertainment. Miss Una Merkel is splendid as well as Stuart Erwin. Would not recommend for your best days. Played Jan. 4-5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DINNER AT EIGHT: Marie Dressler, John Barrymore, Lionel Barrymore, Jean Harlow, Wallace Berry—This picture would make a number of "Hollywoods on Parade." Each star has their bit to do, and do it well. Running Metro's super-specials with me is just like my game of poker. After I put up my money I struggle to get it back. And I didn't on "Dinner at Eight." Running time, 87 minutes. Played Jan. 10-11-12.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.



HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—I do not know what to say about this picture. We got a fairly well filled cash register from the two nights run on it. You won't see dress-up folks in it and you won't be bothered with much music; no songs and no dance halls. But you will get enough of talk to last you till the cows come home. Running time, eight reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

HER SWEETHEART: Marie Dressler, Lionel Barrymore—Thought this much better than "Tugboat Annie." Seemed to please all that saw it. Played Dec. 31.-Jan. 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Fair. The Baron, Durante and Ted Healy and stooges can do better. Plenty of laughs, but after 25 minutes or 30 minutes becomes tiresome. Running time, 65 minutes. Played Jan. 19-20.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

MIDNIGHT MARY: Loretta Young—Nothing more than a program picture. Business not up to the average. Ricardo Cortez plays his usual role. If you can get them in, it will please 50 per cent. Running time, 76 minutes. Played Jan. 9-10.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

PENTHOUSE: Myrna Loy, Warner Baxter—This picture will please in parts but there are parts in it that are slow. Nothing but light fun, no feeling to it, nothing real, just a picture. Running time, 91 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Myrna Loy, Max Baer, Walter Huston, Jack Dempsey—A very fine piece of entertainment. Running time, 102 minutes. Played Jan. 1-4.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PRIZEFIGHTER AND THE LADY, THE: Jack Dempsey, Myrna Loy, Walter Huston, Max Baer—Well, it is a big boxing picture along the line we have seen before. It has got so now we cannot make this class of pictures a good draw for our box office the second night. Shoot it big for the first night showing and send it back home. Keep up hopes and smile for better pictures just around the corner. Running time, nine reels. Played Jan. 9.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore—There is a lot of entertainment in this picture. My patrons liked it very much. Alice Brady talks a little too much, but it's a good story and will please in large and small towns alike. Played Jan. 12-13.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore, Conway Tearle—If you want your patrons talked into boredom, this is your picture. Dialogue, and that is all. While there are a few laughs and it is supposed to be comedy-drama, the laughs do not make up for the lack of any kind of action. It is smartly produced and that is about all. It will flop the second day, or anyway, it did for us, very badly. We had a number walk out on it, and that is not so good. It is not a small town picture by any means. Too slow.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SOLITAIRE MAN: Herbert Marshall, Elizabeth Allan—This one failed to register at my theatre. When they do not click at the box office we lose money, and yet we have to pay for them just the same. Pictures like this one make a theatre man say, well I would sell out and quit if I could. We little theatre men have lots of money invested putting in the finest equipment money can buy and you know if we live we must have the best pictures. Ask Mr. Kuykendall why he sold some of his theatres. Part of it, I bet, was bad pictures and that would be his answer Running time, eight reels.—Walter Odom & Sons. Dixie Theatre, Durant, Miss. General patronage.

STAGE MOTHER: Alice Brady, Franchot Tone—It is a wonderful picture but we got a bad print, and did not satisfy those that came. Running time, nine reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Shame on you, Leo. Terrible flop. Barely brought film rental. Another cat in the bag. Tell us about the next one, please.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins—Here is one of the best pictures of the year with Lionel Barrymore at his best. It is a comedy and drama of rural American life and is clean entertainment for the entire family. The story, acting and direction are perfect. The excellent supporting cast includes Franchot Tone and Stuart Erwin. Picture excellent, but business for one day only fair. Running time, 89 minutes. Played Jan. 11. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper. After the first night I stuck my head out of the door to see if they had all gone home. I expected anything because I know they did not get their money's worth.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace

Beery—Yes, this was truly a credit to Leo's efforts. A very good picture and a good crowd.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

TURN BACK THE CLOCK: Lee Tracy—Not up to expectations. Fair comedy. Running time, 80 minutes. Played Dec. 24.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Majestic

HEARTS OF HUMANITY: Jean Hersholt, Jackie Searl—This picture has good story and cast, but poor directing and recording. Ran it one day, Wednesday, Jan. 10, and made almost enough to pay the usher. Running time, 65 minutes.—R. H. Russ, Camera Theatre, Stillwater, Okla. Small town and college patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—Very finely done from a story and production standpoint but not satisfactory to adult trade. I did better than expected but believe it was because it had powerful child appeal and I purposely did not run a kids' matinee with the result that parents came at night with the children.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

COLLEGE HUMOR: Jack Oakie, Richard Arlen, Bing Crosby—One of the worst box-office flops I ever played. With ideal winter weather conditions on a three-day run, this did not do nearly average two-day business. Several remarked that they didn't care for it. I think it is very much over-rated, and a program price is every bit it is worth. One grand disappointment!—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DESIGN FOR LIVING: Fredric March, Gary Cooper, Miriam Hopkins—Who would have ever thought of casting March and Cooper in a comedy? Can you imagine "Dr. Jekyll and Mr. Hyde" jumping out of the jack-in-the-box. These stars are too good to use in comedy, as they are both out of place. The picture is just fair entertainment but draws a little above average because of the cast. Edward Everett Horton is very good, and the story is okay. It's just an average picture with a splendid cast. Played Jan. 14-15.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DESIGN FOR LIVING: Gary Cooper, Frederic March, Miriam Hopkins—Great. A dandy. Spicy, but no one will object. Done in a nice way. Running time, 91 minutes. Played Jan. 14-16.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

DESIGN FOR LIVING: Gary Cooper, Frederic March, Miriam Hopkins—Here is something really new in pictures. Your patrons may not think so much of a girl who loves two men, but they will rave about the brilliant dialogue and masterful direction. Gary Cooper and Fredric March as comedians will bring the house down. Business good. Running time, 88 minutes. Played Jan. 14-15-16.—R. H. Russ, Camera Theatre, Stillwater, Okla. Small town and college patronage.

DUCK SOUP: Four Marx Brothers—We have never been able to put the Four Marx Brothers over. Struck the worst weather of the year and did very well, considering. Everybody that saw it liked it, especially the kids.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GIRL IN 419: James Dunn—One of the best program pictures made by Paramount last year. The story plot is exceptionally good and just about the right amount of comedy mixed in to make this an unusually entertaining picture. It is certainly worth subbing for a new show for exhibitors that did not play it last season.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GIRL IN 419: James Dunn—Nothing big, but it pleased a one-night crowd. Running time, 70 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

GIRL IN 419: James Dunn, Gloria Stuart—A program picture with a so-so cast that drew better than some of the so-called specials and pleased 100 per cent. Don't pass it up. Running time, 74 minutes. Played Jan. 5-6.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

GIRL WITHOUT A ROOM: Charles Farrell—Disappointed. Not well received. Subject matter poor. Running time, 74 minutes. Played Jan. 5-6.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GIRL WITHOUT A ROOM: Marguerite Churchill, Charles Farrell—Well acted, but tell me who wants a mess of stuff like this. Did not please and did not draw. Good actors placed in bad spots. It can't do much for you.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

GOLDEN HARVEST: Richard Arlen—Did not draw at all. I think our farmers are so full of their own tobacco problems that they were not interested in those of the wheat farmers. However, it is an extra good picture with Elizabeth Patterson and Roscoe Ates as the hired girl and hired man supplying tip top comedy.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HELL AND HIGH WATER: Richard Arlen—Stress the comedy in this and take the sting out of the "Hell." A fair program picture, but short, so bolster it up with good musical shorts, etc. Running time, 68 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

I'M NO ANGEL: Mae West, Cary Grant—Mae West has real personality, and does perfect acting, but more than that, she has box office plus. Running time, 87 minutes. Played Dec. 4-5-6-7 to capacity house.—R. H. Russ, Camera Theatre, Stillwater, Okla. Small town and college patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, W. C. Fields—A musical comedy with a good cast. Sub-zero weather ruined our business, but the picture pleased. Running time, 80 minutes. Played Jan. 1.—C. A. Gordon, Opera House, Cogswell, N. D. Small town patronage.

LONE COWBOY: Jackie Cooper—A fine production and a splendid vehicle for Cooper. Not a regular western. Running time, 59 minutes. Played Dec. 20-21.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LONE COWBOY: Jackie Cooper—Here is a dandy Saturday picture. Grownups as well as children will enjoy it. Clean. Played Jan. 6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MIDNIGHT CLUB: George Raft, Clive Brook, Helen Vinson—An excellent picture, taken from every angle. Good entertainment. Helen Vinson one of the most pleasing feminine stars that has ever graced our screen. Business 90%. Running time, 70 minutes. Played Dec. 31-Jan. 1-2.—R. H. Russ, Camera Theatre, Stillwater, Okla. Small town and college patronage.

ONE SUNDAY AFTERNOON: Gary Cooper—You can't want a better picture than this. The role fits Gary to a "T," and Fay Wray and Frances Fuller are outstanding. Played it Christmas week to fair business and pleased audiences. Running time, 85 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—A pleasing, slow-running, sleepy story built around nothing. Would not please over fifty per cent. It's not the kind. Has nothing outstanding. Gary Cooper good.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

PICK UP: Sylvia Sidney, George Raft—A real show. Will suit 90 per cent of the cash customers. Business off, but no fault of the picture. Running time, 75 minutes. Played Nov. 10-11.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SIGN OF THE CROSS: Fredric March—Saved this for Christmas. First night business was fair, but with 20 below on both the second and third nights, the final gross was very, very bad. It is a great production but will not please the majority. Several remarked that it had too many cruel scenes. I trust that Paramount's class "A" pictures this year will go over better than they did here last season.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers, Jack Haley—This is another musical with comedy and drama, slightly different from the usual type of musicals. The interpretation of Sally Rand's fan dance at the end is elaborate and will create much talk. There are many popular song hits in this. Good entertainment for the whole family and will please any average audience. Played two days to good business and pleased about 90 per cent. Running time, 80 minutes. Played Jan. 8-9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SONG OF SONGS: Marlene Dietrich—This is a big picture done in a big way. I doubt if a big part of movie patrons are ready to accept nudity in the manner shown in this. True, it is a marble statue, but none the less the conservative element will be somewhat shocked with the nudity element in this. Aside from that it is holding drama with a happy ending. Drawing power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

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TAKE A CHANCE: James Dunn, June Knight—Drew well and pleased all. All any showman asks. Running time, 82 minutes. Played Jan. 1-2.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

TAKE A CHANCE: James Dunn, June Knight—Proved a good Christmas attraction. Folks liked it very much. More story than most musicals, but also enough music to satisfy those who want it. Running time, 82 minutes. Played Dec. 25-26.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TAKE A CHANCE: James Dunn, Cliff Edwards, June Knight—Very good little musical with some extremely funny comedy. Fair busines. Played Jan. 12-13.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—An interesting, timely picture, well produced. Went over nicely, but got no money. It had no big stars. A director's name don't mean a big lot at box office.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

THREE-CORNERED MOON: Claudette Colbert, Richard Arlen, Mary Boland—A half-crazy family, and a mama who plays the stock market. Good comedy, all nonsense. Pleased the majority of those who saw it. Business 100%. Running time, 77 minutes. Played Dec. 23-24-25.—R. H. Russ, Camera Theatre, Stillwater, Okla. Small town and college patronage.

THREE-CORNERED MOON: Claudette Colbert, Richard Arlen—This picture will not create talk, but is a satisfactory program offering. Running time, 76 minutes. Played Jan. 12-13.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

THUNDERING HERD, THE: Randolph Scott—Very good. Running time, 59 minutes. Played Dec. 30.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Zane Grey and Paramount together make a combination hard to beat. This is excellent and our Saturday night crowd ate it up.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Entertaining western from Zane Grey tale. Don't think it had any more thrills than the original silent version, but it pleased. Always glad to see the old-timers who helped put this over—Harry Carey, Raymond Hatton, Monte Blue and Noah Beery. Running time, six reels. Played Jan. 12-13.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TORCH SINGER: Claudette Colbert—Here is a prize package in the amusement line. It has practically everything one could ask of a good movie. Go after it, bring them in, the picture will deliver what your patrons want. Drawing power a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston, Buster Crabbe—Splendid. It has everything. One of the best that we have ever run. You can lay to this one with all you have. A swell story. Plenty of action and produced right up to the minute. They don't come any better in westerns than this one. There is an innovation; as the characters come onto the screen there is the name of the player and his character designated at the bottom. Frankly, I think that this is a good idea. I know that many people are puzzled as to who the cast is in a lot of pictures. Someone who is mentioned in the cast but is new to them and they like to know who they are when their work stands out. Esther Ralston is back and did a nice piece of character work and she can ride like nobody's business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—A mighty fine bunch of entertainment. Well acted and directed. Pleased about all of the folks. For a western it was a dandy.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

TO THE LAST MAN: Randolph Scott—Another good drawing card. A little different slant on an outdoor picture with Kentucky feud story. Running time, 65 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie—Very good. Two good dance numbers and of course Bing Crosby croons. Bad weather cut attendance, sleet storm. Seems one gets the bad breaks when they have a good picture and good weather with the clucks.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TOO MUCH HARMONY: Bing Crosby, Judith Allen—Good story and grand comedy. Drew very well considering that all tobacco markets in the state are closed. The farmers commented on Judith Allen. Running time, 75 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TOO MUCH HARMONY: Bing Crosby—Nice musical. Good business for the time of year. Played Dec. 15-16.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin, Raymond Hatton—A cross between a Zane Grey western

and a Mack Sennett comedy. Good entertainment, and pleased more than the average. Running time, 59 minutes. Played Jan. 5-6.—R. H. Russ, Camera Theatre, Stillwater, Okla. Small town and college patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—Our patrons thought this clever and entertaining. Was free from objectionable, boudoir, etc. Played Jan. 6-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier—A dandy picture. Entertainment from start to finish.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—The picture really is a serial, but the first one comes in eight reels and is supposed to be a feature. Then there are eight chapters that run from there on. I ran the first one four days and broke all box office records since I went into sound, December 11, 1930, and next chapter held up equally as well. Don't see how a person can help but make money if they advertise same. I gave away 1,000 Tarzan Bars the first two days, and it is sure a money-maker.—Ned Tweeden, Princess Theatre, Fargo, N. D. General patronage.

RKO

ACE OF ACES: Richard Dix—Drew better than expected, and seemed to please.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

AGGIE APPLEBY, MAKER OF MEN: Wynne Gibson, Charles Farrell—Just fair. A little rough for the average female patronage. Running time, 68 minutes. Played Dec. 13-14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ANIMAL KINGDOM: Ann Harding—Where do the four stars come in? There is no connection between the ratings given in Liberty and the box office receipts. Give us comedy, music and action.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

ANN VICKERS: Irene Dunne—Very good. Great for women. Had on an average two women to every man. Great business. Running time, 71 minutes. Played Jan. 17-18.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

BED OF ROSES: Constance Bennett—Not up to the standard for Constance Bennett. It would have been much more satisfactory if I had got a good print. It may be that Constance Bennett doesn't go over so good here. Had few satisfactory comments. Running time, 67 minutes. Played Jan. 2-3.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

BEFORE DAWN: Stuart Erwin—Very good thrill picture for Friday or Saturday, but poor photography, all interior dark scenes, and poor recording, sounded boomy.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

CROSS FIRE: Tom Keene—Just a good mixture of everything that makes a good picture for a small town—comedy, fighting, action and melodrama. Played Dec. 30.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

DIPLOMANIACS: Wheeler and Woolsey—These boys are still good, but they haven't any chance to demonstrate in this picture. It's a lot of half-baked gags that don't get over. Bert and Robert better get some better stories soon or they will be through before they realize it. Played Jan. 1.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DOUBLE HARNESS: Ann Harding, William Powell—A very good picture, and Ann Harding and William Powell make a good co-starring attraction. Running time, 74 minutes. Played Dec. 5-6.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—Great entertainment and pleased our people very much. Music and photography the best of the musicals. Has plenty of novelty and action. Get behind it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOODBYE LOVE: Charles Ruggles, Verree Teasdale—Mediocre picture, only partially redeemed by work of Ruggles. Double edged "wisecracks." A wasted piece of film and a wasted evening for the patrons. Played Jan. 5-6.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

KING KONG: Robert Armstrong—Picture greatly exaggerated, but that was only secondary. It brought the business. People are looking for something unusual these days and this was one of them.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

LITTLE WOMEN: Katharine Hepburn—The masterpiece of the year. We never played a picture that so universally pleased. We are playing it back a second time. Don't pass this up.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE WOMEN: Katharine Hepburn—Very fine and well liked, especially by women. Brought out a lot of people who seldom attend the theatre. Running time, 115 minutes. Played Dec. 25-29.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LITTLE WOMEN: Katharine Hepburn—The popularity of the book brought out good business, and the picture pleased about 80 per cent. Well directed picture. However, Miss Hepburn's voice is terrible to me. Running time, 107 minutes. Played Jan. 7-8-9.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Almost broke the house record. The grandmothers will come out with one ticket and four kids under six to see it, and all the women folk and girls will rave, but the men won't be crazy about it, but since the whole family is going, they go too. One of the least expensive in advertising we ever ran. Just tell them when and where—they know more about the picture than you do. Held up fine for four days. Running time, 115 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Very fine production. Everyone seemed to like it. Running time, 70 minutes. Played Dec. 22-23.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MORNING GLORY: Katharine Hepburn—This is not a small town picture, and in spite of all the advertising Hepburn is getting, did not draw the average gross, and heaven knows the average is low enough. The small town exhibitor should have a 50 per cent concellation privilege on every contract in order to take out the very numerous pictures unsuitable for the "sticks."—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—My people are getting very critical. A year or two ago they would have called this good, but they criticized it quite a bit. Played Jan. 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—A nice, entertaining picture of light comedy-romance. Pleased, but had no draw.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RIGHT TO ROMANCE, THE: Ann Harding—This was one of our best liked pictures. Romance, lovely clothes, splendid acting and everything that goes to make up a modern love story made it thoroughly enjoyable.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SWEEPINGS: Lionel Barrymore—A fair picture and a fair crowd. Give us more comedies and more musicals. Give us pictures closer to home. Give us more pictures of the Wheeler and Woolsey type, clean, wholesome entertainment, but not the type of "So This Is Africa."—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

United Artists

BITTER SWEET: Anna Neagle, Fernand Graavey—Take my advice. If you're lucky enough to have it under contract, pay for it and hand it back. First night 75 per cent of my patrons walked out. Just a waste of film. Hope my patrons forgive me. Running time, 93 minutes.—Margaret R. Vandenberg, Crescent Theatre, Grand Haven, Mich. General patronage.

SEVEN CONTRIBUTORS START THIS WEEK

Seven—count 'em, seven—new contributors to "What the Picture Did for Me" make their reportorial bow in the department this week. From Montana to Virginia and from Philadelphia to Oklahoma come these latest exhibitor reporters. They are:

Perry L. Lessey, Diamond theatre, Philadelphia, Pa.; R. H. Russ, Camera theatre, Stillwater, Okla.; Ned Tweeden, Princess theatre, Fargo, N. D.; Margaret R. VandenBerg, Crescent theatre, Grand Haven, Mich.; J. C. Darst, Dante theatre, Dante, Va.; H. O. Ekern, Rex theatre, Thompson Falls, Mont.; and C. V. Hunerberg, Princess theatre, Parkersburg, Iowa.

Hunerberg's letterhead carried the following: "No depression here. Still alive and healthy. We can't show all the pictures so we show only the best."

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper—A wonderful, fine picture and drawing power good second and third night. Running time, nine reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

BOWERY, THE: Jackie Cooper, Wallace Beery, George Raft—A natural. Has plenty of rough and tumble action, and with three stars like Beery, Raft and Cooper, what more do the patrons want for their money. There is something wrong if you don't go over the top with this one. Running time, 95 minutes. Played Dec. 18-19.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BROADWAY THRU A EYHOLE: Constance Cummings, Russ Columbo, Paul Kelly—Well, it is O.K. Lots of good things in it. Give it two stars and pass it on. It will click three nights good at your box office. Running time, eight reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MASQUERADER, THE: Ronald Colman, Elissa Landi—It's a picture, one star playing a double part. But it drew a fair crowd for me. Running time, 75 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MASQUERADER, THE: Ronald Colman, Elissa Landi—Ronald does some great dual role acting in this picture, but it was just a little sophisticated for this district and especially Christmas holidays, so that we didn't do anything extra with it. Suit the large city houses better than the small suburban houses, unless you are in a classy residential suburb where the people appreciate highbrow stories. Running time, 77 minutes. Played Dec. 25-26.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton—Wonderfully acted and wonderfully photographed. In fact, a great picture from a production standpoint. Some liked it and some did not. Not much drawing power in a small town.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RAIN: Joan Crawford—With Joan Crawford losing her drawing power, and being so old, this was a flop here, also we were in the middle of a three weeks' overdose of rain, so the people were naturally fed up on rain in general and the title may have been against it. Running time, 94 minutes. Played Dec. 20-21.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Universal

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—A very good production that proved to be very entertaining to our people. Not a big picture but good for the average town patrons. Played Jan. 6.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

KING FOR A NIGHT: Chester Morris—Positively the best audience picture I have exhibited. It has everything, and if by chance there is anyone who does not like this picture, take it from me, they are screwy. Chester Morris does himself some real acting in this, the whole cast, in fact. It is a real picture. Big enough for any house.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LADIES MUST LOVE: June Knight, Neil Hamilton—A lightweight musical comedy. Fair biz. Played Dec. 17-18.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—Another great audience satisfying comedy from Universal. They like Summerville and Zasu Pitts.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—Gave this a tough midweek date and it drew them in. The moral of this opera seems to be that if a guy is old enough, ugly enough and rich enough, it is all right to shake him down for a hundred grand. Slim Summerville better go on an 18-day diet or some of these days he is going to be Fat Summerville. Played Jan. 9-10.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE, HONOR AND OH BABY!: Slim Summerville, Zasu Pitts—Two good performances being ruined by too many productions. They do their part, but too much of anything gorges, and my customers are getting foundered on this pair. Played Jan. 17-18.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—These stars always get the dough. By far the best drawing card of the season. Long live Summerville and Pitts.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—Did good business on this one. First one of the Summerville and Pitts team. It's just a picture. Nothing extra about it. Running time, 63 minutes. Played Jan. 1-2.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—Well, it is really good. But like all others it seems too much of a mockery, too much make-believe. They turn it all into fun. You cannot get

them to thrill you. No melody, no feeling to them. They come in the theatre, see it, go out and forget it. Nothing in this kind of picture to give them a heartache, to make them want to see it over again. Running time, eight reels. Played Jan. 10.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MOONLIGHT AND PRETZELS: Leo Carrillo, Mary Brian—This picture has everything to please any kind of patrons. Excellent show with plenty of action, comedy and everything necessary to make it a good production. Played Dec. 16.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—The radio stars, and what a flop. Put it on your off night, and be 'way off when they go out. —C. V. Hunerburg, Princess Theatre, Parkersburg, Iowa. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts —On account of a bad print on the first showing, I brought this back and did a satisfactory business on a bargain night. This is easily the best picture so far turned out by this popular combination.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—Played on Saturday and Sunday and the only "football" picture ever to gross expenses. "Mighty fine picture," they all said.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—Good football picture. Business just so-so. Played Dec. 29-30.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SECRET OF THE BLUE ROOM, THE: Lionel Atwill, Paul Lukas, Gloria Stuart—A good mystery story. Drew well and pleased us and our patrons. Running time, 65 minutes. Played Jan. 6-7.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Rowland—Years ago "Uncle Carl" used the slogan, "Use the brains God gave you." Looks like the grand old man forgot that slogan or maybe his office staff never heard of it or they would not have released this picture during the zero and sub-zero season. Picture okay of its kind, but what little chance it had at the box-office went aglimmering with near-zero weather whereas it would have done a whole lot better in hot weather and helped our cooling plants cool 'em off. And now comes Metro with "Eskimo." —Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

STRAWBERRY ROAN: Ken Maynard, Ruth Hall —Visualizing the world's popular cowboy song into celluloid, Ken Maynard dominates the western region with his finest outdoor accomplishment since his entrance in the motion picture field. The story centers chiefly around wild horse habitat with battles royal between the breed for supremacy of the mesa, and contains a human angle chuck full of action, uproarious comedy, with a touch of good western. Music which will add to the appeal of all entertainment seekers of the outdoor field. Ruth Hall holds the feminine spotlight with her usual top notch performance with an able cast supporting. This undoubtedly is the finest western material Universal has released in years. One hour of guaranteed clean cut entertainment. Universal has achieved further success and are on their way to another big year of progress in motion picture entertainment. Running time, 60 minutes. Played Jan. 12.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

TERROR TRAIL: Tom Mix—This very good western drew the best bargain night business I have had for several months. Played the same week as "College Humor" and on a Wednesday night did more than twice as much business as "College Humor" did on Sunday night. "Strange as it seems" or "believe it or not."—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Warner

EVER IN MY HEART: Barbara Stanwyck—A very good picture, several favorable comments, no kicks on this picture. Just a real good evening's entertainment. Played Dec. 31-Jan. 1-2.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell, Ruby Keeler, Dick Powell—A very elaborate picture. Personally I did not like it as well as "Forty-second Street" or "Gold Diggers of 1933." I ran this in very bad weather and therefore no extra business. Played Jan. 7-8-9.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

FORTY-SECOND STREET: Warner Baxter, Bebe Daniels—This is an excellent musical picture and seemed to please very well. Running time, 89 minutes. Played Dec. 1-2.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GOLD DIGGERS OF 1933: Warren William—A very good musical picture with an excellent cast, good story, good dancing, good music, beautiful settings, but still it lacked that certain something which "Forty-second Street" had. Running time, 98 minutes. Played Dec. 29-30.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

HAUNTED GOLD: John Wayne—A good western with plenty of action and comedy. Played Jan. 16-17. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Although this is an old picture, it was very satisfactory and pleased the majority. The sound and photography okay as well as story and acting. This picture should go over good in any small town. Running time, 90 minutes. Played Jan. 5-6.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

LAWYER MAN: William Powell—Fair picture. Not much business. Played Dec. 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LIFE OF JIMMY DOLAN, THE: Douglas Fairbanks, Jr.—Fair picture. Fair business. Played Jan. 7-8.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

20,000 YEARS IN SING SING: Spencer Tracy, Bette Davis—Although this picture is old it is an excellent one and seemed to be liked by practically everyone. Played Dec. 15-16.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Short Features

Columbia

ALL'S WET THAT ENDS WET: World of Sport —A very good sport reel with plenty of action.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOT DAZE: Smith and Dale—A better title would have been "Fire Sale," with the director firing the alleged comics before the picture started.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

LOVE IN TENTS: Smith and Dale—Positively terrible.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MICKEY'S TENT SHOW: Mickey McGuire—Clever as well as entertaining. One of the few McGuires that is good. Clever Mae West gag. Good for all classes. Running time, 17 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

MICKEY'S TENT SHOW: Mickey McGuire—A great two-reel comedy for Saturday night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STRANGE CASE OF POISON IVY: Sunrise Comedies—Again Columbia gives the public another comedy, and poor is hardly the word to express this one. If you have seen this you will agree with me. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Educational

BEANSTALK JACK: Terry-toons—A good short anywhere you put it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BOY, OH BOY! Andy Clyde—Andy Clyde's are as good as any they make. Running time, 21 minutes.—J. C. Darst, Dante, Dante, Va. General patronage.

GIT ALONG LITTLE WIFIE: Taylor Holmes—Just fair. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LEAVE IT TO DAD: George Bickel, Johnny Harron, Fern Emmett, Jane Dale—Although players are unknown here, it went over in good shape. Several good laughs. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MIDSUMMER MUSH: Charley Chase—About on a par with others. Good. Running time, two reels. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WILD ELEPHINKS: Popeye the Sailor—Good. Up to standard. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

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Fox

ADVENTURES OF THE NEWSREEL CAMERAMAN: My patrons like them. Newsreel clips. Treat of a complete and different thrill subject each time. Running time, ten minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MAGIC CARPET SERIES: The only scenics worth running, if you must run scenics.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MOVIE TINTYPE SERIES: Terrible—too long. Paramount's Screen Souvenirs have several oldtime subjects to the reel, but ten minutes of a 1910 Edison drama drive people nuts. Not old enough to be really funny, either. Running time, ten minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MGM

BACKS TO NATURE: Thelma Todd, Patsy Kelly —Here is a comedy with plenty of good laughs. These girls are very good.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

BEAUTY AND THE BUS: Todd and Kelly—Good comedies are so scarce that it is a pleasure to get one like this. Is entitled to a good spot on your program.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BEER AND PRETZELS: Ted Healy and Stooges —Very funny. Feature this, you won't regret it. Good dance trio in this subject. Healy and stooges are a great combination. Running time, 18 minutes. —Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

DIRTY WORK: Laurel and Hardy—Chuck full of laughs from start to finish. Just a dandy comedy. If you have a weak feature put this with it and you will get by. It's a riot.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DIRTY WORK: Laurel and Hardy—A good comedy. Lots of laughs and that's what we want.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FLIP THE FROG SERIES: They please as well as Mickey Mouse.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

FREE WHEELING: Our Gang—The Gang up to some new tricks that register 100 per cent with both young and old alike. The trick taxi in this is good for a few laughs by itself. Running time, 20 minutes. —William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

HAPPY WARRIORS: Oddities—Very good Oddity. Plenty of laughs with Pete Smith. Clever reel. Running time, nine minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

MAIDS A LA MODE: Pitts and Todd—A fair comedy, but I've seen better Pitts and Todd comedies than this one. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MR. BRIDE: Charley Chase—For a Chase comedy this is poor and too suggestive to the point of being vulgar. Had some customers who objected to our showing such a comedy. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B.C. Neighborhood patronage.

NERTSERY RHYMES: Musical Comedies—The best of the Colortone Reviews so far. This one is a riot of beauty and comedy. Give it your preferred time, and if you have not played it, go back and pick it up. Ted and his Stoogies furnish the comedy and the girls set the balance.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NERTSERY RHYMES: Musical Comedies—This is one of the best musical comedy shorts we have had the pleasure of witnessing. 100 per cent entertainment. Running time, 18 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PLAY BALL: Willie Whopper—A good cartoon.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TAXI BARONS: Taxi Boys—Fair comedy, but the patrons are not over-enthusiastic about these Taxi Boys comedies, and they will have to be much better before they will like them. Running time, 18 minutes. —William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

THUNDERING TAXIS: Taxi Boys—A fair Taxi Boys comedy, using a few more old tried and true comedians in this one to put it over. Running time, 18 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Paramount

AROUND THE CALENDAR: Grantland Rice Sportlights—A single reel sport that makes a good

filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CAPTAIN HENRY'S RADIO SHOW: Lanny Ross, Annette Hanshaw—A swell one-reeler. Many stayed to see it a second time.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

CAPTAIN HENRY'S RADIO SHOW: Lanny Ross, Annette Hanshaw, Don Voorhees—An extra good reel of various radio stars doing their stuff. Went over fine. Running time, 11 minutes.—A. N. Miles, Eminence, Ky. Small town patronage.

KENNEL KINGS: Grantland Rice Sportlights—An excellent sport reel that will please all dog lovers, and who does not like a dog?—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MEET THE CHAMP: Eugene Pallette—Mostly funny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MORNING, NOON AND NIGHT: Betty Boop, Rubinoff and Band—I consider this the most outstanding cartoon I've seen in months. Not only will the people who enjoy good music enjoy the way this overture is played, but the cartoon drawings are unusually clever also. Please, Paramount, why can't you and Mr. Rubinoff combine on "Poet and Peasant," "Barber of Seville," "Merry Wives of Windsor" and other overtures. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PARAMOUNT PICTORIALS: Just about like Pathe Reviews, some are good, others only fair.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

PARAMOUNT PICTORIAL (No. 4): Just the average pictorial.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PLEASE: Bing Crosby—Very good comedy with just enough singing. They don't want to make Crosby too common, however, or he will lose his drag in features. Running time, two reels.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

POPEYE THE SAILOR: Betty Boop Cartoon—No better cartoon on the market. Kids eat it up. Running time, eight minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SCREEN SOUVENIRS (No. 7): These old-time reminders are always good for a few laughs and the patrons go for them every time, no matter what the rest of the bill may be. Running time, ten minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SEASIN'S GREETINKS: Popeye the Sailor—Popeye is running Mickey Mouse a close race with our people. This the best one so far. Play it on Sunday.—C. L. Niles, Theatre, Anamosa, Oowa. General patronage.

SEASIN'S GREETINKS: Popeye the Sailor—Another good Popeye cartoon. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WALKING THE BABY: George Burns, Gracie Allen—Where this is liked it will go. About the same as their other releases. Running time, nine minutes.—C. A. Jordan, Opera House, Cogswell, N.D. Small town patronage.

WATER LURE: Grantland Rice Sportlights—Another sport that makes a good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WATER LURE: Grantland Rice Sportlights—Grantland Rice Sportlight of swimming, diving, surfboat riding and other water sports. Very entertaining. Running time, ten minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHEN YUBA PLAYS THE RHUMBA ON HIS TUBA: Mills Brothers—Fair. Mills Brothers heard throughout entire cartoon. See them only two minutes of entire reel. Running time, nine minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

WOODEN SOLDIERS: Betty Boop Cartoons—A very clever cartoon that will please the grownups as well as the kids. Deserves your best cartoon dates.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO

CAMPUS CODES: Sunrise Comedies—This one is not so good. You can get by with this one. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

CENTURY OF PROGRESS: A good picture of the World's Fair. It seemed to be an attraction.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GALLOPING FANNY: Cubby, The Bear Cartoons—A dandy cartoon from RKO and the house was a roar of laughter.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PATHE REVIEW (No. 6): The making of champagne in France, a London penthouse and a good quartet singing a "hill-billy" song made this very enjoyable. Running time, ten minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RUNAWAY BLACKIE: Fables—Very ordinary cartoon. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THROWN OUT OF JOINT: Harry Sweet, Harry Gribbon—I sure like to see Sweet make comedies with Gribbon. They sure make 'em good. It's too bad we lost a great comedian such as Harry Sweet.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

United Artists

FATHER NOAH'S ARK: Silly Symphonies—This is a good cartoon comedy, photographed all in beautiful color and is excellent entertainment for both young and old. Producers say that the public does not want color, but it is the very life of these shorts. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THREE LITTLE PIGS: Silly Symphonies—This was a repeat run for this one and it is almost as much of a draw as Mae West. They seem to share the honors as the best box office draws. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborsood patronage.

TOUCHDOWN MICKEY: Mickey Mouse—As good as ever. Mickey sure keeps making them bigger and better than ever. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B.C. Neighborhood patronage.

Universal

BIG BENEFIT, THE: Mentone No. 3—The kids in neighborhood put on a benefit show to raise money for a swimming pool. Very cleverly done and very entertaining. Running time, 21 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BIG BENEFIT, THE: Mentone No. 3—If you want a comedy to please children as well as the adults, play this one. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

FIVE AND DIME: Oswald Cartoons—This is a very fine Oswald cartoon. Let's have more of them. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

IN THE ZOO: Oswald Cartoons—Don't miss running this cartoon. There's a big laugh when the moths eat the fur off the black bear, and Oswald gives the bear a hair tonic that restores the fur. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MERRY OLD SOUL: Here is a fine cartoon and out of the ordinary. Book it on your best nights.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MISTER MUG: James Gleason—A great comedy with Jimmie Gleason. A clever story and cleverly done. Pleased the grownups and also the kids.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Warner Vitaphone

BARBER SHOP BLUES: Claude Hopkins and Band—This is the second time we have played this band act. When they make them any better, we wish to know about it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

C'EST PARIS: Broadway Brevity—An excellent color musical. Pleased about 100 per cent. So far all Broadway Brevities have been satisfactory.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

I LIKE MOUNTAIN MUSIC: Melody Masters—A good musical cartoon, using magazines and movie stars for the background. Good entertainment. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SEASONED GREETING: Lita Grey Chaplin—Here is another very good Broadway Brevity from Warners. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

SPEAKING OF OPERATIONS: Pick and Pat—A dandy two-reel musical minstrel show. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WE'RE IN THE MONEY: Merry Melody—This is a good cartoon comedy of a department store with music and lots of laughs. The caricature of Laurel and Hardy and impression of Mae West get the majority of laughs. Good entertainment for the whole family. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Universal

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—Apparently just another serial.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TRAVELERS . . .

Al Jolson and Hal Leroy, Warner players, left Hollywood for New York.

Joseph M. Schenck, president, and Al Lichtman, general manager of distribution for United Artists, left New York for Hollywood.

Harry Wilcoxon landed in New York from England and was en route to Hollywood to start on "Cleopatra" for Paramount.

Dolores Del Rio, her husband, Cedric Gibbons, and Mitzi Green arrived in Hollywood from New York.

Pandro Berman, associate Radio producer, and Ned Depinet, RKO executive, landed in New York from Europe.

George Clark, ASC attorney, visited in Denver en route to Hollywood from New York.

Madeleine Carroll, British star, under contract to Fox, will arrive in Hollywood February 10.

Edmund Goulding, MGM director, arrived in Hollywood from New York.

May Robson starts a series of personal appearances at the Capitol, New York, beginning Friday, February 2.

Martha Sleeper, MGM player, left New York to fill an engagement at the Belasco Theatre, Los Angeles.

Lionel Barrymore starts a personal appearance tour in Baltimore, February 2.

Ralph Kohn returned to New York from the Coast.

Paul Muni arrived in Moscow.

Howard Dietz will return to New York from the Coast shortly.

John B. Nathan, general manager for Paramount in Central America, is in New York.

Arch Reeve arrived in New York from the Coast to take over his new duties in the Fox home office advertising and publicity department.

Robert E. Sherwood, playwright, was en route to the MGM studios to take up a writing assignment.

Ricardo Cortez arrived in New York.

David Manners returned to the U. S. from England.

John W. Hicks, Jr., head of Paramount's foreign department, sailed for Europe.

George Bancroft, Dorothy Dunbar, James, Lucille and Russell Gleason, Antonio Moreno, Leo Carillo, Hoot Gibson, Eddie Quillan, Jack Mulhall, Creighton Hale, Ben Turpin, Roscoe Ates, Anna Q. Nilson, Nancy Welford, Doris Hill, Mary Carlisle and John Hundley are among the players who have arrived in New York to start 20th Century's "Moulin Rouge" tour.

Bernard Gottlieb, head of the MGM Mexico office, returned to his headquarters after several weeks in New York.

Michael Balcon, British producer, is to arrive in New York from London shortly.

Dale Van Every left New York for Universal City.

Fredric March left New York for the Coast.

Sylvia Sidney is in New York.

William K. Howard is in New York.

Norma Talmadge sailed for Europe.

Joseph Seidelman arrived in London from New York.

Eddie Mannix arrived in New York for a brief stay.

Ben Jackson, former studio manager for Fox, returned to Hollywood from New York.

Harry Thomas, head of First Division, left New York for Florida.

Edgar Selwyn, MGM director, is in New York.

Bert Sanford, eastern division sales manager of Erpi, returned to New York after a week in the western and central New York territory.

John Hicks, Jr., Paramount vice-president, and Owen Moore, actor, sailed for Europe.

Harry E. Nichols, Motion Picture Herald field representative, is contacting the trade in the Louisiana and Tennessee territory.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

AMMUNITION WINS BATTLES

In an unsigned letter received a few days ago, a manager takes us to task for not fighting more vigorously the battle against long hours and "seven day" weeks.

For this correspondent's information, the back files of the Managers' Round Table Club pages should be sufficient answer to his complaint. In the issue of Aug. 12, 1933, page 63, under the heading, "A Call to Arms," we expressed ourselves as follows: "If yours is a situation that needs assistance, if you know of a case that calls for attention, write us immediately. Communications will be held in confidence, names will not be divulged. These reports will constitute the ammunition with which we will wage the battle." We emphasized this again in the following issue, that of Aug. 19, but the responses from managers in the field for one reason or another were unfortunately too few to do any good.

And, although our unknown correspondent commends us for being the only publication with sufficient courage to fight in behalf of the forgotten manager, he also states that it is too bad that we could not carry through.

With this last, we must disagree. We can carry through and will, providing managers supply the evidence, for it would be decidedly less than wise to plead before the code board without the backing of an adequate number of "abuse" cases.

We've been fighting for the managers right along, but no battle can be won decisively without sufficient ammunition. Words alone won't do it.

And for that matter, neither will anonymous letters.

▽ ▽ ▽

ADVERTISING VIA RADIO

During a recent conversation with a visiting member from Chicago, he stated that in his opinion showmen as yet have not hit upon many effective methods of selling theatre tickets over the radio. And while he agreed that commendable progress had been made in the past few years, it was his contention that in comparison to other proven angles of motion picture theatre advertising and exploitation, radio in general was returning few dividends.

Up to a certain point, there is a lot of truth in what this manager says, but we cannot agree with him unreservedly. Among the campaigns received by this department, quite a few include radio tieups that possess the elements of box office merit, which inclines us to the belief that eventually this medium will lead to more concrete returns at the cashier's window.

However, discussion of this subject in the Club columns by "air-minded" managers is to be encouraged, and we are pleased therefore to present, in this issue, some radio observations by Round Tabler Morris Rosenthal, who is bringing more than local attention to his theatre via the wave-lengths. His article rates thorough analysis.

Radio has grown to mammoth proportions and, as an aid to increased theatre attendance, should not be disregarded wherever these facilities are available.

▽ ▽ ▽

CONTESTS IN THE CODE

Among the code hairs and knots to be split and untied, is a definite ruling on contests of one kind and another. Though the code is specific, there seems to be some uncertainty in official minds regarding final disposition of what has for many years played an important part in theatre exploitation.

There are contests—and contests, as no doubt the theatremen among the code authorities realize, and this thought may have much to do with the hesitation in making a hard and fast decision. But whatever the reason, we do not incline to the absolute abolishment of all contests, although there are certain methods of prize awarding that theatres can well do without.

The question should be given further study before definite commitments are made.

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THAT "ESKIMO" EXPLOITATION

The campaigns already put over on the pre-release engagements of "Eskimo" are not only distinguished for their general box office effectiveness, but mark a distinct step forward in actual aid to the manager who is to play the picture.

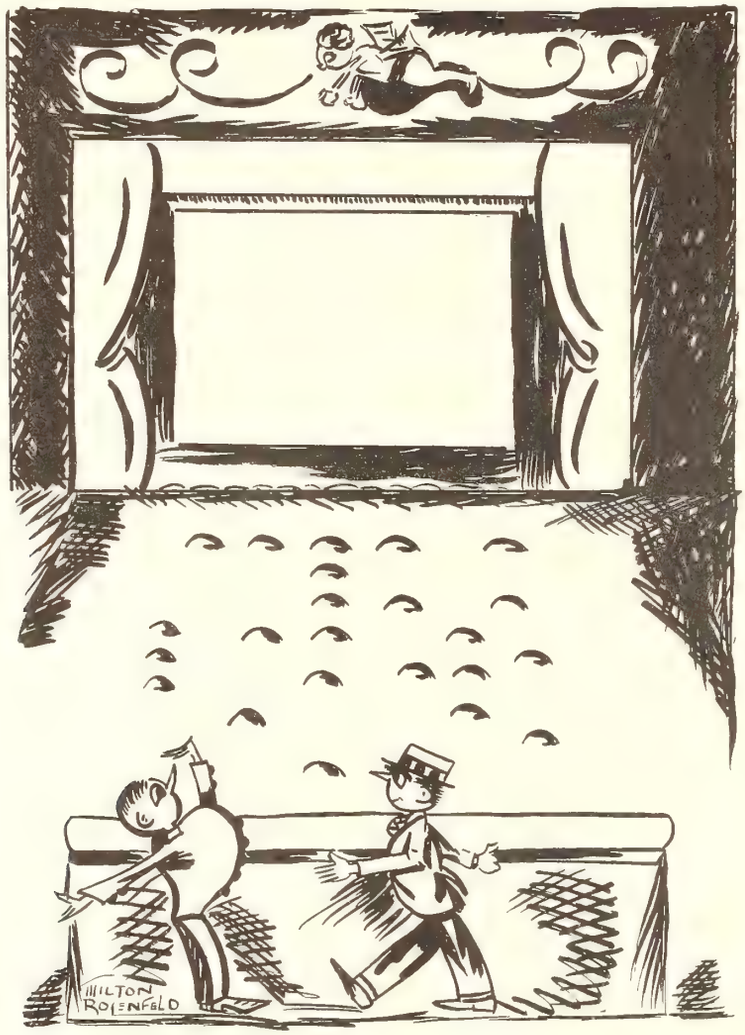
This is distinctly indicated, first, in the excellent press book containing the actual "meat" of the above mentioned campaigns, and second, the special "Eskimo" exploitation section in the January 27 issue of the Herald, that certainly must advance the cause of strong ticket-selling promotion in the mind of every showman at all concerned with the future of the industry.

We have stated frequently in these pages that if 1934 is to be a big year for motion pictures, the finest brand of showmanship must be displayed to bring it about.

The M-G-M broadside is much more than a gesture in this direction.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



"Larst aisle 'ovah' for seats, sir."

Two Ace South American United Artists Campaigns

A neat campaign on "Samarang" in Rio de Janeiro, Brazil, was turned out by Enrique Baez, United Artists' manager, who used a number of ideas from the press book and the New York campaign to bring a lot of attention to his show.

Two novelties proved to be much in demand; one, the press book "Java-knees" grass skirt card, and the second, "Samarang" love pearls, which were attached to the cards, the copy explaining that they would bring luck in love. Baez reports the South American temperament being what it is, these cards were much in demand.

A high spot of the campaign was the inauguration of the "Samarang Club," first put over in New York and reported in the Club columns. The beaches adjacent to Rio de Janeiro made this idea very appropriate and it was followed through with publicity through the newspapers, letters on special letterheads to leading citizens, and other ideas that gained it wide notice.

Another United Artist representative to secure a lot of publicity breaks is Guy P. Morgan, general manager in Buenos Aires, Argentine, who helped sponsor a diploma to Walt Disney from the Academy of Fine Arts in Buenos Aires. The idea was worked out in cooperation with a leading evening paper which also put on a Mickey Mouse puzzle contest, the opening shot being a four-column full cartoon of Mickey himself announcing the event, with many readers reported to have taken part.

Work For A Quigley Award!

Boucher Plants Some Ace Front Page Stories

Much front page publicity was forthcoming when Frank Boucher contributed the use of the Maryland Theatre and a special program for Hagerstown's Christmas fund for needy children. The program was arranged by the local Girl and Boy Scouts and the children of course were admitted in return for a toy or package of some food product.

On "Prizefighter and the Lady" Frank put over a smart idea by getting one of the leading local sport columnists to devote his entire column a few days in advance of the showing to a blow by blow description of the Carnera-Baer fight in the picture, as though it were being reported from the ringside. Following this was an explanation that the battle could be seen in the picture, the title, theatre and date being mentioned.

This strikes us as a rather ingenious idea in selling the attraction to local sport fans and Boucher is to be commended for putting it over so effectively.

Educational Idea Exhibited at Roxy

Something distinctly out of the ordinary in tieups has just been put over at the Roxy, New York, in the form of a finger painting exhibit sponsored by many prominents for the benefit of a children's fund and to which many leading artists have contributed canvases composed in this medium of painting.

An accurate replica of an artist's studio was constructed in the balcony foyer of the theatre where an artist was in attendance every day to demonstrate and explain finger, or (as it is also known) "brushless" painting. Over 100 completed paintings in this medium were displayed in the main foyer, the collection including a wide variety of subjects from the work of four-year-old children to the compositions of mature artists.

Noted educators, including Angelo Patri, cooperated enthusiastically as they feel that finger painting is a valuable educational medium for children and is now being used in many progressive schools.

Showmen on the alert for different school tieups might investigate the possibilities of this idea, and no doubt Morris Kinzler, Roxy ad chief, will be willing to send along the details to all interested members.

Work For A Quigley Award!

"Havana Widows" Presents Come Right Off the Boat

Taking full advantage of the early publicity on national repeal, members are tieing this in to their advance on "Havana Widows" by the distribution of those candies containing something "very nice," and advertising the giveaway as "right off the boat."

This gag was plugged in ads and dealers' heralds by Exploiteer A. J. Kennedy, for the date at the Spreckels, San Dieo, Cal., a local candy manufacturer supplying the sweets and advertising the handout at the theatre.

Two classified hookups were made, the first a holiday rhyme contest, in which readers were required to add a last line to a published rhyme, this to be selected from the ads on the page. The other was the "find your name in the ads" gag, both returned plenty of free theatre advertising.



This attractive window was one of the many secured by Manager Joe Di Pesa in his advance campaign on "Roman Scandals," Loew's State, Boston. Note the prominent position of the stills and theatre credit card.

Ace Lobby Gags on "16 Fathoms Deep"

With a most unusual action lobby display, that not only filled the sidewalk but spilled out into the street, Manager Leo Justin and Ad Chief Stockton Leigh smashed over Monogram's New York premiere of "Sixteen Fathoms Deep" at the Mayfair Theatre, to a gross that is reported to have made it possible to hold over the picture.

The front consisted of a large tank into which a professional diver submerged and performed, and besides this an elaborate miniature of an undersea scene was also exhibited, controlled by an electrical mechanism which caused the figures to animate. Other water angles were a display of diving suits, nautical equipment, sponges and plaques of giant fish, besides an unusually attractive poster and cutout display with the billing set in colored relief letters.

Many window and dealer tieups were made in principal sections of the city, one of the most prominent being a large Fifth Avenue window in the offices of the Southern Pacific Railroad in which were reproduced blowups of the principal characters in full colors, theatre credits and stills set against the background of grey tones cut to resemble giant waves.

Work For A Quigley Award!

Sell Policy Change In Four Day Drive

Putting over a campaign on four days' notice to advertise a change of policy was the recent job put over successfully by Manager Moe Baranco and Ad Chief Lou S. Hart at the Audubon, New York City. It was a sweet selling drive that evidenced quick returns, the new vaudeville and picture combination proving a draw and bringing patrons from far away points in Bronx and Westchester County, in some cases 20 miles from the theatre.

With the new policy running smoothly, these showmen turned their attention to the proper exploitation of "Little Women." Featuring this campaign was the planting of over 1,000 poster cards in the new Independent Subway which runs through many sections of the theatre's drawing area. This unusual break was secured free of charge with the promise of a future contract, and being the first local theatre to break space in the new subway created more than passing comment.

An effective window display and contest was tied into a nearby Woolworth store with a package of new "New Movie" magazines carrying a Hepburn cover picture. The package was displayed in the window and prizes awarded to those guessing nearest the exact number. Other prominent windows were also secured and all neighborhood libraries distributed imprinted book marks.

An extensive mailing list was contacted, programs distributed house to house, imprinted paper napkins were utilized freely by neighborhood restaurants, and framed midget window cards were placed in many ace locations.

Excellent newspaper publicity was secured in the Harlem and Bronx sections of three New York papers, and extra billing was employed to spread the news of the date.

MANAGERS READY FOR NEXT AWARD

Theatremen In Many Spots Report They Are Readying Entries for February Award; Deadline for January Is Feb. 10

by A-MIKE VOGEL

And now the spotlight swings to the second month's Quigley Award, for the best campaign selected by the judges on any picture played during February. Quite a few of the members and other showmen who have already sent in their January entries assure us that they will be heard from again in February, and during the following months also. Which is sound thinking, as there are twelve plaques to be given, one a month, plus the Grand Award, and the competition is open to managers everywhere in the world on any product, major or independent, domestic or foreign.

Twelve big opportunities to garner a Quigley Award, so managers who would like to send entries on January pictures may still do so, as the deadline for the first month's award is yet a week away, February 10.

CAMPAIGNS ALREADY RECEIVED FROM SHOWMEN IN 19 DIFFERENT STATES

The response from the field indicates that managers all over the nation are right in the thick of the fight, and striving for the honor of being the first to win worldwide recognition for their showmanship. And worldwide it will be, for unusual publicity will be given the winner.

At this writing, entries have been received from the following states, covering the country from east to west, and north to south: Oklahoma, Tennessee, Colorado, Virginia, Wisconsin, New York, Arkansas, Connecticut, Florida, Kentucky, Iowa, Massachusetts, Texas, Illinois, Missouri, Montana, New Jersey, California and West Virginia.

WINNERS WILL BE HIGHLY REWARDED, IS OPINION OF COMPETING MANAGER

That in addition to the Awards, and the unusual distinction to be accorded them, the winners of the monthly plaques and of course the fortunate recipient of the Grand Award will be otherwise rewarded, according to the opinion of a well known Round Tabler, who is competing for the prizes.

"I'm going to work very hard to win at least one of the Awards," he states, "because if I do I know that it means an immediate raise of from ten to twenty dollars, and a much larger house to manage. And although," he continues, "no definite promises have been made by my superiors, I know these will be forthcoming."

The certainty of this member's statement is borne out by the attitude of numerous theatremen and other industry leaders who see in the Quigley Awards a ready opportunity for advancement. And as many of these leaders are on the Committee of Judges, what better opportunity does a showman ask to show his ability.

Seven days to the January deadline! Look for the first winner in the issue of February 17, and more power to you all!

THEATRE RADIO ADVERTISING

Connecticut Showman Analyzes Radio Advertising for Pictures And Details Broadcast Methods

by MORRIS ROSENTHAL
Manager, Majestic, Bridgeport, Conn.

In this article, "Rosy" inaugurates what we anticipate will be an informative series on what members are doing on tie-ins with their radio stations to sell more tickets. The second article, to be published in an early issue, is from the able pen of Manager John McManus, Loew's Midland, Kansas City, and others will follow. Showmen who have used, or are using, the radio as part of their advertising and exploitation are invited to forward their experiences, which of course will be chronicled for the benefit of interested managers.—A-MIKE VOGEL.

A good many exhibitors go to the expense of buying radio time and paying good money for several 50-word announcements daily, mention the name of their attraction and the stars and then forget about it. The chances of listeners hearing this message are perhaps one in 720 minutes, figuring the average small town station to operate 12 hours daily. Where the station operates more hours, the chances diminish. No exhibitor would think of using billboards five minutes daily and then covering them up the balance of the day. In order to get his full value he uses them 24 hours daily.



Morris Rosenthal

When considering how to use the radio to my advantage some years ago I decided that I must have a message of great appeal to the majority of listeners to make them want to hear this message. From the number of fan magazines and syndicated studio chatter I decided to become an air columnist and give the public information condensed, brief enough and interesting enough to make it worth their while to listen in. I then sold the station on the idea and the Film Chatterer became a standard part of their weekly broadcasts. The first few broadcasts were done very quietly with no ballyhoo and then we commenced to put little contests in the program with offers of theatre tickets for prizes. I tied in last month with a Sunday paper to exploit the 10 best pictures as a contest with a trip to New York to the winner.

Idea Proves Quick Hit

Fan mail began to pour in. One week, two and the next week perhaps five letters, until one week the mail ran into several hundred. People commenced to stop me on the street and congratulate me on the type of program. Then as opportunity presented itself, where I ran a musical picture I had a guest soloist sing the theme number of the picture. I use only two outright plugs during a 15-minute broadcast period and that only for the current show. As my show opens on Friday and my broadcast is the same night at 7:45, it gives me an opportunity to sell the show and it has been proven that a good many listeners will leave for the theatre immediately after my broadcast if my sales talk has been effective.

Due to the popularity of the program the local station will cooperate in other ways with the theatre. Short radio scripts on some picture. Bands plugging the theme songs from a musical that I will play in a week or two. Soloists using these numbers in advance. A few passes do the trick. I keep on good terms with the radio editors and get mention in their columns whenever I play radio names, either in shorts or in features.

At the present time my program is broadcast over two stations, Bridgeport and New Haven, and it benefits theatres in both cities from an actual check up with other theatre managers. This coming week I am on a statewide program to deliver a talk on Motion Pictures and the Community. Radio has been to me a means of reaching unknown people weekly. We give it the same careful attention that we would some special ballyhoo. This despite the fact that radio does not cost our theatre a penny.

Free Orchestrations Help Trewhela's Date

If Johnny Trewhela decorates all his mailing envelopes in the same manner as the one recently received by this department, then a lot of folks out in that section of the country are being continuously reminded of the attractions at the Fox Judith, Lewistown, Mont. In bold, red crayon, the front of the envelope is lettered, "See other side" and completely covering the reverse side is flaunted the following, "You know—Always a good show at your Judith—The Wonder Theatre."

As usual, this able Round Tabler is cracking the front page of his newspaper with some good box office stunts. A recent story detailed Trewhela's cooperation in helping to put over a local Printers' Ball, in which he wired New York for orchestrations of the song hits of "Footlight Parade," and turned them over, free of charge, to the dance orchestra. The picture opened at the Judith the day after the ball, so John's generous gesture certainly helped to tilt his gross, besides adding to his prestige.

Fashion Tieups for "Gallant Lady" Date

Two facts are confirmed in the recent campaigns on "Gallant Lady," the first, that Ann Harding's pictures drawn by prominent artists and illustrated in last week's issue, are grabbing off a lot of newspaper space, and the second, that Ann certainly makes a grand fashion model.

The last is mentioned because of the ace tieup made with Macy's on the New York engagement, at the Rivoli, in which the store announced the opening of its Cinema Hat Shop with a four column full ad in the New York papers, illustrated with six different poses of the star wearing the new hats. A further hookin on this angle was a display in three prominent Macy windows, the ads and the displays of course, giving big mention of the picture, theatre and date.

The slant was plugged further with over 30 other fashion windows in prominent stores in different exclusive shopping centers of the city, colored enlargements of the Harding drawings and stills from the picture forming the background of these various displays.

All the F & W Grand stores in the city co-operated by decorating the booths of a cosmetic display with stills from the picture, the center of each given to a large theatre poster, as can be seen in the accompanying photo. The newspaper ads on this attraction also brought attention, the art and copy being highly delicate in appeal, effectively selling the picture. Sounds as though a pretty thorough campaign was put on.



Cosmetic Display in Store

Work For A Quigley Award!

Hendricks Lands Feature Story on "World Changes"

A two-week advance advertising and publicity campaign and a traffic-gathering street parade, portraying the old and the new, were highlights of the campaign Bill Hendricks staged to put over "The World Changes" at Warner, Memphis, Tenn.

The parade was the direct cause for a swell story in one of the leading newspaper columns and came about in this fashion: An old time pump engine retired from the Memphis fire department for over 20 years was resurrected for the parade and the driver engaged for this special occasion was the same one who had guided this horse-drawn vehicle when both were in active service years before.

The stage was therefore set for an interview with this old time fireman and Hendricks lost no opportunity in selling the idea to the columnist, who gave it plenty of space, including full theatre credits.

"Eskimo" Campaigns Click Down South

A good deal of ace exploitation on "Eskimo" is reported from some of the early southern engagements where Billy Ferguson, MGM exploitation chief, has been working with theatremen in different spots. Below are some of the outstanding ideas put over in Miami, Louisville, New Orleans, Norfolk and Houston.

Olympia, Miami, Fla.

Manager Francis Falkenburg turned loose a flock of stuff that caught the attention of the tourists and residents of this resort city and which no doubt helped them to forget the heat. A flash lobby front got a lot of notice with lighted six-foot letters atop the marquee and a cutout box in the lobby which carried copy on a roller operated by an electric motor.

Stills were frozen in ice cakes and placed in front of the theatre, and a unique street bally that stopped many a foot was that of four dark complexioned girls dressed in white fur Eskimo outfits, visiting every prominent spot in Miami and on the beach, and riding up and down the main streets atop a bus promoted on this campaign (see photo).

The telephone gag was used effectively by planting a squad of operators in a prominently located store and having them call various numbers. Set pieces and stills from the picture were used as store decorations and crowds were attracted to see this flash exhibit. Six-inch silk Eskimo badges were worn for a week in advance by ushers, cashiers, porters, soda jerkers and bellboys in various hotels, and a strong billing and newspaper campaign rounded out this well executed drive.

Loew's, Louisville, Ky.

Manager Walter D. McDowell distinguished his engagement by the presonal appearance of Captain Volney Phifer and his penguins, also Earl Hammond and his dog train, Phifer making appearances on the stage and also showed the penguins at a nearby University and in local department stores. The dog train made a swell street bally and the papers ran pictures of it in which local prominents were shown in the driver's seat.

The telephone tieup detailed above was also used here, and loudspeakers were hooked up so that passersby could hear the girls phoning subscribers regarding the picture play dates and highlights.

Post cards were mailed to a select list of local teachers and club women and announcements of the appearances of Phifer and Hammond were sent to a list of dog lovers. Mail boxes in all leading hotels were stuffed with heralds which were also distributed through the residential districts.

Work For A Quigley Award!

Miniature Home of Author Used as Display

A reproduction in miniature of the home of Louise Alcott, creator of "Little Women," was a very unusual sales angle that was used to good effect by Manager J. C. Lund, Kenosha, Kenosha, Wis., in his campaign on this picture, both interior and exterior being shown through the courtesy of the local library association, who displayed this very



Lund's "Miniature" Display

interesting exhibit (see photo) for a month in advance with posters announcing the engagement.

Editorial comment, rarely given in favor of local motion pictures, was another highlight of Lund's campaign. The editorial went to great lengths to justify attacks on certain types of pictures, but found nothing but praise to give to "Little Women" and strongly urged all readers to see it, ending with these words: "It will be an influence for good in this community, an example of the movies meeting the highest ideals of the industry."

In exchange for the cordial cooperation of the library authorities, Lund presented five copies of the book to the children's branch, this being good for special stories in the papers mentioning the picture.

Taylor "Sweethearts" Marie Dressler

Practical showmanship was evidenced in the Buffalo campaign on "Her Sweetheart," "Christopher Bean," wherein Manager C. G. Taylor of Shea's stressed the sweetheart angle in most of his advertising.

For instance a tieup with a local candy company resulted in thousands of candy kisses placed in envelopes with copy to the effect that they were given by the world's sweetheart, Marie Dressler. The confections were distributed a day in advance by a number of pretty girls on the main streets and in the lobby of the theatre.

The A. & P. Stores were tied in to a special sale on their Sweetheart soap, also using special window displays in all Buffalo stores, "Sweetheart" copy was the theme of a tieup with all florists, the same idea being carried out with a number of leading jewelry stores.

On "Blond Bombshell," Taylor put over a very good "Whoozit" contest with one of his local papers to plug the classified columns. For the benefit of those who have not used it, the contest takes the form of a number of questions which are answered in the classified ads, each question starting with the word, "Whoozit." For instance, "Whoozit adjusts sewing machines for 75 cents," etc.

Work For A Quigley Award!

Payne Plants Features On "World Changes"

Very intelligent use was made of his newspaper publicity by Manager Earle Payne, Mary Anderson, Louisville, Ky., on "The World Changes" by the planting of two special features which sold the background of the story.

One was two column story illustrated by clippings taken from the back files of the paper, these detailing the General Custer massacre, the discovery of gold in Alaska and the shooting of the late President McKinley. This all was tied into the story of the picture with the title, theatre and date carried in the head.

Payne got another sweet break with a four column cut and story that carried an interview with an old time Louisville bootmaker who described many of the events that had taken place in the 60 odd years he had spent in that city, the heading for this spread being, "Venerable Philosopher Tells How World Changes."







ESKIMO-ING DOWN SOUTH. Above, left, is a shot of street bally in Miami, described above, fur clad girls atop bannered bus which made all important spots in the resort city. Center photo shows department store hookup made by Manager Rodney Toups for date at Loew's State, New Orleans, wherein 2,000 children were invited to see the Hammond Alaskan dogs and Phifer penguins. To right, is a flash of Loew's State front, Norfolk, where Manager Allen Sparrow did a snappy job. Note real reindeer head and fur clad cashiers. Ushers were also dressed in character.

WARNING TO EXHIBITORS

The following letter from Tom Edwards, Eldon's Ozark Theatre, Eldon, Mo., speaks for itself. Exhibitors are requested to watch for the man referred to and to notify Tom in case he shows up.

DEAR MIKE:

I am writing you in regard to a man who hooked me on some merchants' tickets, and if you would put a notice in the Herald regarding him, it might save some other exhibitor the same trouble that I am having.

A man by the name of Alexander and his wife made a contract with me to sell the merchants tickets, and he agreed to put cards in their windows to let the public know they could get them there. He was to get all the money he collected from them.

After he got through selling, he left town and didn't even leave me a list of the merchants he sold. Now I find that he promised them all a trailer on the screen about their place of business, and it has certainly put me in a mess, as I can't afford to have the trailers made, and wouldn't run a large number of them if I could. Also, he didn't put any cards in their windows. But the main thing is that he never mentioned trailers to me, but did to all the merchants he sold. He was traveling in a Hudson sedan and, if possible, I would like to let my brother exhibitors know about him.

Strong Campaign by Oklahoma Crew

Reopening the Midwest Theatre in Oklahoma City, Okla., with "Footlight Parade," City Manager George Henger, Manager J. M. Schoeppel and Roy Brewer, art department head, cooperated in a campaign that did full credit to their efforts.

Due to the importance of the event, permission was secured to hang a large banner across the street in front of the theatre, and in addition every bus and street car was



Midwest Reopening Front

placarded with the attraction and date. Further, a large banner 9 feet by 15 was erected at the top of the marquee, and extra paper of all sizes was posted in the city and within the entire trading area.

Special tieups were made with all music stores, in which the song hits were advertised with extra newspaper displays and windows that included cutout figures of the girls and stars. A similar hookup was made with the leading department store in addition to a pretentious flash inside the store. Besides this, the store also imprinted and distributed 20,000 heralds at no cost to the theatre, sales people placing these in every outgoing package.

An out-of-the-ordinary front was used, efforts being made to duplicate as near as possible the display put on by the New York Strand, and many comments confirmed the opinion that this was the most elaborate flash yet used by any local theatre (see photo).

Extra newspaper space was taken, radio announcements were made and numerous other gags were put on by this active crew to properly inaugurate the reopening of the attractive house, for which these keen showmen rate an extra bow.

Brown Constructs "Peep Show" For Lobby Display

The title of the picture gave Bill Brown his inspiration for an effective lobby idea when he built his campaign on "Broadway Thru a Keyhole" around a "peep show" for the date at the Marboro, Brooklyn, N. Y.

Bill had his house artist construct a large box of compo board and on the two sides and front cut out a number of keyholes in different positions, the general color scheme being dark blue.

On the inside of the back board was placed an insert surrounded by star stills, and the other sides inside the box were papered with copies of Walter Winchell's column. A blinker system of vari-colored lights supplied the illumination, and the only lettering on the outside was "peep show" in white tinsel cutout letters.

Work For A Quigley Award!

Some Good Reading Slants on "Henry VIII"

For their date on "The Private Life of Henry VIII," Charlie McLeary and Bob Etchberger, Loew's Regent, Harrisburg, Pa., featured their campaign by planting the press book drawing contest in one of the papers, this being given generous publicity.

The book angle was also emphasized by a tieup with local libraries whereby special imprinted bookmarks were distributed in every branch, and a tieup with the leading news agency obtained inserts in many current magazines. An interesting cooperation was effected with some of the production stills showing the banquet scene, whereby two prominent restaurants gave entire window displays to these shots in conjunction with food displays.

WASHINGTON PARTY

Wire has just been received from Walter Morris, chairman of the Washington get-together arrangements committee, that the Managers' Round Table party is definitely set for Saturday, February 17th, starting at 11:30 p. m. at the Club Michel, 14th and Thomas Circle, N.W., Washington, D. C. The affair will be stag and the price, including dinner and beer, $1.50, with plenty of swell free entertainment provided by Carter Barron and Guy Wonders.

All managers are invited, including non-members, and if you are within reaching distance of the Capital, come over and have the time of your life. Forward reservations now to Walter Morris, Metropolitan Theatre, Washington, D. C.

Reid Puts On Many "Bowery" Slants

A campaign vying in effectiveness with many of those put on in bigger spots was whipped across by Manager Kenneth Reid, Loew's Broad, Columbus, Ohio, on "The Bowery," in which novel street ballys, tieups and displays were judiciously mixed to attract attention from every quarter.

Thousands of cards in laundry packages were distributed, as were copies of the press book "Bowery Gazette"; bumper cards were placed on all taxis and 200 confectionery stores carried window streamers on a Coca Cola hookup. All empty stores in the downtown area were also secured, their windows decorated with cutouts and posters.

Three attractive street ballys were arranged, the first with two men dressed in old time police uniforms who patrolled the main streets with theatre signs on their backs. The second bally was a sound truck; and yet another was an old time bannered hook and ladder fire truck, with driver in character (see photo).

All radio stations were promoted to broadcast old time songs and mention of picture and theatre, night clubs put on Bowery night and the opening of the picture was signalized with an appropriate "Hollywood" treatment.



Reid's Truck and Ladder Gag

Women Praise Boston "Prizefighter" Preview

To ensure favorable reactions from his woman patronage, Manager Joe DePisa, Loew's State, Boston, Mass., aided by Bert McKenzie, MGM exploiteer, arranged a preview on "Prizefighter and the Lady" to which were invited representatives of women clubs as well as sport editors and picture critics. An immediate result was a hearty letter of endorsement from the head of one of the most important woman's groups which was blown up for lobby display.

Sport columnists of course came across handsomely with praise, including a rave from Bill Cunningham, nationally known sporting authority, all of which were given suitable lobby flash.

Style angles were not neglected, a fur tieup netting a radio broadcast and fur window display built around Myrna Loy, and other fashion windows were secured as well as displays in many sport goods stores. Hat and shoe merchants used the tieup stills on Baer and Carnera and full newspaper coverage was obtained, as besides the many breaks in the English papers, the Italian and Jewish press carried many stories on the two fighters, and endorsing the picture.



George Tyson and Christy Wilbert thought up this one on "Only Yesterday," at the Ambassador, St. Louis.

Botwick and Wilson Put On Toy Matinees

Even the toughest newspapers are now opening up to theatres putting on Christmas shows for the needy, one of the latest instances being the swell publicity obtained by Round Tablers Harry Botwick, Paramount, and Harry Wilson, Grand, both in Rutland, Vt., in their local papers.

For two weeks before the parties, there was daily mention of the coming events, a food and toy show at the Paramount, and a food matinee at the Grand, culminating in two-column stories and cuts showing the contributions in the lobbies of the theatres.

The gifts were made up into baskets and distributed through the Red Cross and Salvation Army lists. The deliveries were made by the trucks of the *Rutland Daily Herald* and transportation was also furnished by other interested merchants.

The generous cooperation given by Botwick and Wilson indicate why they rate the many breaks they receive from their papers.

Work For A Quigley Award!

M-G-M Issues Unusual Press Book on "Eskimo"

Packed with plenty of punch is that MGM "Eskimo" press book, in size, quantity and quality of selling ideas topping anything in this form that has been turned out lately. The book is in two sections, one entirely given over to exploitation, turned out by Billy Ferguson's department and the second section devoted to publicity, display ads, posters, accessories, etc., each page the approximate size of a one sheet.

The first pages of the exploitation section are devoted to reproductions of the tieups of the various nationally advertised brands of products as used in the picture, with the names in red lettering for easy identification; then follows a number of pages filled with pictures and descriptions of the stunts put over on nine pre-release engagements. Besides all this, there are an additional number of ace tieup ideas, including an entire page detailing a plan for grade school educational promotion.

Many of the display ads are duplicates of those used on the pre-release dates and the publicity stories are fashioned along the lines of those most in demand of newspapers. Posters and accessories are illustrated in full color and the books include various samples of advertising tieups available to managers who have dated the picture.

Ace Capital Opening On "Footlight Parade"

An extensive campaign that culminated in one of the most brilliant previews the night before the formal opening was executed by Frank LaFalce, Washington Warner Bros. Theatres ad chief, with the aid of Bill Ewing, Maurice Blouin and Manager Walter Morris of the Metropolitan, where the picture was shown.

The event was advertised well in advance in all newspaper copy, and special tickets made up on velour finished stock were placed on sale two weeks ahead of the date in all local houses of the circuit. Many leaders in Washington political and social circles were present, the opening being covered by all Washington papers with reporters and photographers. During the evening, messenger boys paraded the streets carrying jumbo congratulatory telegrams from the stars. (See photo.)

Tieups were many and effective and included windows in numerous prominent stores. Leading orchestras played the song hits in hotels, ballrooms and over the radio, music stores gave full endorsement and ballyhoo records were distributed in shoe shine parlors, radio stores, etc., for use on their amplifiers.

Gum stickers were placed upon outgoing mail from all Warner theatres for two weeks in advance, novelty bottle openers were distributed at soda fountains, and a laundry tieup was made for extensive package stuffing. In addition to extensive newspaper publicity, two contests were also planted.



LaFalce's Oversized "Telly"



To the left above is the Fox Judith, Lewiston, Mont., where Round Tabler Johnny Trewhela holds forth.

British Member Puts Over Good Co-op Page

Though single and double truck pages have served as stock exploitation ideas for many years on this side, the snappy co-op page put over by H. B. Harris, General Manager, Exchange Kinema, Lincoln, England, on "Good Companions," is the first one we have received in some time from across the water. Eight merchants share the page, with the center given to the theatre ad and a three column story of the picture.

Harris contributed to the recent children's Christmas fund, an annual event in his city, by distributing 200 tickets in the holiday baskets for "Alice in Wonderland," the Exchange being one of the few theatres in England having a print for Christmas week. Local papers made mention of this on the front page, together with a plug for the picture from Harris himself.

We are pleased to have heard again from this progressive British Round Tabler, whose effective campaigns have been previously chronicled in the Club columns.

Further, it is interesting to know that the advertising and exploitation being put over by our brother members across the water is rapidly becoming more skilled and effective. It was not so long ago that foreign theatremen lacked experience in putting over campaigns along American lines, but today they are whipping across a lot of stuff that is on a par with some of our best over here.

MANAGEMENT

To the manager who is frantically running around in the hope of improving unsatisfactory business . . . . attempting to help matters with the pitiful remedy of "putting out another thousand heralds" . . . why mince words? Let's be honest with ourselves and place the blame of shameful results where it belongs. MANAGEMENT . . . . that's what makes or breaks the backbone of theatre operation.

Somewhere in this vast business is a man who can manage your theatre successfully. Let's subscribe to that idea, and then humble ourselves to a point where we find out what is really wrong with us. We will come to the realization that the major portion of our business troubles can be traced to three sources: 1—Wrong thinking, or lack of any thought; 2—Something you are doing that you should not do; 3—Something that you haven't done at all.

Let's take stock of ourselves . . . . let's look our managerial shortcomings squarely in the face . . . frenzied showmanship methods are an evil of the past. It is the fellow who analyzes his business, who has confidence in his courage and ability, who will pull through and make a mark for himself now.

Quit thinking of yourself in the terms of a theatre manager . . . actually, you are a big business man, a highly specialized merchant charged with the selling of the world's most perishable merchandise, motion pictures. Put a price tag of 'profit' on every picture that is charged to you . . . . then move Heaven and Hell to sell it . . . . . success in the show business is a matter of applied thought.

Turn over a new leaf in the administration of your theatre . . . . . no matter what you have done in the past, no matter how you are thinking, do something you haven't done before . . . . . and Do It Now—from "THE ST. LOUIS SHOWMAN," by LETO HILL, ZONE MANAGER, WARNER THEATRES, ST. LOUIS, MO.

WHY DELAY ANY LONGER? JOIN NOW

J. SAYER SEELY

assists Bob Ungerfeld at the RKO Regent Theatre, a nabe house in upper New York City. We're looking forward to this member going places and doing things and unless we miss our guess he'll be handling a house of his own before very long. It was nice to have seen you at the get-together, Sayer, and be sure to drop in and say hello whenever you're down this way. Best regards to Bill and Don.

▽

JOSEPH KINSKY

believe it or not, but Joe has just signed on the dotted line. He is city manager for the Tri-State Theatres Corporation, with headquarters in the Capitol Theatre Building, Sioux City, Ia. We're sure he needs no introduction to these pages, because we've already published some of his excellent campaigns. This is simply a formality, Joe, and we thank you for the nice things you say about the Club.

▽

WALTER A. DYNAN

may be found managing the Bell Theatre in Scranton, Penna. Scranton sure is a go-getting town so far as showbusiness is concerned and some of our finest members hail from there. Don't consider your duty ended now that you've joined, Walt, remember it goes still further. We expect to have your contributions.

▽

C. J. BOLENDER

manages the Grand in Lisbon, Ohio, and he's the first member we've had from that city, so we're expecting things. We're glad of the opportunity of acknowledging your application and hope you'll send us some of the material that goes to make up this department each week. Shoot along the dope, Bolender, on what you are doing to boost the box-office and we'll pass it along the line.

▽

JACK TIERNAN

is the manager of the RKO Capitol in Cincinnati, Ohio, and he's still another new Club member in line for introduction to the rest of this organization. Meet the rest of the boys, Jack, and then prove to them that you intend to do your share of good work by sending along some showselling ideas. What was that last stunt you pulled that helped boost trade? Send it on and leave the rest to us.

▽

A. V. RIVERO

is the general manager of the Compania Cinematografica India at Caracas, Venezuela and he subscribes and applies for membership at the same time. The boys are always interested in the activities of our foreign membership and we hope to hear from you soon.

A. M. DELGADO GOMEZ

is the manager of the Compania Cinematografica India in Venezuela and between him and Mr. Rivero if we don't know how things theatrical are going down his way, we'll be sorely disappointed. So for the New Year make a resolution to keep us informed, will you?

▽

STANLEY W. KRINER

manages the Fox Sunkist Theatre in Pomono, Cal., and doubtless basks in that well-known sunshine while we freeze here in the throes of a young blizzard. Well, Stan, you have plenty of brother members in your city who have contribtued for some time, so you'd better join the parade and get busy.

▽

WILLIAM J. FLANAGAN

is up in Hartford, Conn., where he manages the Lyric Theatre. Hartford is a great showtown, Bill, and we number many active members from up there. Your application is received with interest, because we'd like to see a little friendly competition go on from Hartford. So, let's hear from you as soon as you can get something in to us.

▽

JOSEPH ANGER

is another lad to join from Hartford. Joe is managing the Astor Theatre there and sends his subscription along at the same time. Joe meet Bill and Bill meet Joe, unless you both know one another already. If you don't, we introduce the two of you across the round table and hope that things will begin to hum up there.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

GEORGE MILLER

may be found managing the Eagle Theatre on Third Avenue, New York City. The Eagle is a neighborhood house in a congested district and we're sure all your brother members would be interested in reading how you keep everybody happy and coming to the house. Don't you ever get up this way, George? The latch is always off and you're welcome.

▽

JOHN T. WARD

assists R. D. Reed at the Central Theatre in Newark, N. J. He was recently promoted from doorman to his present job and from all accounts he will go far. The Central is a Warner house and since they are an up and coming lot over there in Newark, we're sure he'll learn showbusiness in the right way.

▽

JAMES B. McNALLY

sends along his subscription and asks to be enrolled as a member at the same time. Jimmy manages the Lyric Theatre in Fitchburg, Mass. Do you know Eddie Haley at the Fitchburg? If you don't go over and meet him, you know all you boys should know one another and the Club's a great medium for just that.

▽

HARRY SCHULMAN

assists Maurice Bliss at the Boston Road Theatre in the Bronx section of New York City and he comes well recommended by Maurice. Well, Harry, you've got a good teacher in your boss and we are hopeful of receiving plenty of fine material from your house now that the two of you are active members. What say?

▽

FRANCISCO BAHAMONDE

is the general manager of a chain of five theatres known as the Habana-Delicias in Ponce, Puerto Rico, and we have several brother members in Puerto Rico. As a matter of fact, one of our most active men there, Mr. Gelabert, who is in San Juan, writes and tells us he's paying Club headquarters a visit sometime in March. Well, we don't know how far San Juan is from Ponce, but maybe the two of you could get together and make the trip. What do you say?

▽

H. GREENBERG

is another youngster to join us from Brooklyn, N. Y., where he manages the Sumner Theatre. I guess we have about every Brooklyn manager tied up as a member of the Club, Greenberg, and they're a pretty active bunch. You'll have to step on the gas and send along your campaigns; you know your duty doesn't end with having signed on the dotted line; you've got to let the rest of us know what you're doing.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Cross Streets	John Mack Brown - Claire Windsor-Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evelyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell	Feb. 5,'34		
Rainbow Over Broadway	Jean Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Title	Star
Birds of a Feather	John Miljan - Shirley Grey - Monroe Owsley

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Held the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 18	102	July 15
Let's Fall In Love	Ann Sothern - Edmund Lowe	Dec. 25	64	Jan. 13,'34
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master [illegible] Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My [illegible]man	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
[illegible]nth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evelyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing (See "In the Cutting Room," Nov. 18.)	Bruce Cabot - Mary Brian	Dec. 3	65	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25

Coming Feature Attractions

Title	Star
Don't Fall In Love	Grace Moore
Fighting Ranger, The	Buck Jones-Dorothy Revier
It Happened One Night	Clark Gable-Claudette Colbert
Lady Is Willing, The	Leslie Howard-Binnie Barnes
Line-Up, The	William Gargan-Marian Nixon
Man Trailer, The	Buck Jones-Cecilia Parker
No Greater Glory	Frankie Darro - Jackie Searl - George Breakston
One Is Guilty	Ralph Bellamy-Shirley Grey
Party's Over, The	
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut
Social Register	Colleen Moore-Alexander Kirkland
Speed Wings	Tim McCoy-Evelyn Knapp
Storm at Midnight	Tim McCoy-Billie Seward
Twentieth Century	John Barrymore-Carole Lombard
Whirlpool	Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Title	Star			
Road to Ruin	Helen Foster-Paul Page	May	58	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	90	Sept. 16
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	All Star	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Title	Star			
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Hit Me Again	Joan Blondell-Warren William			
Journal of a Crime	Ruth Chatterton	Mar. 10,'34		
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34		
Modern Hero, A	Richard Barthelmess	Apr. 28,'34		
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 21,'34		
Very Honorable Guy, A	Joe E. Brown			
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95	
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Sleepers East (See "In the Cutting Room," Dec. 30.)	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8	89	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

Title	Star			
All Men Are Enemies	Hugh Williams-Helen Twelvetrees	Apr.	6,'34	
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Apr.	13,'34	
Cats-Paw, The	Harold Lloyd-Una Merkel			
Coming Out Party	Frances Dee-Gene Raymond	Mar.	2,'34	80 Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar.	23,'34	
David Harum	Will Rogers-Evelyn Venable	Mar.	9,'34	
Devil Tiger	Kane Richmond-Marion Burns	Feb.	16,'34	
Ever Since Eve	George O'Brien-Mary Brian	Feb.	9,'34	
Fox Follies	(All Star Musical)	Mar.	30,'34	
Held That Girl	James Dunn-Claire Trevor	Feb.	16,'34	65
I Believed In You	Victor Jory - John Boles - Rosemary Ames	Feb.	23,'34	
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster	Mar.	23,'34	
Odd Thursday	Warner Baxter-Rosemary Ames	May	18,'34	
Only Girl, The	Lilian Harvey-Charles Boyer		95	Aug. 12
"Scandals"	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Apr.	27,'34	
Three On a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar.	16,'34	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Title	Star
Black Cat, The	
Bulldog Edition	
East of Sudan	
Green Paradise	
Love Past Thirty	Aileen Pringle - Theodore Von Eltz
My Wandering Boy	
Red Man's Country	
Silent Army, The	
Sister of the Follies	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunt Sally	Cicely Courtneidge-Sam Hardy		82	
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		69	
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino - Gina Malo		88	
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec.	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct.	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	
Divorce Bed, The	Edward Arnold-John Miljan	Jan. 15,'34		
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Macka ill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	76	Jan. 27,'34
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	

Coming Feature Attractions

Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Feb.	16,'34	
Hollywood Party, The	(All Star Musical)			
In Old Louisiana	Jean Parker-Robert Young			
Laughing Boy	Ramon Novarro-Lupe Velez			
Men in White	Clark Gable-Myrna Loy			
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan	Mar.	2,'34	
Operator Thirteen	Marion Davies			
Queen Christina	Greta Garbo - John Gilbert	Feb.	9,'34	103 Dec. 30
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall	Mar.	9,'34	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Viva Villa	Wallace Beery-Fay Wray	Feb.	23,'34	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep (See "In the Cutting Room," Dec. 2.)	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	7,'34	64 Jan. 27,'34

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Feature Attractions				
Beggars in Ermine	Lionel Atwill	Feb.	22,'34	
Blue Steel	John Wayne			
City Limits	Ray Walker			
House of Doom, The				
Jane Eyre				
Loudspeaker, The	Ray Walker			
Man from Utah, The	John Wayne			
Manhattan Love Song				
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar.	15,'34	
Numbers of Monte Carlo				
West of the Divide	John Wayne-Virginia B. Faire	Feb.	15,'34	55 Jan. 20,'34

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People (See "In the Cutting Room," Dec. 30.)	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec.	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Bolero	George Raft-Carole Lombard	Feb.	23,'34	
Cleopatra	Claudette Colbert - Harry Wilcoxin			
Come On, Marines	Richard Arlen-Ida Lupino			
Good Dame	Sylvia Sidney-Fredric March	Feb.	16,'34	
It Ain't No Sin	Mae West			
Man Who Broke His Heart, The	Preston Foster-Victor McLaglen			
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern			
No More Women	Edmund Lowe-Victor McLaglen	Feb.	23,'34	
Scarlet Empress, The	Marlene Dietrich-John Lodge			
She Made Her Bed	Sally Eilers-Richard Arlen			
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9,'34	65 Jan. 27,'34
Strange Holiday	Fredric March-Evelyn Venable			78 Jan. 20,'34
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake			
We're Not Dressing	Bing Crosby-Ethel Merman			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	58	
Russia Today		Nov.	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug.	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov.	70	May 20

Coming Feature Attractions

Desperate Trails	Kazan			
Ferocious Pal, The	Kazan			
King of the North	Kazan			
Lone Avenger, The	Kazan			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Down to Rio	Dolores Del Rio - Gene Ray - mond - Raul Roulien	Dec. 29	80	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	66	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father (See "In the Cutting Room," Nov. 18.)	John Barrymore-Helen Chandler	Jan. 19,'34	63	
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 11	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 18	73	Aug. 12

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34

Coming Feature Attractions

Alien Corn	Ann Harding			
Crime Doctor	Otto Kruger-Corinne Griffith	Apr. 6,'34		
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	Mar. 23,'34		
Green Mansions	Dolores Del Rio-Joel McCrea	Apr. 27,'34		
I Love An Actress	Gregory Ratoff	Apr. 20,'34		
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34		
Lost Patrol, The (See "In the Cutting Room," Oct. 21.)	McLaglen-Karloff	Feb. 16,'34	75	
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34
Of Human Bondage	Leslie Howard	Apr. 13,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	May 4,'34		
Spitfire (See "Trigger," "In the Cutting Room," Nov. 18.)	Katharine Hepburn	Mar. 30,'34		
Strictly Dynamite	Norman Foster-Jimmy Durante			
Success Story	Douglas Fairbanks, Jr.-Colleen Moore - Genevieve Tobin	Mar. 9,'34		
Transient Love	Irene Dunne-Ralph Bellamy	Mar. 16,'34		
Wild Cargo	Frank Buck	Feb. 23,'34		

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head				
St. Louis Woman		Mar. 3,'34		
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts.	Nov. 24	66	Dec. 2
Film Parade		General Plcts.	Jan. 12,'34	55	
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 25	65	Dec. 9
Hell's Holiday	(War Film)	Superb Plcts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Le Gong (Dance of the Virgins)		Bennett Plcts.		55	Jan. 20,'34
Mad Age, The		Resolute Plcts.	July 15	70	July 29
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 15	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Sweden, Land of the Vikings		John W. Boyle		70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Volga Volga	H. A. Shilettom	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant	Feb. 23,'34		
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great (T.)	Douglas Fairbanks, Jr.- Elizabeth Bergner	Mar. 16,'34	91	
Firebrand, The	Fredric March-Constance Bennett			
House of Rothschild, The	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar. 16,'34	99	Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Countess of Monte Cristo	Fay Wray - Paul Lukas - Roger Pryor-Patsy Kelly	Mar. 19,'34		
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman-Mrs. Leslie Carter			
Glamour	Constance Cummings - Paul Lukas - Russ Columbo	Apr. 2,'34		
Honor of the West	Ken Maynard			
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34		
Let's Be Ritzy	Lew Ayres	Mar. 26,'34		
Love Birds, The	Summerville-Pitts	Mar. 12,'34		
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 6,'34
Song for You, A	Marian Nixon-Jan Kiepura			
Wheels of Destiny	Ken Maynard	Feb. 19,'34		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61	Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	73	Dec. 2
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34		
Blondes and Bonds	James Cagney-Bette Davis	Mar. 17,'34		
Dragon Murder Case, The	William Powell			
Fur Coats	Aline MacMahon-Paul Kelly			
Gambling Lady	Barbara Stanwyck	Mar. 31,'34		
Gentleman from San Francisco, A	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Goin' to Town	James Cagney-Bette Davis			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34		
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar. 3,'34		
Hot Air	Dick Powell - Pat O'Brien - Ginger Rogers			
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34		
Key, The	Kay Francis-William Powell			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods			
Upper World	Warren William - Mary Astor - Ginger Rogers			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street, The	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Radio Parade		British Int'l		70	May 13
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Week of Grace	Gracie Fields	Radio		92	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours (Hans Lange and Orchestra)		9
2—Ave Maria (Dion Kennedy at the Organ)		7
3—Waters of Minnetonka (Gus Haenschen and Orchestra)		6
4—Hula Moon (Native Hawaiian Troupe)		7
5—Waltz In A Flat Major (Hans Lange and Orchestra)		4

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Hold Your Temper (Smith and Dale)		2 rls.
Hot Daze (Smith and Dale)	Oct. 20	2 rls.
Radio-dough (Sidney and Murray)		2 rls.
Ten Baby Fingers (Sidney and Murray)		2 rls.
KAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Pester, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	1 rl.
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure		1 rl.
Stage Krazy	Nov. 13	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	1 rl.
3—In South America	Dec. 22	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Nov. 3	1 l.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	
No. 4—When the Lights Went Out		1 rl.
No. 5—The Missing Clue		1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses (Art Jarrett)	Nov. 16	2 rls.
No. 2—Um-Pa (Jack Osterman)	Nov. 24	2 rls.
No. 3—School for Love		2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
False Alarm		1 rl.
Hollywood Babes	Nov. 10	
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television		1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? (Ken Murray)	Sept. 13	17
Entertainer, The (Will Mahoney)	Oct. 4	20
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
Hook and Line	July 28	1 rl.
It's Sport In Any Language		1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills		1 rl.

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 8	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	
Good Bad Man, The	Dec. 8	
Inventors, The	Feb. 2,'34	
North of Zero	Jan. 19,'34	
DO YOU REMEMBER?		
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 26,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	8
Capers in Clay	July 30	
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby (Helen Morgan)	Nov. 24	1 rl.
Slow Poke (Stepin Fetchit)	Sept. 22	1 rl.
Trav'lling the Road (Alexander Gray)	Feb. 2,'34	1 rl.
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Oil Can Mystery, The	July 9	6
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	
Rip Van Winkle	Feb. 9,'34	
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Divorce Sweets	Nov. 30	
Mouse Trapper, The	Sept. 11	
Statle	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Speaker	June 25	20
Trying Out Torchy	July 23	18
TREASURE CHEST		
Air Maniacs	Dec. 15	
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	
Your Life Is In Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Pagodas of Pelping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills (Radio Rubes)		6
Sally (Singin' Sam-Don Wallace)		7
Night of Romance (Donald Novis-Ann Leaf-John Young)		7
Tongue Twisters (Irving Kaufman-Lew White)		7
Ship of Dreams (Ralph Kirbery-Lew White-Kelvin Keech)		7
Melody on Parade (Irving Kaufman-Lew White)		7
Home Again (Nick Lucas-Lew White-Kelvin Keech)		8
Tintypes (Irving Kaufman-Lew White)		6
Oriental Phantasy (Charles Carlile-Lew White-Kelvin Keech)		8
Organ Festival (Lew White-Ann Leaf-Dick Liebert-Jesse Crawford)		9
Melody Tour (Sylvia Froos-Dick Liebert-John S. Young)		8
Organlogue-ing the Hits (Nick Lucas-Lew White-Herbert Rawlinson)		8
Melodies of Love (Carlile-Rawlinson-White)		
Songs of the Range (Art Dickinson-Lew White)		
Rhapsody in Black (Gary-Rawlinson-White)		1 rl.
PET SUPERSTITIONS		
I. Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (Zasu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	2 rls.
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		1 rl.
Day In Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show In One Reel	Sept. 9	9
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
MUSICAL COMEDIES		
Hello, Pop!	July 1	17
Nertsery Rhymes	Aug. 26	20
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody In Brew	Sept. 30	20
Symphony In Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Bear Hunting	Dec. 16	1 rl.
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
Roping Wild Bears	Jan. 13,'34	1 rl.
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Babes In the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	1 rl.
Hell's Fire	Jan. 6,'34	1 rl.
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Ha! Ha! Ha!	Mar. 2,'34	1 rl.
I Heard (Don Redmead)	Sept. 1	7
Morning, Noon and Night (Rubinoff)	Oct. 6	7
Old Man of the Mountains (Cab Calloway)	Aug. 4	7
Parade of Wooden Soldiers	Dec. 1	1 rl.
Popeye, the Sailor	July 7	7
Red Hot Mamma	Feb. 2,'34	1 rl.
She Wronged Him Right	Jan. 5,'34	1 rl.
HEADLINERS		
Bundle of Blues, A (Duke Ellington)	Sept. 1	10
Captain Henry's Radio Show (Lanny Ross-Annette Hanshaw-Don Voorhees)	Aug. 11	11
Crazy College (Henry Burbig)	Mar. 16,'34	1 rl.
Hi-De-Ho (Cab Calloway)	Feb. 23,'34	1 rl.
Little Broadcast, The (Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill)	Oct. 27	11
Radio Roundup, A (Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters)	Nov. 24	1 rl.
Rumba Rhythm (Vincent Lopez)	Sept. 29	6
Station T.O.T.	Jan. 19,'34	1 rl.
Where's That Tiger? (Borrah Minnevitch)	Dec. 22	1 rl.
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	1 rl.
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
ONE REEL ACTS		
Jazz a La Cuba (Don Aspiazu)	July 7	10
PARAMOUNT PICTORIAL		
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3	10
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	10
No. 6— Southward Ho — Trees —Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—	Feb. 23,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	1 rl.
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	7
Sock-A-Bye, Baby	Jan. 19,'34	1 rl.
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
Down by the Old Mill Stream (Funny Boners)	July 21	7
I Like Mountain Music (Eton Boys)	Nov. 10	7
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12,'34	7
Lazy Bones (Borrah Minnevitch)	Apr. 13,'34	1 rl.
Let's All Sing Like the Birdies Sing	Feb. 9,'34	1 rl.
Sing, Babies, Sing (Baby Rose Marie)	Dec. 15	7
Stoopnocracy (Stoopnagle and Budd)	Aug. 18	7
Tune Up and Sing (Lanny Ross)	Mar. 9,'34	1 rl.
When Yuba Plays the Rumba on the Tuba (Mills Bros.)	Sept. 16	7
SCREEN SOUVENIRS		
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	1 rl.
No. 7—Jumping Giants	Jan. 26,'34	1 rl.
No. 8—Horse Power	Feb. 16,'34	1 rl.
No. 9—Flying Bodies	Mar. 23,'34	1 rl.
No. 10—Animal Antics	Apr. 13,'34	1 rl.
TWO-REEL COMEDIES		
Barber, The (W. C. Fields)	July 28	21
Big Fibber, The (Sennett Star)	July 14	20
Circus Hoodoo (Harry Langdon)	Feb. 16,'34	2 rls.
Cold Turkey (Joseph Cawthorn)	Dec. 1	2 rls.
Ducky Dear (Sidney Toler)	Sept. 1	19
Gold Nuggets (Walter Catlett)	Feb. 2,'34	2 rls.
Husband's Reunion (Sennett Star)	July 7	19
Just an Echo (Bing Crosby)	Jan. 19,'34	2 rls.
Marriage Humor (Harry Langdon)	Aug. 18	19

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Meet the Champ.....Eugene Pallette-Walter Catlett	Aug. 4	21
New Dealers, The.....Pallette-Catlett	Apr. 6,'34	2 rls.
No More Bridge.....Leon Errol	Mar. 16,'34	2 rls.
Old Bugler, The.....Chic Sale	Jan. 5,'34	2 rls.
On Ice.....Harry Langdon	Oct. 6	21
One Awful Night.....Pallette-Catlett	Oct. 20	21
Please.....Bing Crosby	Dec. 15	2 rls.
Roaming Romeo, A.....Harry Langdon	Dec. 29	2 rls.
Sailors, Beware.....Catlett-Pallette	Sept. 15	18
Three Little Swigs.....Leon Errol	Nov. 10	20
Up and Down.....Franklin Pangborn	Mar. 2,'34	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant		
Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rassiln' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Re-issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
Iceman's Ball, The	Aug. 13	20
In the Devil Dog House	Feb. 2,'34	21
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	1 rl.
Cubby's Picnic	Oct. 6	7
Cubby's World Flight	Aug. 25	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Nut Factory	Aug. 11	1 rl.
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	17
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over	Jan. 5,'34	20
Ethel Waters		
Henry the Ape	Jan. 26,'34	2 rls.
Hizzoner	Nov. 17	21½
Bert Lahr		
Strange Case of Hennessy	Dec. 8	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Phantom Rocket	July 21	1 rl.
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		28
Killing to Live		17
Kino Displays		10
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		25
Terrors of the Amazon		29
CELEBRITY		
Jack and the Beanstalk		6
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story.....David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		8
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	6
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
No. 4	Jan. 29,'34	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	8½
Confidence	July 31	7
County Fair	Feb. 5,'34	
Five and Dime	Sept. 18	8
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 26,'34	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers.....Louis Sobol—No. 3		21
Peeping Tom.....Louis Sobol—No. 4	Sept. 20	17
Boswell Sisters, The.....Nick Kenny—No. 4	Dec. 6	2 rls.
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	1 rl.
No. 37—Novelty	Feb. 19,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Full Coverage.....Henry Armetta	Feb. 28,'34	2 rls.
Gleason's New Deal.....James Gleason	July 12	20
Meeting Mazie.....Sterling Holloway	Dec. 20	20
Mountain Music.....Louise Fazenda	Jan. 3,'34	18
Not the Marrying Kind.....Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 8	19
Open Sesame.....Henry Armetta	Oct. 25	20
Out of Gas.....Louise Fazenda	Nov. 8	21
Paisie Waisie.....Henry Armetta	Jan. 31,'34	2 rls.
Pie for Two.....James Gleason	Dec. 13	21
Stung Again.....Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A.....Vince Barnett	Jan. 17,'34	19½
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer?.....Vince Barnett	Feb. 7,'34	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been?.....Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer.....Jack Haley		20
No. 13—Nothing But the Tooth.....Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy.....Jack Haley	Sept. 16	21
No. 2—Close Relations.....Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun.....George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw.....Gus Shy	Nov. 4	21
No. 5—In the Dough.....Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie.....Ben Blue	Dec. 9	18
No. 7—Tomalle.....Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8 — How D'Ya Like That?.....George Givot-Charles Judels	Jan. 13,'34	18
No. 9—Nervous Hands.....Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses	Feb. 17,'34	21
No. 11—Mushrooms.....Harry Gribbon	Feb. 14,'34	2 rls.
No. 12—Foiled Again.....Ben Blue	Mar. 24,'34	2 rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34	2 rls.
No. 15—I Scream	May 19,'34	2 rls.
BROADWAY BREVITIES		
No. 11—That Goes Double.....Russ Columbo	July 29	
No. 18—World's Champ.....Jack Dempsey	July 11	
No. 22—The Double-Crossing of Columbus.....Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate.....Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang.....Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man.....Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination.....Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President.....Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings.....Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr.....Gus Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera.....Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring.....Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast.....Tom Patricola	Nov. 11	20
No. 8—The Mild West.....Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble.....Mitchell and Durante	Dec. 2	23
No. 10—Around the Clock.....Norma Terris-Four Eton Boys	Dec. 16	29
No. 11—Plane Crazy.....Dorothy Lee-Arthur and Morton Havel	Dec. 23	22
No. 12—Kissing Time.....Jane Froman-Georges Metaxa	Dec. 16	22
No. 13—A Little Girl with Big Ideas.....Molly Picon	Jan. 20,'34	29
No. 14 — Not Tonight, Josephine.....Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34	21
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	10
No. 17 — Business Is a Pleasure.....Dorothy Stone	Mar. 3,'34	2 rls.
No. 18—Sliver Living.....Jean Sargent	Mar. 17,'34	2 rls.
No. 19—Let's Play Post Office.....Lillian Roth	Mar. 31,'34	2 rls.
No. 20—Story Conference	Apr. 7,'34	2 rls.
No. 21—Morocco Nights.....(Technicolor)	Apr. 21,'34	2 rls.
No. 22—Private Lessons.....Hal LeRoy	June 5,'34	2 rls.
HOW TO BREAK 90 BOBBY JONES		
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		7
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		7
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out	Sept. 9	7
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	May 12,'34	1 rl.
No. 4—Buddy the Gob	Jan. 13,'34	1 rl.
No. 5—Buddy and Towser		1 rl.
No. 6—Buddy's Garage		1 rl.
MELODY MASTERS		
No. 10—The Alma Martyr.....Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar.....Leon Belasco and Band		
No. 12—The Audition.....Hannah Williams-Phil Emerton's Band		20
No. 13—A Castilian Garden.....Señor Del Poze's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd.....Dave Apollon and Orchestra		10
No. 2—Barber Shop Blues.....Claude Hopkins and Band		9
No. 3—Rubinoff and Orchestra		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
No. 8—Isham Jones	Mar. 17,'34	1 rl.
No. 9—Phil Spitalny	Apr. 14,'34	1 rl.
No. 10—Vincent Lopez	May 12,'34	1 rl.
No. 11—Tin Hat Harmony.....Abe Lyman	May 12,'34	1 rl.
No. 12—B. A. Wolfe	July 7,'34	1 rl.
No. 13—D. Mendoza and Vitaphone Band	Aug. 4,'34	1 rl.
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Stop Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
No. 2—Sitting on a Back Yard Fence		1 rl.
No. 3—Pettin' in the Park	Jan. 27,'34	1 rl.
PEPPER POT		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2.—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective.....Sigmund Spaeth		9
No. 11—Mississippi Suits		9
No. 12—The Wrong Wrong Trail.....Block and Sully		10
No. 13—Song Hits, with Roy Turk		11
No. 14—Easy Aces, No. 2		1 rl.
No. 15—Pure Feud		1 rl.
No. 16—Radio Ramblers		1 rl.
No. 17—Lulu McConnell		1 rl.
No. 18—Good Old Days		1 rl.
No. 19—Radio Reels.....Jessel—Van		1 rl.
No. 20—Charles Ahearn		1 rl.
No. 21—Little Jack Little		1 rl.
No. 22—Radio Reel No. 2		1 rl.
No. 23—Dad Minds the Baby		1 rl.
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD AVENTURES E. M. NEWMAN		
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No. 11—Central America		1 rl.
No. 12—Dark Africa		1 rl.
No. 13—South Sea Islands		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		
MASCOT		
Fighting with Kit Carson.....Johnny Mack Brown-Noah Beery	July 6	20 (each)
Mystery Squadron, The.....Bob Steele	Dec. 23	
Three Musketeers, The.....John Wayne-Ruth Hall	Apr. 7	
Wolf Dog, The.....Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Tarzan, the Feerless.....Buster Crabbe	Aug. 11	20 (each)
UNIVERSAL		
Gordon of Ghost City.....Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline.....Evalyn Knapp-Robert Allen	Nov. 6	20 (each)
Phantom of the Air.....Tom Tyler-Gloria Shea	May 22	
Pirate Treasure.....Richard Talmadge-Lucille Lund	Jan. 29,'34	20 (each)
Vanishing Shadow, The.....Onslow Stevens-Ada Ince		

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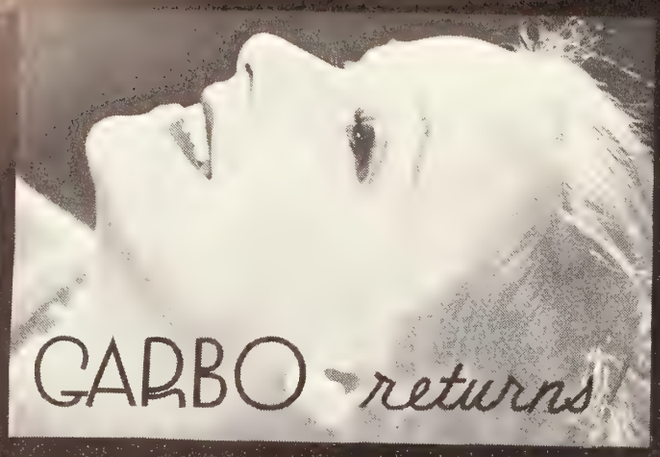
TASTES

What a Community Learned by Studying Children's Preferences



n Two Sections—Section One

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MOTION PICTURE HERALD

Vol. 114, No. 7 February 10, 1934

TELLING WILL

MR. WILL ROGERS has been paid a considerable sum of money by the motion picture business and the most recent exhibitor polls indicate that he has attained a considerable box-office draw.

Therefore it is reasonable to assume that when Mr. Rogers broadcasts at 9 o'clock on Sunday evenings over a nation-wide network, he diverts from the motion picture theatre a certain number of cash customers.

The other Sunday evening, ballyhooing the Rockefellers, oil and the radio, Mr. Rogers stated that he had just completed a motion picture, but that he was going to be an exception to the rule and not tell his radio audience the name of the picture because he had been "paid for the picture."

It would seem to be only a slight matter of reciprocity to the 7,000 odd exhibitors who play Mr. Rogers' pictures if he had not been so eccentric and had, at least partly, compensated for his diversion of their customers by helping the next Rogers picture in announcing its title.

Perhaps Mr. Rogers doesn't realize that the large sum he draws as salary in motion pictures is based upon the box-office draw of Mr. Rogers, and that regardless of the 7,000 exhibitors who help build Mr. Rogers into a box-office attraction, anything that Mr. Rogers himself can do to enhance his box-office value contributes toward the continuance of his handsome salary.

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"EXIT DON JUAN"

WHEN Lord Ashley instituted divorce proceedings in London the other day and charged her Ladyship with undue friendship with Mr. Douglas Fairbanks, Sr., who was also served with papers, it appears that no demand was made for damages. That was, one would feel, ungallant of my Lord Ashley. Curiously enough, the press cables say that the service of the papers delayed Mr. Fairbanks sailing for Spain to look up locations for "Exit Don Juan"—a title, by the by, that Lord Byron never would have approved.

The blight that has fallen on the gardens of Pickfair, the new unhappiness that is the lot of Miss Mary Pickford and the endless flow of fanfare gossip would only a few years ago have been counted a disaster in the world of the screen, an impairment of the status of the industry. Today screen America has no sweetheart, only a bevy of "girl friends." Today no one is so beloved as "Our Mary" of yesteryear, and none is so magnificently charming as the brave Douglas, tender and true. And oh, the pity of it!

About a year ago Mr. Fairbanks, pensive and not too happy with his experimentations in expeditionary pictures, sat at a window high up in the Sherry Netherlands in New York and speculated about his screen days ahead. "I wish," he remarked in a fit of burning frankness, "that there was some far away happy island where movie stars could go when they are through here and before they die."

That "far away happy isle" is most evidently not Great Britain. And that's a pity, too.

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WHOSE CAKE?

IT is not so long ago that the industry got over the acute headache generated by sundry experiments in advertising on the amusement screen, under the euphemistic label of "sponsored pictures." Currently there is no little annoyance of exhibitors who find starred players of the screen giving the box office competition on the free radio programs.

This makes the launching of a venture by which a newsreel of old good name lends, or rents, that name to the radio promotion of a patent medicine seem an amazingly obtuse proceeding.

Consciously or unconsciously this step is being taken in imitation of the pattern of radio exploitation of certain newspapers, being once more a reiteration of the basic error of concept which considers the newsreel a news medium instead of the vaudeville derivative of current events which it is. Practically nothing that is true of the newspaper is true of the newsreel.

Also it was long ago set down that "You can not eat your cake and have it." Of course Miss Nina Wilcox Putnam got a laugh by saying that it was never written by anyone who had tried eating cake in bed, but she was making capital out of a lot of crumbs. And so!

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CURRENT advertisements of a new gadget for the aid of the deaf, headline: "Now the talkies talk to deafened through bones of head." That is all very well. What we object to is the persistent making of pictures aimed to communicate only with the boneheads that have working ears—and "hear not."

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WITH Roxy and Harold having demonstrated, it is now fairly clear that one of the really decisive things to do around RKO is to resign to Mr. J. R. McDonough, now saranoffly occupying the seat of general management. He is in a fair way to become known as Joseph-the-Acceptor.

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America is trading surplus pigs for British whisky. Thanks to repeal, most of our blind pigs are surplus now.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

FLEXIBLES AGAIN

Again from Al Lichtman, United Artists distribution chief, last weekend came advocacy of the flexible admission idea which stirred the industry for a while months ago. Passing through Kansas City en route to the Coast, Mr. Lichtman expressed undiminished faith in the policy of raising prices where the merit of the film warrants. . . .

FRENCH INVASION

Inner New York circles are discussing the most completely organized drive yet developed for invasion of the American market by French producers. Reported: proposal of the important Chambre Syndicale for a two-year subsidized distribution outlet here. Further report links Robert Hurel, now here, with the proposal. . . .

ROWLAND ON HIS OWN

Following dissolution of production partnership with Monte Brice, William Rowland has incorporated Rowland Productions, Inc., at Dover, Del., and leaves for the Coast shortly to begin production on his own. . . .

FILM DATELINES

Last week, in annual convention at Santa Barbara, the California Newspaper Publishers' Association registered a protest, planned a plea that wire services reduce the percentage of Hollywood (film) datelines, in favor of other Coast cities, which go out from Southern California to the nation's press. . . .

CENTRAL AMERICA

The development of more stable political conditions, increase of wired houses, are two chief reasons for the belief expressed last week on a New York visit by John B. Nathan, Paramount Central American manager, that 1934 should be a good year in that territory for American motion pictures. Audiences there still prefer American films, he said. . . .

NUDES DISAPPROVED . .

The nude, masculine or feminine, in picture or in person, will grace no stage or screen in the theatres of Gadsden, Ala., decreed the city fathers via an ordinance passed last week. One p.m. is the opening moment for film programs on Sunday. No films may be shown between midnight and 10 a.m. any day, said they. . . .

SMPE SESSION

To Chalfonte Hall, Atlantic City, the Society of Motion Picture Engineers will go this year for its annual spring meeting, April 23. . . .

SOCIAL FACTOR

The motion picture as an important social and educational factor in American life will occupy a course of study at New York University for the academic year 1934-35. Jointly sponsoring the course are the National Board of Review and the School of Education. Dr. Frederic M. Thrasher will conduct the course. . . .

A SERVICE RECORD

Last week Arthur Cole, office manager at the Paramount Kansas City branch, completed 20 years of service in one office. which should be some sort of record. Starting in 1914 with the Feature Film Service Company, the evolution of the business finds him a Paramount employee in the same office. . . .

ARKANSAS EXHIBITORS

Its first semi-annual meeting will be held by the newly organized Independent Theatre Owners of Arkansas, at Little Rock, February 11-12. No national organization affiliation is planned for the immediate future. Officers: T. W. Sharp, president; Ray Morrow, vice president; J. F. Norman, secretary-treasurer. . . .

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MAYER REELECTED

Re-elected president of the Association of Motion Picture Producers on the Coast for the third time last week was Louis B. Mayer, with Jack Warner continuing as first vice president. Winfield Sheehan was elected second vice president, and Fred Beetson secretary-treasurer. Joe Breen was placed in charge of all matters concerning production and advertising codes. . . .

KODAK WINS POINT

Granted to Eastman Kodak Company by the supreme court at Washington this week was a review of a lower court decision holding Charles B. Gray had a recoverable claim for patent infringement against the company on a "transmitting mechanism." Mr. Gray patented the device in 1919. . . .

MONTAGUE GLASS

Last week, at the age of 56, Montague Glass, author, died at his Westport, Conn., home, of embolism. So ended the career of the creator of Abe Potash and Mawruss Perlmutter, cloak and suit merchants typical of their kind, who, always likable, found a wide popularity. In 1923 First National produced "Potash and Perlmutter," with Alexander Carr and Sam Bernard, and in 1926 United Artists presented George K. Sidney and Carr in "Partners Again." . . .

FILM RELIEF

Approximately 16,000 ill and unemployed film persons were aided last year, with an expenditure of $150,000 by the Motion Picture Relief Fund, according to Marion Davies, its president. . . .

SEEKING STORIES

From John D. Clark, Fox general sales manager, has gone word to his staff that Winfield Sheehan, heading production, will welcome title and story suggestions. In **Dynamo,** sales organ, Mr. Sheehan notes the types of stories he wants for various stars. . . .

PLAN APPROACH

The manner of representation before the expected Code authorized zoning board was the object of a meeting of independent Florida exhibitors at Bartow recently. A committee, rather than appearance in a body, seemed to be the preference. . . .

AVON FREEDOM

By courtesy of the owner of the Park theatre, Clair Meachum, residents of the village of Avon, near Rochester, will again have Sunday shows. Despite the villagers' request, former owner William W. Farnum refused. . . .

"AMERICA"

A Yarn from Here to Hollywood and Back

By TERRY RAMSAYE
Written on Broadway

BACK at the desk again in a great cliffside of a building looking down on Broadway, Columbus Circle and Central Park. This expedition has been through some nine thousand miles of these United States, from Pismo to Pima to Pecos, and from Accomac to Hackensack, from Hollywood to Hoboken, if you please. Two months of "the road" and another month of what I have sometimes called "the motion picture's creative community," brings me to the interesting conviction that the motion picture makers are strangers in and to this country of ours.

It is most unlikely that any major executive now charged with the principal burdens of the industry which has the presumptive responsibility for supplying the American masses with dramatic entertainment on the screen, has seen any more of the United States than the Hudson Palisades from the Century, the Chicago loop and LaSalle street between trains, the Union Station in Kansas City and the Indians in front of the Harvey hotel in Albuquerque.

Across the land is to be discovered a great wide motion picture market which is being served with dramatic merchandise ordained by impulses and hunches gleaned in New York hot spots, from the sophisticated dramas of the minority theatre, and from the high pressure agents of purveyors of story wares by-producted from the fields of the printed page addressed to the small public which reads.

In Hollywood for these pages I recorded the plaint and argument of important motion picture personages, the rulers of the kingdom of celluloid, for curtailment of product, a reduction of the camera output to a list of such pictures as they might conveniently make with an assured market. This argument for curtailment comes from a desire to take it easy in the process of milking the status quo. It does not reflect the spirit on which the industry was built, and it does not reckon with the creative force of the unserved market.

PUBLIC WILL BE SERVED

A first hand contact with a considerable part of this America brings with great force a conviction that the public, the motion picture public, will be served, that its buying power will not be denied, and that this same force of demand which created the motion picture will remake it—more to the shape of heart's desire.

The producers of the motion picture industry do not hear from this great American market. It is inarticulate in the extreme. All that movieland hears is what is being done with and about such wares as it delivers to this market in its present peculiarly constricted concept of what is merchandise. The box office receipts of today do not reflect what the public is willing to spend for motion pictures. They merely record what this public is willing to spend for the pictures that it is getting now.

The editor of MOTION PICTURE HERALD, *after 9,000 miles of contact with the buyer and seller of the motion picture commodity in the field as well as the maker of that commodity at the studio, digs into the pockets of those first-hand and immediate experiences, and some of those observations are duly recorded on this and the following page.*

Curiously enough this same Hollywood hears little from and asks nothing of the distribution forces which contact the exhibitor. The exhibitor often has no words to say it, but he does have a notion about what his people want and he can identify it when he sees it. He does tell his notions to the selling people he meets, but the word never gets back.

Hollywood researches to the depths of history and the museums for information and authenticity to distort on the screen. You can find out in Hollywood offices how many buttons Napoleon had on his coattails, what Cleopatra had for luncheon, why Christopher Columbus left home, and how Lee combed his hair at Appomattox—but Hometown, U. S. A., is terra incognita and the customers resident there are nobody's business. They can take what they get and like it.

The producer who will set about discovering America will find a land of opportunity.

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MISBRANDING

MEANWHILE just for the record—there is a town called Pismo. It's in California and its fame rests mostly on a seafood soup, a rather excellent one, made of the Pismo clam, and locally called a chowder. If Pismo persists in that nomenclature Passamquody, Maine, ought to bring a suit for misbranding. Chowder can not be made of anything but the cold water Atlantic clam. And Pima is a desert town where there is so little to do about anything that they make candy out of cactus. Pecos as you all know is in the great empire of Texas, and "west of the Pecos" means something exciting in landscape and song and story of the riders of the purple sage. It looks like a grand country to write about.

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NOW that it is all over, from Hollywood to Hoboken, let it be set down in print here and now that while there is no local boosters' club to shout about there's one very pleasant place on the map called New York, where they have everything and think nothing of it.

From West to East, here are some notes on the Elsewhere:

Just before you come to the hell-fevered town of Yuma on the Arizona-California border, eastbound, is a great reach of rolling desert dunes, some ten or more miles wide and stretching over the border from the Mohave south deep into Mexico.

Quite a few years ago this strange, eerie desert was the scene of spectacular motion picture activity, in the making of "Beau Geste," a masterpiece of the silent days, supervised for Famous Players-Lasky by Julian Johnson, who, while not precisely a native son, might be called for movie purposes the discoverer of this empire of sand. He was in California before the movies arrived.

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EL PASO DEL NORTE

AT El Paso you look out the windows of the towering Hilton hotel into the Sierra Blanca on the north of the town and across the alleged silvery Rio Grande into Old Mexico on the south. And Old Mexico is right. It looks older, and dustier than Time.

William Paxton is the motion picture personage of the city, operating a whole array of Hoblitzelle houses and being quite a citizen about town the while. He shows the sights to the visiting picture personages and takes them for a ride over to Juarez, the city over the border, named for a Mexican hero of a long time ago. Mr. Paxton's car is as good as a customs pass, but the Juarez liquor is if anything a little inferior to the Tia Juana bottlings. A prescription is recommended in El Paso, since Texas is, after a manner of speaking, dry.

A profit sharing plan for the Hoblitzelle circuit employes had put a bright smile into most of El Paso's box offices.

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FIFTEEN KINDS OF STEAK

AT Midland in West Texas rises the pretentious Hotel Scharbauer, where husky cattlemen sit about the lobby in the elegance of high-heeled boots with decorative multi-

(*Continued on page* 11)

THIRD OF PRODUCT IS DELIVERED AT HALF MARK AFTER LATE START

And All Large Companies Say They Will Have Available All Pictures They Promised at the Beginning of the Season

More than one-third of all feature pictures promised to exhibitors for 1933-34 by the nine largest producing and distributing companies were actually delivered by February 1 as the current season approached its half-way mark. Despite the fact that the selling season got under way almost two months later than previously, due to the economic situation and the resultant complications of theatre decentralization, these companies to date have delivered 156 out of a promised 423 features.

Current season distribution did not start until after September 1, allowing the distributors until the same date in this calendar year to complete and deliver the current schedules. Thus, from the first of February, they have approximately seven months leeway and, according to sales executives in New York, without question should deliver all remaining pictures within that time.

By the middle of October major companies had sold approximately 50 per cent of total product and although the selling year was one of the slowest to get under sail, it had increased its tempo until at that time practically all major companies reported sales substantially greater than they were for the corresponding period of 1932.

What They Have Done

Companies this year found themselves selling in a competitive field to theatres formerly affiliated with the parent company with which deals heretofore were closed automatically in New York. As a result, field sales forces were placed in a position of their greatest importance since 1925, and selling was slowed up materially. Actual distribution of new season product usually was well along by September 1 in earlier years; this season it was only just beginning at that time. The following figures give a comprehensive idea of just what has been accomplished since then:

	No. Announced	Delivered Feb. 1
Fox	52	26
*MGM	46	16
Monogram	28	14
Paramount	65	26
RKO Radio	51	16
Universal	36	16
Warners:		
First National	30	8
Warners	30	9
†Columbia	49	14
United Artists	36	11
Totals	423	156

** In addition to two on 1932-33 schedule.*
† Including 12 westerns and six Class "A" pictures.

The listings show Fox and Monogram hold the record for current season distribution of total announced, each having delivered half of their schedules before the season is half finished.

Studios Slow Down

The consensus among sales executives in New York was that with seven more months in which to complete the current output all remaining features will be delivered, provided production schedules on the Coast are maintained. Reports from Hollywood this week indicated studio activity was considerably below normal, with only 28 features in work as against 22 features in preparation to start within two weeks. Already completed and in the cutting rooms were 47 features.

MGM had five features in work, leading the field among the larger companies. The company also had one feature in final preparation, while 12 features were reported in the cutting room.

Paramount followed as a close second with six features in work, two in preparation and four in the cutting room; Warner had four in work, three in preparation and nine in the cutting room; Fox, three in work, three in preparation and five in the cutting room; Columbia, three being made, one preparing and three cutting; RKO Radio, two in work, six preparing and five before the cutters, while 20th Century, releasing through United Artists, had one in preparation, another in the cutting room, but none in work.

Six productions were to go before the cameras at Fox Movietone City this week, bringing the current running schedule to a total of 16 features either completed, cutting or preparing.

Warners to Deliver 60

A. W. Smith, home office sales executive, said of Warner activities:

"We had 60 pictures set for 1933-34 and we will deliver every one of them. We can and will do it, although it may mean late selling again as it did last year."

If one company's schedule is not maintained, thereby necessitating another late selling season, all companies probably will be given a similar opportunity to "clean up" their remaining 1933-34 pictures. All companies belonging to the MPPDA this last year agreed not to start selling until "it appeared advisable."

MGM officials declared that while the company might not complete its distribution schedule by September 1, production executives are making every effort to maintain a program to allow for delivery of one feature a week until that date. This would place the entire 46 in the hands of exhibitors by that time, there being 30 weeks remaining with 16 pictures already delivered.

Eddie Golden, Monogram sales director, said Monday that the company would complete its schedule by the middle of the summer at the latest, while John D. Clark of Fox indicated that unless unforeseen circumstances arise that company would be in a position by summer time to lay its final plans for 1934-35 product.

Columbia is a little behind schedule, but expects several immediate releases, distribution executives said.

Discuss 1934-35 Plans

Several large companies have begun planning next season's product. United Artists contemplated 36 features for next season, including 12 from 20th Century, four from Samuel Goldwyn, four from Reliance, 14 from the company's British affiliates, London Films and British & Dominions, and two from an independent source not yet selected, according to Joseph M. Schenck, president.

Universal will produce a minimum of 14 features abroad next season, eight in London and six in Paris, with prospects that the total may be increased. Story conferences on Universal's 1934-35 program already were well underway in New York, between Carl Laemmle and his son and R. H. Cochrane and James R. Grainger.

MGM's 1934-35 program, scheduled for discussion following the arrival in Hollywood of Nicholas M. Schenck this week, was expected to include 52 features.

Fox also was contemplating at least 52 features for 1934-35.

FOX AND MONOGRAM HAVE DELIVERED HALF

Fox and Monogram are the only two large companies which have delivered half of their 1933-34 pictures. Universal has delivered 16 out of 36 up to the same date, February 1.

156 Pictures Delivered by February 1 Out of 423 Promised by Nine Companies; Fox and Monogram Lead with Half

German Industry Shows Marked Upward Trend

The low point in attendance and gross receipts in German motion picture houses was reached in July, but these are now showing a definite upward trend, according to Department of Commerce reports. In small cities and towns returns during the July-September quarter showed an improvement as compared with the corresponding period for 1932.

Not on Amsterdam Roof

National Broadcasting Company has not maintained any theatre studio since moving into Radio City, New York. In an article in the issue of February 3 it was stated that NBC continued to maintain a studio theatre on the roof of the New Amsterdam.

ON THEATRES, STEAKS AND ABALONE

(Continued from page 9)

colored tops and broad, costly Stetsons in tones of cream and tan.

There are fifteen kinds of steak on the menu of the Scharbauer dining room, and the top of the list is the "K. C. Sirloin," meaning of course Kansas City—which is way down east from Midland.

In this there is a subtle, perhaps not entirely conscious admission that it takes the good yellow dent of the Midwest's corn belt to make real meat. The cactus clad ranges of the big southwest produce only the chassis of a steer. The feed lots of Kansas, Iowa and Illinois put on the finish that makes him beef.

A favorite of the region appears to be what is designated as a "chicken fried steak." Careful knife-and-fork research seems to indicate that it is a bit of round that has been hammered to a pulp on the block, soused in flour and simmered done clear through. The result is good, but it is not steak, nor yet chicken.

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DIVIDING SUNDAYS

WHEN you come to Sonora you are deep into south Texas and right smack in the middle of the big, big range country, where from here to yonder is always a day's ride.

Sonora is a proud little cow town of 1,900 population. It has an illumined arch to welcome you and to say that it is indeed the heart of the cattle region. It has its celluloid opera, too, the La Vista theatre, operated by Fred Lehn, with 350 seats and an untiring demand for action drama picturing the life of the great open spaces.

The Sunday show issue of Sonora has been neatly settled. The La Vista puts on a Sunday matinee and no show at night to interfere with the goings of the churchly.

With less than two thousand residents, Sonora boasts an all night restaurant, caring for the ever moving cowmen, riding over their great domains by motor. Coffee at dawn in Sonora is recommended. They put enough beans in the pot.

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"MAKING" HISTORY

APPROACHING New Orleans down in the Teche in the Acadian French region of Louisiana a sign post in one village boasts that "Here Henry W. Longfellow wrote his immortal poem about Evangeline."

In the first place there was no Evangeline and in the second place Mr. Longfellow never saw Louisiana.

And all that serves to remind me that in a few hundred years Evangeline will have passed entirely out of myth into fact, and that the facts will be proven by the statue of Evangeline, erected near Grande Pre in Nova Scotia, by the initiative of Mr. John Murray Gibbon, publicity agent of the Canadian Pacific Railway. The Canadian Pacific got quite weary of having the sight-hungry tourists demanding relics of Longfellow's heroine and went in a business-like way about supplying them. A lot of history and religion gets substantiation by force of the same tourist demand.

And yet critics carp about what the screen does to history.

". . . Some nine thousand miles of these United States . . . brings me to the interesting conviction that the motion picture makers are strangers in and to this country of ours. . . .

"This argument for curtailment . . . does not reflect the spirit on which the industry was built, and it does not reckon with the creative force of the unserved market. . . .

"The producers who will set about discovering America will find a land of opportunity. . . ."

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IT BOILS DOWN TO "E. V."

NEW Orleans was not quite complete as I loitered through, because E. V. Richards was reported "out of town." In this case "out of town" meant Mr. Richards was somewhere west in Texas concerned with some outpost of his dominion. New Orleans and the Gulf Coast on the east as far as Sparks and on the West as far as Hoblitzelle is Richardsland on the motion picture map, you should know. What happens moviewise in that region he ordains, or knows or approves, largely.

In the words of one bright young man on New Orleans film row: "If you sift out anything in this business down here, when you get all through you'll have E. V. left."

Just now the Louisiana situation is getting a flow of new enthusiasm from Harry McLeod, a Chicago advertising man, who has appeared on the scene to operate the historic St. Charles theatre. Mr. McLeod makes no pretense to tradition of showmanship, but he is applying what he deems to be, and is proving, ideas of salesmanship to the public.

At the moment it appears that admission prices in New Orleans are going to be raised a trifle and that maybe some of the astonishingly destructive cutthroat lotteries of the neighborhood theatres will be eliminated. Some New Orleans theatres, generally speaking, have been busy through the depression giving away premium merchandise rather than selling pictures, if the testimony of local observers is to be taken at par.

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ANTOINE'S OYSTERS

IN New Orleans there are groceries that warrant comment. The city is accustomed to good food on the average and when you get above the average there is eating fit to write about. There's Arnaud's for instance, where one can get an after dinner drink so spectacular that they turn out the lights to let it blaze.

If a choice has to be made, the premier dish of New Orleans is Oysters Rockefeller at Antoine's down in the heart of the old French quarter. Hardly second would be pompano *bon femme,* and there is grave question if the crayfish soup is not entitled to second place.

The general subject of seafood gumbos, as prepared in New Orleans, is also a suitable and proper subject for extended research. Something tells me that next winter the motion picture situation on the gulf coast is going to require my attention for quite a period.

It is pleasant to remark, also, that New Orleans does not seemingly suffer from the loud speaker local booster. New Orleans takes its likker, its climate and its food in its stride, and if you like it you are welcome. They do not inject it into the visitor.

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ABALONE AND WAGON IRON

AT which juncture Harry E. Nichols, formerly of California, and now itinerantly adventuring through the South to let the exhibitors renew their subscriptions to this able journal, broke into my quarters at the Hotel Roosevelt, to defend the abalone.

It appears that somewhere a week or two back I made all too casual reference to the gustatory values of that univalve denizen of the Pacific reefs.

"You've got it all wrong," declaimed Mr. Nichols. "You have to prepare an abalone right. First you put it on a flat rock and beat it out flat and very tender with a wagon iron or a piece of motor spring. Then it gets relaxed and fit to cook."

Nevertheless, I am voting against the abalone. If one has to beat a taste into it with a wagon iron, I'll do the relaxing myself and open a can of beans. The Nichols system is so strenuous that it produces an appetite that leaves the consumer without judgment.

The abalone shell makes a fair ash tray.

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ENTIRE TOWN WIRED

IF you should be rolling down the main street of De Funiak Springs in Florida and chance to be assaulted abruptly by the voice of, mayhap, Miss Mae West, inviting you to "come up some time," or to hear the cooing Miss Harlow, the strident Mr. Beery, the belligerent Mr. Cagney, be in no wise alarmed, it is just a movie promotion.

It seems that for some years DeFuniak has, after a manner of speaking, been entertained by the ingenuities of one young Mr. Lionel Vickery. He was a radio expert in his boyhood, and now he is a grown-up of twenty-one and married.

Mr. Vickery is now on the staff of J. E. Churchwell's DeFuniak theatre and in that connection he has achieved his greatest work to date. He has in fact wired practically the whole town for sound.

From the projection room of the theatre, sound wire leads run from the amplifiers to cone speakers located in no less than three open-front drug stores in the village. At the will of the operator the dialogue and

(Continued on following page, column 3)

The Real America And Its Exhibitors

(Continued from preceding page)

music of any picture running can be thrown all over DeFuniak, and through a microphone in circuit it can be interlarded with announcements and comment from the booth.

In DeFuniak there is no peace and one might just as well go to the theatre, because there is no escaping the program anyway.

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SAME BASIC IDEA

PASSING through Waycross in Georgia on a Saturday—the Lyric theatre is playing "Fighting Cowboy," starring Mr. Buffalo Bill, Jr., and, to our infinite delight, is following this bill with "Dinner at Eight."

You will understand that Saturday is farmer's day in all such towns in Georgia, and farmer's day calls for westerns.

But, by what fancy do Mondays call for "Dinner at Eight?" The Waycross promotional answer is embodied in the naive and locally added line on the billing announcing that "this picture presents more stars than any other movie ever made." So you see Waycross seems to have the same basic idea that young Mr. David Selznick seems to have had when he made it.

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NEWS TO D. W. GRIFFITH

UP above Savannah just a few miles, on the coastal highway, is a tiny road sign pointing the way shorewards to "The Hermitage Plantation."

The Hermitage is in the ruined relic of what was indeed a great plantation in the days before the war—what the South prefers to call "The War Between the States." There are the crumbling walls of a great southern mansion, and some quarter of a mile of slave cabins, a slave yard with its old auction block, and all about giant vistas of hoary, moss bearded live oaks that can remember when.

The bent caretaker and collector of the tourists' fees has a charmingly inaccurate lecture on the establishment. Its real history is history enough, but he has embellished it with a curious account, entirely fictional, about how there D. W. Griffith got the inspiration for the making of "The Birth of a Nation" and returned in years after to photograph the picture on the spot. This will be a lot of news to Mr. Griffith.

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THE next and last stop is Norfolk, in Virginia, where Buchanan's will do a very good job of any dish that comes out of the productive waters of the Chesapeake—and plain broiled lobster is recommended.

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And on Broadway, Anna Sten, from Russia, in a Zola story, both brought to America and the screen through the port of Hollywood.

Dick Sutherland Dead

Dick Sutherland, 55, for years a character actor on the screen and before that on the stage, died at his Hollywood hotel late last week of a heart attack.

Here Comes Carl



CARL LAEMMLE

50 Years Since Laemmle Arrived

It was a chill, wintry day, that January 28, 1884, when two young men left the little town of Laupheim, Germany, en route to the S.S. Neckar, sailing from Bremerhaven for New York. It was no more pleasant when the two, with another young pair, sailed on the Neckar January 31, with something less than $200 among them.

The boys took to their berths, and spent thirteen weary days prostrate. On February 13, the Neckar was outside New York harbor, winter fog-bound for 24 hours. On the 14th the fog cleared, and the boys staggered to the deck for their first glimpse of the Statue of Liberty, through a chill rain.

The four boys and their futures: Leo Hirshfield made a fortune in candy and gelatine. Julius Hilder took to "notions" and founded one of New York's largest importing houses. Julius Klugman found furs extremely lucrative. The fourth young man of 17 was one Carl Laemmle, who in the ensuing 50 years became somewhat conspicuously known in the motion picture industry, then not even a dream.

Next week the anniversary of that memorable voyage on the S.S. Neckar will be recalled by the president of Universal Pictures Corporation.

Form New Ohio Exhibitor Unit

A new exhibitor unit, to be known as the Independent Theatre Owners of Ohio, was the result of a two-day meeting of independent Ohio exhibitors at Columbus this week. The sponsors are Nat Charnas, Toledo; Henry Greenberger and M. B. Horwitz, Cleveland exhibitors' association; Elmer Shard, Charles Sine and Willis Vance, Delaware, O.; John Schwalm, Hamilton; Sam Lind, Zanesville; C. S. Pfister, Troy; L. F. Eick, Martin's Ferry; Max Stearn and J. Real Neth, Columbus.

It was announced that the following would resign as officers and directors of the MPTO of Ohio: Mr. Lind, Henry Biberson, Jr., Martin Smith, Mr. Schwalm, Mr. Pfister, Mr. Eick, Mr. Neth and Mr. Stearn.

P. J. Wood, business manager of the MPTO of Ohio, also let it be known that he would resign. Members of the association agreed that membership shall be restricted to independent theatre owners of Ohio. A statewide mass meeting of all Ohio independents was scheduled for February 15 at Columbus to elect officers and directors.

Trumbull Named To MPPDA Post

Walter Trumbull, veteran newspaperman and syndicate writer, last week took over his new duties as publicity director for the Motion Picture Producers and Distributors of America.

Mr. Trumbull recently served as the introducer of radio talks by Louis McHenry Howe, one of President Roosevelt's secretaries. His publicity duties at the MPPDA office will be confined, it is understood, to national publicity.

New Orleans Better Films Council Formed

The New Orleans Council for Better Films has been formed to promote better motion pictures, and is a reorganization of the Better Films Committee of the Louisiana Cooperative Educational Association. The officers are: Mrs. A. S. Tucker, president; Mrs. Joseph E. Friend, Mrs. Henry Alcus and Miss Lottie Miller, vice presidents; Mrs. W. J. Cousins, secretary; Mrs. John E. Regan, treasurer; Mrs. Allen Johness, program chairman; Nicholas Bauer, educational chairman, and H. S. McLeod, motion picture industry chairman. Board members are: Mrs. Arthur Nolte, Mrs. Charles Behre, Mrs. Reuben Chauvin, Mrs. James W. Resily, Mrs. P. A. Blanchard, Mrs. F. Gordon Eberle and Mrs. Idabel Giefers.

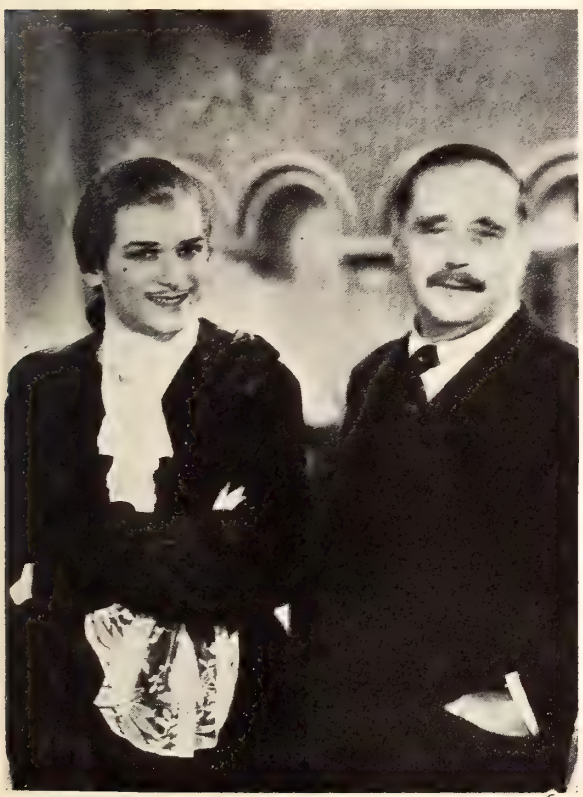
To Continue Showmens Films

D. J. Mountan, president of Showmens Pictures, Inc., announces that he has reinstated the Showmens production contract with Screencraft Productions, Inc., and that the balance of Showmens program will be produced by Screencraft Productions, Inc. Production on "St. Louis Woman" will be started next week.

THE CAMERA REPORTS



COAST FAREWELL PARTY. Gathered to wish God-speed to Arch Reeve, head of the Fox studio publicity department, who switched places with Gabe Yorke, similarly placed at the home office. At the Beverly Hills hotel in Hollywood, colleagues and press honored Mr. Reeve. Among them, starting at the lower left may be identified: Bill Pine, Paramount; Don MacElwain, MGM; J. Leroy Johnson, Universal; Barrett Keisling, MGM; Joe Breen, MPPDA; Colonel James Wingate, MPPDA. At the head, center table, are Harry Brand, United Artists; Joe Cunningham and Mr. Reeve.



HISTORIAN. Herbert George (better known as H. G.) Wells, who, with Alexander Korda will make a picture for London Films, on that company's set with Douglas Fairbanks, Jr., star of "Catherine the Great," which United Artists is releasing here.



BRITISH AGENT. In person, and in New York. R. H. Bruce Lockhart, English envoy to Russia during the World War, whose autobiographical account of his adventures, "British Agent," is to be adapted for the screen by Warner, with Leslie Howard as the star. Mr. Lockhart is in the United States on a lecture tour, during which he will recount his adventures in diplomacy.



IN ACTION. On the set at the Monogram studio, where, with everything set to shoot, Kitty Kelly, Marguerite de la Motte and John Halliday rehearse a scene for "Woman's Man," while Ben Verschleiser, supervisor, squats in the foreground, and director Edward Ludwig, seated, watch proceedings.

VETERAN. (Below) Of the newsreel. Leon Franconi, one of Pathe News' first editors, who is participating in the opening of the Embassy Pathe News theatre on Broadway this week.





YOUNG CHARM. (Left) As exemplified most attractively by a girl who made the steep grade to screen popularity and success, Miss Jean Parker, who was most recently seen in "You Can't Buy Everything," a Metro-Goldwyn-Mayer picture.



VACATION. Clark Gable, star of Metro-Goldwyn-Mayer, arriving this week at the Grand Central Station, New York, with Mrs. Gable, for his first vacation in several years. He has come to rest—and sign autographs.



MODERN CARAVAN. The "Moulin Rouge" Caravan, starting a coast-to-coast exploitation tour in the interests of the United Artists-Twentieth Century film, receiving the good wishes of the government, so to speak, as Postmaster General Farley signs a menu card at Washington for Anna Q. Nilsson, as Roscoe Ates, Mary Carlisle, William McAdoo and Speaker Rainey look on.

CAMERAS MISS A GREAT CAT FIGHT

What would have been a thrilling film sequence was sadly missed by the cameras on Monday in the Public Auditorium at Cleveland, where Clyde Beatty, famous animal trainer, who made "The Big Cage" for Universal, was performing with his cats in the Al Sirat Grotto Circus. At a preliminary rehearsal, one Sammy, huge male lion, went berserk, fastened his teeth in the throat of a young female, and despite Beatty's courageous efforts, refused to let go until $400 worth of lioness rolled to the floor of the cage, dead. When the trouble started, Beatty, armed only with whip and blank cartridge revolver, herded the four other cats to one side, and waded into the thick of the fight. He prodded and pushed, attendants turned streams of water on the battle, but Sammy would not let go. When the battle was over, Beatty urged the others into their quarters, changed his clothes, and returned to put his cats through their paces at the regular performance.

Kastner Is United Artists Managing Head in Europe

Lacy W. Kastner has been appointed managing director for United Artists in Europe, with headquarters in Paris, succeeding J. A. Koerpel, resigned, according to an announcement from Arthur W. Kelly, vice president in charge of foreign distribution.

Mr. Kastner joined United Artists in Paris in 1928 and for the past few years has been sales manager of the French organization. Mr. Kelly also announced that Emanuel Silverstone, recently connected with the United Artists office in Panama, has been appointed special representative for London Films, the British producing affiliate of United Artists. He will make his headquarters at the United Artists home office.

Columbia, United Artists End Brazilian Arrangement

Columbia is terminating its agreement with United Artists whereby that company distributes Columbia product in Brazil. Columbia has named Emilio Alcoste manager of the exchange which is to be opened in Brazil shortly under the supervision of Clarence C. Margon, in charge of South American sales.

Columbia has closed a deal with Foy Productions, whereby it will distribute "Called on Account of Darkness," featuring Wallace Ford, Dickie Moore and Barbara Kent.

To Pick Baby Stars

The Wampas, Coast advertising organization, will select baby stars, an annual affair, on February 27. Nominations close February 13.

PATHE NEWS ENTERS RADIO ADVERTISING

Independent Production of Metrotone Newsreel Again Denied; Pathe News Operating Embassy; Movietone Staff Cut

Came a stirring this week, after a long somnolence, in the world of the newsreel.

Pathe News almost simultaneously erupts on Broadway and on the air, with a commercial radio tieup, in the first screen alliance with merchandising since the subsidence of the "sponsored" picture wave which rolled up and crashed against the wall of exhibitor opinion just before "decentralization" overtook the circuits.

At the same time there was the perennial winter flowering of the report that the Hearst Metrotone Newsreel would depart from its production alliance with Fox Movietone News and engage in the independent production of its news negative. As is annually customary, the report was dismissed and denied on all sides. Meanwhile within the Movietone organization there were some reductions and readjustments of personnel. Persons familiar with newsreel operation were inclined to doubt that either concern would be interested in a step calculated to markedly increase negative costs, especially in a period when newsreels are struggling to maintain grosses.

Pathe News on 13 Stations

Pathe News is scheduled to break forth on the air through the Yankee network in New England and some three additional stations, thirteen in all, on an arrangement for the use of the news sound track, especially edited, in behalf of Absorbine, Jr., a rubbing lotion, February 18, assuming the signing of contracts which have been in preparation some weeks.

The commercial aspects of the deal in behalf of Absorbine Jr., are confirmed at the office of Irwin Wasey & Company, advertising agents. The project is said to have been born in the mind of Nick Dawson of the firm of Dawson-Butcher-Nontague, radio producers, and according to "Radio Art" now acting as the agents of Pathe News.

Meanwhile Pathe News came to Broadway in its own, or approximately its own, theatre, by succession to the Embassy Theatre, abandoned as the Fox newsreel theatre a month ago. The Embassy opened as an all-newsreel theatre under the auspices of the Fox organization during the regime of Courtland Smith, promoter of Movietone, and now the president of Pathe News, Inc. It was in the nature of a national sensation for some weeks, doing a capacity business at 25 cents the seat. Across the land a score of kindred projects were born, but with no myriads of tried Broadway feet to support them, and mostly they died aborning. Meanwhile Mr. Smith moved on, in the earliest stages of the era of revolutions in the Fox corporation, and engaged in the promotion of the Trans-Lux turnstile newsreel theatre project which is now mostly history. Presently, before Trans-Lux had demonstrated itself as an idea so completely as now, Mr. Smith became president of Pathe News in the Hiram Brown era of administration of RKO picture interests, immediately after that concern acquired Pathe's topical pictures department along with assorted other production assets.

The Embassy reopened under the Pathe News banner Wednesday last with various ceremonial accompaniments, appropriate to the occasion despite the extra dry policy of the newsreel management. Leon Franconi, famous first film editor for the Pathe concern in America, and reputed first editor of Pathe News, was a figure on the occasion as the guest of honor.

Ten Dropped at Fox Movietone

The official announcements failed to make specific the relation between Pathe News, Inc., and the theatre, adding to the possible questioning by heading the publicity as jointly issued "from F. C. Wood, managing director" of the theatre "and Rutgers Neilson, Pathe News." In newsreel editorial rooms it was the current story that three employees of the Pathe reel, W. French Githens, assistant editor, Harold Wondsel, editor, and Tom Chalmers of opera and stage, also of the editorial staff, were participants in the project with some major backing coming from the fortune of Ogden Hammonds, real estate, and one time ambassador to Spain. Mr. Githens was an attache in the embassy, and there, incident to Fox Movietone's pursuit of King Alfonso, he met the movies.

At the Fox Movietone production plant staff readjustments brought the reassignment of some members and the dismissal of about ten others, including Kenneth Upton, Charles Peden, James McKee, sound men, Beverly Jones, film editor, James Lillis, camera and contract man, George Altman and Joseph Rinehart, cutters, Rody Green and John Tonda, cameramen, and Linn McManus, lecturer.

Five Leave Fox Staff

Thornton Sargent and Paul Snell have resigned from the Fox Coast publicity department, bringing the total of resignations to five since Gabe Yorke arrived to take charge. Harry Brundidge, Kay Mulvey and Bertha Jancke resigned early. Frances Deaner and Mel Riddle have joined the department.

Recommends Payment

Payment of claims totaling $41,000 against Rhode Island Theatres, Inc., operating houses in Providence, Pawtucket, Woonsocket and Newport, was recommended by Kirk Smith, receiver, in a report filed with Judge Churchill in superior court, Providence, last week.

Vitaphone To Build

Warner will close the Vitaphone studios in Brooklyn shortly while a new sound stage is being erected. Production will be stopped for five weeks.

The Hollywood Scene

by VICTOR SHAPIRO

McDONOUGH AT RADIO
ACADEMY'S NEW LIFE
ELISSA LANDI'S CLOCK
ALL HAIL TO CORNELL

THE current focus of interest, not to say excitement, this week is the Radio lot. Merian C. Cooper, high flying and far wandering chief of production, who has been back from the East, the South, and the Northwest and the Hawaiian Islands for just a fortnight or so, arriving—as we pause for breath—in the midst of the visitation of Joseph R. McDonough, Saranoff-crowned general manager from New York—has resigned. So far this makes three large resignations that the accommodating Mr. McDonough has accepted—Harold B. Franklin, Samuel Lionel Rothafel and now Mr. Cooper. At this rate, one might assume, the operating problems of the corporation are being rapidly eliminated by evaporation.

Of course, there is not, after all, anything necessarily unfriendly in the parting with Mr. Cooper. He is yet likely to be a contributor to the output of Radio under its now-to-be-adopted plan of unit production. His personal production successes, including notably "King Kong," have given indication of his value as a novelty and specialty producer, and that is likely to be the line of his continuing picture activity.

Hollywood does not know about this Mr. McDonough and—he is not telling them.

Aylesworth Goes to Coast

Meanwhile, further palpitations of interest are responding to the tidings that, as these lines are written, Mr. M. H. Aylesworth, head of National Broadcasting Corporation, and incidentally president of RKO, is now on his way out to Hollywood to take a hand in or a look at, or both, the new alignments on the Radio lot.

The impact of Mr. McDonough, who wears his hat with collegiate nonchalance, and talks, if any, as crisply as a credit manager on a hard Monday, appears calculated to bring to Hollywood a new message—that motion pictures are looked upon in some quarters as merchandise. It is also to be gathered that it is the McDonough view that sales organizations and the customers should have something to say about the goods. This naturally is a somewhat devastating invasion of the sanctity of the "creative community."

The McDonough thinks fast and talks tough.

The Aylesworth thinks fast and talks fast, but soothingly.

The Radio lot will get apparently quite a little of each, and some of it will spill over into general Hollywood.

And among those who are alert in this picture making land, all have their eyes and ears toward what anybody connected with "the electricals" is doing or saying. Some are aware there is to be a tomorrow, and the end is not yet.

B. B. Kahane, head of the picture producing corporation, presiding at the studio, says the lot will go entirely unit production. In statu quo ante remain Pandro Berman, Kenneth McGowan and Lou Brock. There will be some additions, presently to be selected and announced.

According to a report heard over a first-class transom, there have been moments when David O. Selznick, now flourishing on the MGM lot, would have been willing to consider a return to Radio. But the stethoscope discovers no murmurs that would tend to indicate such a happening.

However, most anything might happen on Gower street—has happened, in fact.

The future film activities of Mr. Cooper will be conditioned somewhat by the state of his health, which has been none too good for the last year. It is understood that he has a deal, somewhat tentative, for the making of "The Last Days of Pompeii." He is also much interested in the really alluring possibilities of a production based on the life and career of the incredible Cecil Rhodes, precisely the type to appear to the adventuresome Mr. Cooper. There remains in the background, too, Cooper's friendship with Jock Whitney and assorted associated millions, some part of which are available for sporting screen possibilities with the smack of thrill and adventure in them.

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Somebody injected a few quarts of adrenalin or something during the week and the Academy of Motion Picture Arts and Sciences, supposed to be in the last stages of rigor mortis, suddenly began to leap around again. The recently resigned Technicians Branch, emulating the prodigal son, returned in toto. Don Gledhill, given a healthy salary boost, is thrilled to know that his job as executive secretary is an actuality rather than an illusion. And heartened by the Sol A. Rosenblatt fiat that the outfit is some pumpkins in the industry, after all, the whole personnel is full of vim and vinegar again. Enthusiasm is merely a bush league description of the meeting which appointed the Annual Awards Committee to prepare for the March 15th banquet when the picture that did amount to something during the period August 1, 1932 to December 31, 1933, will be announced.

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Elissa Landi's Time Clock

Temperament, particularly when it's backed up by a legal document, can start the fireworks sputtering. The other day, while working at Columbia in "Sisters Under the Skin," icy Elissa Landi, who has done quite a bit of hopping and skipping around in recent pictures, heard the 6 o'clock whistle toot, and to the stamping accompaniment of a hot, energetic foot, announced it was a day as far as she was concerned. Protests and that good old "die for dear old Rutgers" appeal couldn't make a dent in the frigid Landi determination to hie herself homeward. To one and all who had anything to say, she issued a blanket invitation to meander up to Harry Cohn's office and take a peek at her contract, which emphatically stipulates her working hours. Conjecture is rife as to who carries Elissa's personal time clock. The consensus is that it's the invisible man.

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Whenever Katherine Cornell hits town, rumors pop. Last season she was to sign with every major studio in the village, but didn't. It's no different this year. Irving Thalberg, it is said, wants her to star in "The Barretts of Wimpole Street." Radio would like to co-star the lady with Francis Lederer. Columbia and Warner Brothers, it seems, have approached La Cornell with lucrative offers. Not to be outdone, Mr. Darryl Zanuck also is alleged to be desirous of luring the noted stage celeb to the 20th Century banner. Hail, all hail Cornell!

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The brothers Warner and MGM seem to be handing out most of the screen breaks when it comes to the younger players. While most of the other lots in town are dropping their youthful prospects, Warner's has put five new ambitious youngsters on the dotted line in the past two weeks, and what's more, they are being used. Now MGM comes to bat with announcement that the cast for "Star Express" will include every starlet on the lot.

BEFORE A CRANK COULD BE TURNED

Two productions which have received extensive pre-exploitation campaigns before a camera crank was turned have been canceled indefinitely in the past week. First, Columbia's "Red Square," for which Lewis Milestone and Laurence Stallings spent considerable time in Russia gathering facts for story background, has been shelved for the time being because Jack Cohn, in charge of distribution, declared the present market could not show a profit for a three-quarter-million-dollar negative. The other picture is "Strictly Dynamite," which Radio has been ballyhooing for the last three months, capitalizing on the good fortune of being able to feature Jimmy Durante. Now that Schnozzle cannot find time to sandwich this production in between his Metro - Goldwyn - Mayer pictures, "Strictly Dynamite" is indefinitely shelved after considerable expenditure on story and preparation. (There is no significance in the juxtaposition of the two titles.)

CHILDREN'S FILM TASTES AGREE WITH ADULT IN COMMUNITY STUDY

Parents and Teachers of New York Suburb Find Pupils' Opinions on Pictures Tally Almost 100% With Own

By FRED AYER

That the motion picture industry thus far has cultivated only a very small portion of its potential field in entertainment suitable to the needs of children is the contention of the Parent-Teachers Association of Pelham, New York. Under the auspices of Joseph C. Brown, Pelham superintendent of schools, the Association two weeks ago completed a comprehensive survey of the trends of motion pictures, including short subjects, and the tastes of the community's children and youth in this direction.

Between 1,300 and 1,400 questionnaires were sent out to all Pelham school children above the fourth grade, specifically requesting such information as the types of pictures preferred, favorite actors and actresses, the number of times weekly each child attends a motion picture theatre and which pictures the child liked best of all ever seen.

Two Classes of Previews

In addition, the Association divided itself into previewing groups of five persons each and witnessed each picture shown in the territory during the month of December and registered opinions on their suitability. The judgment of the children on the same pictures was then taken and compared with the opinions of the adults.

The results of the adults' previewing were recorded as follows:

1. Out of 78 pictures shown during that time in the territory, including features and shorts, 17 portrayed scenes of horror and violence;

2. Fifteen dealt almost "exclusively" with sex;

3. Seven were objected to on the basis of vulgarity;

4. Six pictures dwelt upon unpunished crime;

5. Twenty-eight showed intoxication as a form of amusement;

6. Twenty-two had scenes of sexual misconduct.

Of the 78 pictures, 34 were features. No cartoon comedies were reviewed in this manner.

The records of expression of the children's opinions on the same pictures showed that their tastes follow more closely those of their adult advisors than similar surveys in other sections would have us believe.

The one variation from the voiced opinions of the adult previewing groups in Pelham was the selection by boys of both the grade schools and the high school of "The Invisible Man" as being among the "best pictures they had ever seen." The adults rated this picture objectionable for youths and children, as a "horror" picture.

Girls of both classifications rated "Little Women" first of those they liked best and the parents concurred 100 per cent in this choice.

"The survey really had its inception when various of our members read 'Our Movie Made Children,' published last summer under the auspices of the Motion Picture Research Council," Mr. Brown said. "We decided it would be as well to test our children on the strength of that book and find out whether or not everything in it could possibly be accurate. No two people among us could come to complete agreement on the contents of the book, so this survey is the result."

Among the many things that the controversial "Our Movie Made Children" stated was that "Love" occupied 29.6 per cent of all motion picture themes; "Crime," 27.4 per cent, and "Sex," 15 per cent. The findings of the Pelham group agreed with these figures.

"The question was whether or not we were getting pictures in our theatres which, as judged by the parents, were objectionable to our children," Mr. Brown said. "These figures certainly speak for themselves."

Asked whether he considered crime pictures tended to incite children to criminal conduct, Mr. Brown declared it was almost solely a matter of environment.

"If a child is brought up in a sordid atmosphere practically anything might sway him. I believe definitely that crime pictures, especially those which show the criminal in a favorable light, are certain to have an unfavorable affect upon those children who by nature are criminals. However, it seems to me that it is stretching quite a considerable point to say that crime pictures affect *all* children."

The survey showed that of boys in the grade schools the favorite actresses, in order of their approval, were Katharine Hepburn, Janet Gaynor and Ruby Keeler. The favorite actresses of grade school girls were Katharine Hepburn, Ruby Keeler and Marie Dressler. Favorite actors of both grade school boys and girls were Clark Gable, Richard Dix and Joe E. Brown.

Boys Like Westerns

The grade boys, in giving their preferences of types of pictures, rated westerns in first place and comedy second, while the girls gave first place to comedy and second place to stories with love interest. In neither grade nor high school voting among boys were "love" pictures considered of sufficient importance to be placed at all.

Favorite pictures of both boys and girls in the grades, also listed in the order of their rating, were: "Little Women," "The Invisible Man," "Son of Kong," "Duck Soup," "Flying Devils," "Bring 'Em Back Alive," "Wings," "Tarzan of the Apes," "The Prizefighter and the Lady," "Dancing Lady," "City Lights" and "Cavalcade."

In the high school classifications, the favorite actresses of the boys were Jean Harlow, Marie Dressler and Ruby Keeler. The boys' favorite actors were Lionel Barrymore, John Barrymore and James Cagney.

How High School Pupils Voted

The high school girls liked best Leslie Howard, Bing Crosby and Robert Montgomery, while their choice of favorite actresses showed preference for Katharine Hepburn, Joan Crawford and Norma Shearer. Out of 500 girls in the high school voting not one mentioned Mae West, nor was she mentioned by any of the grade school children.

"Best pictures ever seen" by the high school boys were, in the order of their approval, "Duck Soup," "Footlight Parade," "The Invisible Man," "Ace of Aces," "Cavalcade" and "Wings."

The girls chose "Little Women," "Smilin' Thru," "Footlight Parade," "Dancing Lady," "Cavalcade" and "42nd Street."

While the survey had its origin in the Pelham territory, other sections of New York's Westchester County are making plans to conduct similar experiments, Scarsdale and Bronxville being among these.

WHAT'S A PELHAM? HERE'S THE ANSWER

Just as many have inquired "What are Yonkers?" the exhibitor may ask what precisely a Pelham is.

Pelham is a suburb of New York, 45 minutes from Broadway. It is the home of such persons as William W. Hawkins, vice-president of the Scripps-Howard papers; Robert J. Bender, vice-president of the United Press; Orison McPherson, illustrator of the Saturday Evening Post *and a hockey player of some note. William L. Chenery, editor of* Collier's, *lives in Pelham, as does John J. McGraw, former manager of the New York Giants.*

Pelham, in Westchester County, has a population of 2,053. The population of the three Pelhams—Pelham proper, Pelham Manor and North Pelham—is 11,851.

In Pelham proper there are five churches of various denominations; seven schools, one newspaper and one bank (closed). Social, cultural and educational activities outside of church associations and school clubs are centered in the Manor Club.

Pelham is one of the wealthiest and most influential centers of cultural life in New York State.

HELL-RAISERS' ADVICE IS NOT WANTED BY CODE AUTHORITY, SAYS COCHRANE

When Mistakes Are Made, Say So, but Be Sure You're Right, Declares Member, Pointing Out Need of Going Slowly

Every Member of Local Boards Must Be Above Suspicion If Code 'Is To Be Worth a Rap,' Declares Universal Executive

At the invitation and instance of Motion Picture Herald, *Mr. Robert H. Cochrane of Universal Pictures Corporation, a member of the Code Authority, has written a discussion of the status, attitudes and aims of that newly constituted organization. It is of interest to observe that Mr. Cochrane is especially qualified in various respects and that he is, it chances, in nowise concerned with circuit theatre operations or any relation to exhibition other than as a distributor of motion pictures. The article with which Mr. Cochrane has responded to the* Herald's *invitation is a document of typical Cochrane candour.*

—TERRY RAMSAYE

By R. H. COCHRANE

Member of Code Authority and Vice-President of Universal Pictures Corp.

As a member of the Code Authority, I have received many suggestions to the effect that the Code Authority should "immediately" set up the local *zoning* and clearance boards and the local grievance boards. This is easy to say. Every member of the Code Authority has realized from the very start that the organization of these local boards was vitally important, and that no time should be lost in doing it.

So, no time has been unnecessarily lost. Hundreds of names were suggested for the boards. Many of these names have been challenged by someone or another. It took time to get the names in in the first place; it took more time to consider the objections to some of them and it took still more time to select the right members for the various local boards.

MUST BE ADMINISTERED BY HONEST LOCAL BOARDS

Everybody knows that if the Code is to be worth a rap, it must be administered by honest local boards. Every member, like Caesar's wife, must be above suspicion. Try to pick out members enough for 64 local boards who would live up to this qualification, and see whether you can do it hurriedly.

The Code Authority is pioneering. It does not want to make mistakes. It prefers to function too slowly rather than carelessly. It has already been served with papers in lawsuits which show on their face that the Code Authority is going to be criticized for its acts even before it commits any acts.



R. H. COCHRANE

There cannot be any man in the motion picture business so dumb as not to know that on the fringe of the business there are certain men who make their living out of fault-finding. Unless they stir up dissension and raise hell in general, they have little or no excuse for drawing their salaries.

The real trouble between distributors and exhibitors is not real at all, but synthetic. It is manufactured by men who cannot live on harmony but who make their living out of creating discord.

For example, in all the years I have been an executive of Universal, we have had no troubles with exhibitors which could not be cleared up by a full understanding of each other's motives and problems. A very few times in the past quarter of a century, I have received complaints from certain trade paper editors or heads of exhibitor organizations, claiming that one of Universal's branch offices had worked a hardship on some exhibitor. I have always investigated every complaint right down to the last analysis.

I have found in at least 99 per cent of such cases that the whole trouble arose from a misunderstanding, due largely to the fact that the exhibitor wanted to buy for as low a price as he could and the fact that the Universal salesman wanted to sell for as much as he could. In all of a quarter of a century I have found only a handful of cases where either the exhibitor or the Universal agent was completely wrong. Nearly every case was susceptible to decent adjustment, with nobody hurt very badly.

Yet in nearly every case, someone has tried to prove that one side or the other was dirty, low, villainous and unforgiveable.

JUDGING ON MERITS, NOT FALSE CHARGES

So, as a member of the Code Authority, I am going to judge the various problems of this business on their real merits, rather than on the manufactured charges of anyone who makes his living out of stirring up trouble. I believe that nearly every quarrel between exhibitor and distributor can be cleared up by a mutual understanding—an honest review of facts.

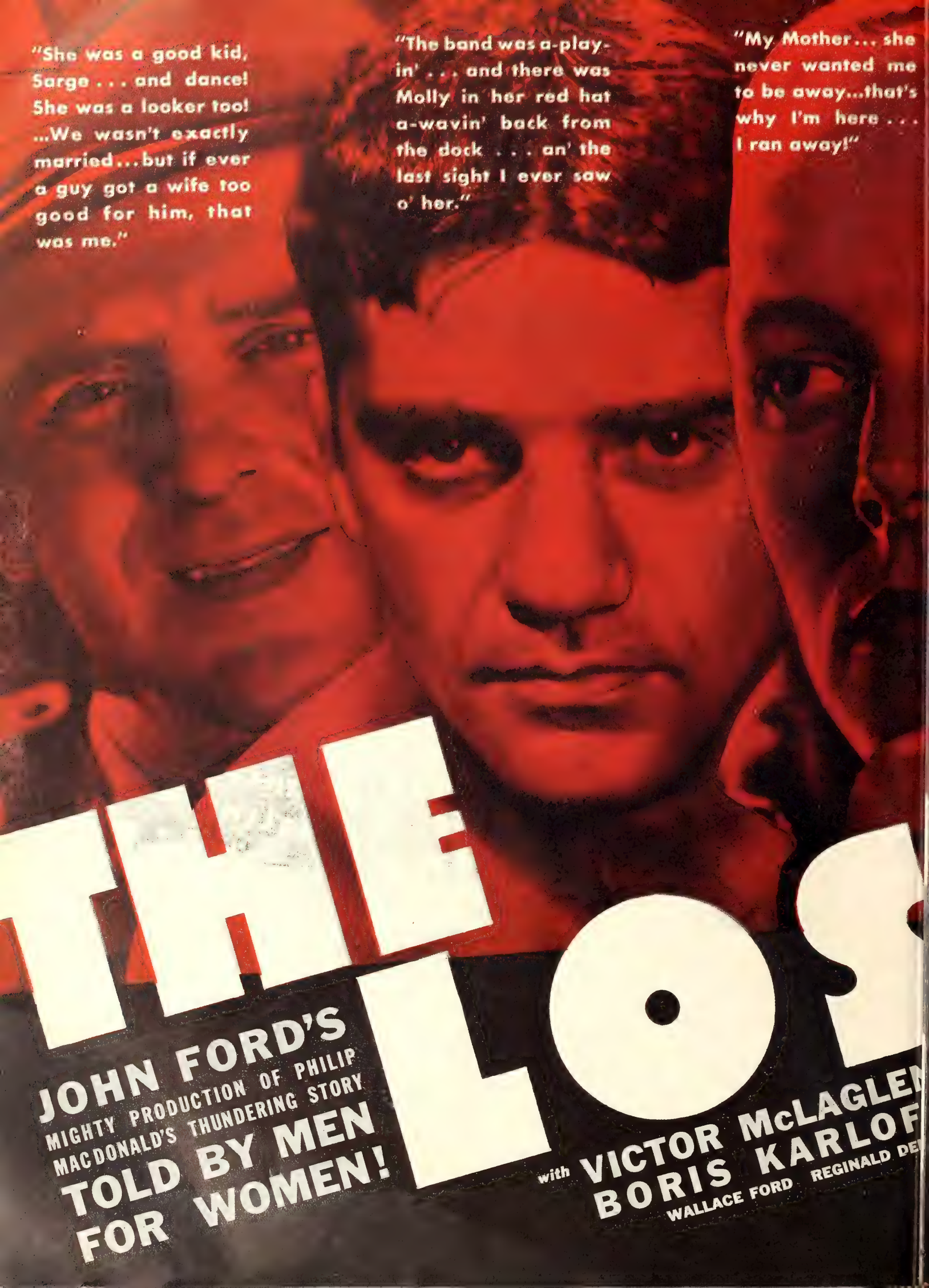
I believe that the Code can be administered fairly, honestly and decently. I think that is exactly what will happen when the Code is given a fair chance to operate. But I do not believe this highly desired end can be attained unless every member of the Code Authority shuts his ears to outsiders and decides every question on its absolute merits.

In conclusion, let me say this—and I speak only for myself and not for any other member of the Code Authority:—Don't rush the Code Authority. Don't judge it in advance. Don't impugn its motives. Don't give it any suggestions unless you are willing to assume as much responsibility for the results as you would if you were a member of it. Don't give it irresponsible advice.

We are living under a new deal. We don't know just what it means. We are trying to find out. We are trying to get rid of the evils which have vexed the industry. We are not being paid for this. We have a responsibility to the whole trade. If you haven't an equal responsibility, keep your criticisms to yourself. When we make mistakes, say so, but be sure you're right! That's what the Code Authority is trying to do.

TOLD BY MEN ... FOR WOMEN!




"She was a good kid, Sarge . . . and dance! She was a looker too! ...We wasn't exactly married...but if ever a guy got a wife too good for him, that was me."
"The band was a-playin' . . . and there was Molly in her red hat a-wavin' back from the dock . . . an' the last sight I ever saw o' her."
"My Mother... she never wanted me to be away...that's why I'm here . . . I ran away!"
THE LOST
JOHN FORD'S
MIGHTY PRODUCTION OF PHILIP MACDONALD'S THUNDERING STORY
TOLD BY MEN FOR WOMEN!
with VICTOR McLAGLEN
BORIS KARLOF
WALLACE FORD
REGINALD DE


"Oh yes, they're dark. But the longer you're there, the whiter they get...the girls all came swimming out . . . flowers in their long hair . . . I can see that gold shimmer on their wet bodies as they swam like mermaids to the rail and climbed on board."
"Stop! Stop! I implore you! I can't bear this any longer . . . does it mean nothing that now, near to your death, you must live sin all over again in your minds."
HARD MEN! FIGHTING FOR LIFE AND LIVING AGAIN THE LOVES THAT NUMBERED THEIR HOURS IN A TUMBLING WORLD!
PATROL
RKO RADIO PICTURE
MERIAN C. COOPER, EXECUTIVE PRODUCER

SOON!

"BRING 'EM BACK ALIVE"

FRANK BUCK'S "WILD CARGO"



He has robbed the fanged empire of its lords . . . stripped the lush jungle of its secrets . . . to again give show business something new to shout about!

VAN BEUREN PRODUCTION

Directed by Armand Denis

KEEP EASTER WEEK OPEN!

HEPBURN "SPITFIRE"

RKO RADIO PICTURE

ROSENBLATT MOVE ON SALARIES AND STAR "RAIDING" IS AWAITED

Separate Local Boards Asked for Northern New Jersey and for Jacksonville Area; 870 Total Nominations Received

All was quiet during the week along the motion picture code front. It was principally a case of watchful waiting.

Exhibitors and exchangemen were cooling their heels in anticipation of the Code Authority's final selections for the local boards which will serve as the code machinery for distribution and exhibition in the field.

Hollywood was, privately, more than a little bit anxious to learn what recommendations Mr. Sol Rosenblatt would make to the NRA with regards to the suspended excessive salary control and talent "raiding" clauses.

The NRA at Washington and the Code Authority in New York were, respectively, hoping that the industry would speed along the salary questionnaire and code assent blanks.

Allied in some places was withholding code acceptance blanks pending disposition of its suit against the Code Authority, scheduled to be heard February 20.

The distributors' home offices in New York, too, were waiting for something: a final decision from the NRA regarding retroactivity of the 10 per cent elimination privilege to December 7 on contracts signed previous to that date, but carrying releases subsequent to December 7.

Rosenblatt Back from Coast

The fate of the temporarily suspended clauses pertaining to curtailment of excessive salary payments and prevention of "raiding" in Hollywood rested with Division Administrator Sol A. Rosenblatt, who returned to the Capital Monday.

Mr. Rosenblatt made one outstanding observation and that concerned the wide difference of opinions held between executives on the west and east coasts.

Morris Legendre, his assistant, intimated during their stopover at Kansas City last weekend, that the code provisions governing talent "raids," and control of excessive salaries, may "possibly" become effective as a result of Mr. Rosenblatt's first hand inquiries.

However, "it is not certain that these two suspended clauses will be retained in their present form," added Mr. Legendre.

It is expected, also, that Mr. Rosenblatt's final report will recommend changes in the working conditions of Hollywood talent and labor, and, possibly, changes in the clauses.

Royalty Basis Discussed

As to a royalty payment basis for talent, Mr. Rosenblatt restricted his comment. but his assistant said: "The question is difficult to decide because block booking enters into it."

First results of the salary questionnaire sent last month to all companies—producers, distributors, circuits—will be available early in March, it was predicted this week by Mr. Rosenblatt.

Addition of two new local boards for Clearance and Zoning and two Grievance boards bringing the total to 34 each, loomed when it was announced by the Code Authority that requests had been received from exhibitors in the northern New Jersey and Jacksonville, Fla., territories that problems be handled in their respective areas.

The committee on appointments to boards, consisting of John D. Clark, Charles L. O'Reilly, George J. Schaefer, W. Ray Johnston, Nathan Yamins and Ed Kuykendall, were to meet Thursday to decide on this question and to prepare its final report on nominations to all local boards for presentation to the Code Authority session in New York Friday. Nominations totaled 870, with 370 posts to be filled. The committee has set up tentatively 28 of the 34 zones for approval. Names still were coming in despite the January 20 deadline. New York led with 54 nominations. Following is a city-by-city recapitulation of nominations:

City	Nominees
Albany	25
Atlanta	35
Boston	36
Buffalo	37
Charlotte	18
Chicago	36
Cincinnati	22
Cleveland	28
Columbus	1
Dallas	25
Denver	18
Des Moines	31
Detroit	38
Indianapolis	37
Kansas City	27
Little Rock	9
Los Angeles	26
Memphis	21
Milwaukee	31
Minneapolis	29
New Haven	19
New Orleans	23
New York	54
Oklahoma City	17
Omaha	35
Philadelphia	27
Pittsburgh	22
Portland, Me.	4
Portland, Ore.	15
St. Louis	29
Salt Lake City	12
San Francisco	24
Seattle	17
Tampa	5
Washington	37
TOTAL	870

One hundred nominations had been received for the 68 impartial outside representatives, one for each of the 68 boards. Included are bankers, lawyers, heads of mercantile companies, heads of utility corporations and others.

Efforts will be made to start some of the boards functioning around March 1. A number are expected to be approved by both the Code Authority and Mr. Rosenblatt on Friday.

In at least one large city, it was understood that exchange managers had forwarded requests to the Code Authority asking their names be eliminated from boards.

Nathan Yamins, Allied's representative on the Authority, is understood to have opposed membership recommendations from Boston.

U. S. Aid in Suit Doubted

Members of the Code Authority named in the pending Allied-Congress Theatres suit in New York were expecting governmental aid in the matter of legal representation.

On Wednesday, however, it was indicated at Washington that Code Authority members, other than Division Administrator Sol A. Rosenblatt, who will receive government legal counsel, will be expected to retain their own private counsel. A decision on making an appropriation to cover the cost of defending individual members will be made at Friday's meeting of the Authority.

Morris Legendre said Tuesday in Washington that he believed Allied has a definite basis for its suit against the Code Authority and Mr. Rosenblatt.

NRA officials in the Capital declined to make any final decision on the Rosenblatt ruling on the 10 per cent cancellation clause which would make it retroactive to December 7 on all pictures released after that date, although they might have been contracted for prior to that time.

Seven Thousand Code Assents Filed

At press time on Wednesday, the Code Authority in New York had received about 7,100 code assents. There were still about 13,000 to be filed before the deadline, February 28.

It appeared that hundreds of Allied members were withholding their signed blanks until the Allied-Congress Theatre suit against the Code Authority is disposed of. It comes up in New York district court February 20.

Taking time out for a meeting on the trucking code, Mr. Rosenblatt said on Monday that the film Code Authority in New York probably will retain its own counsel to defend the Allied-Congress Theatre suit, but that a special assistant to the U. S. Attorney General, aided by a member of the NRA's legal staff, would defend him and the code.

Resignation of Deputy Administrator William P. Farnsworth as a member of the legitimate theatre Code Authority, effective February 6, was taken to be the first step toward making effective the recently enunciated determination of Administrator Johnson to end Code Authority service by deputy or division administrators of his NRA staff. Mr. Farnsworth will be succeeded by Robert K. Straus, son of the present American Ambassador at Paris.

In view of that action, it was believed that Mr. Rosenblatt will resign from the film Code

(*Continued on following page, column 3*)

LOST: ONE CODE VIOLATION PENALTY

William Cutts, pioneer Portland (Ore.) exhibitor, made haste to call at the NRA offices in answer to their letter advising him that he had been found guilty of violating a provision of the code pertaining to operating a lottery in his house.

"Well, gentlemen, here I am," said Mr. Cutts. There was a hurried search among the files to find the penalty for violation but none could be found, nor any NRA official with authority to enforce it. The case rests, temporarily.

Code Authority Members, Except Rosenblatt, Expected to Retain Own Counsel in Allied Suit; 7,000 Code Assents Filed

UNSKILLED LABOR PAY SCALE IN NEGOTIATION

Secretary - Treasurer of Building Service Union Calls New York First - Runs' Attitude "More Than Favorable"

Wage scales for unskilled motion picture theatre employees are now being negotiated between the Building Service Employees Union and several of New York's first-run theatres, including the Paramount, Roxy and Rialto. In addition, the new proposed contracts were submitted to Skouras, Randforce, Loew's, RKO, Manhattan, Springer & Cocalis, Consolidated, Century and Lee Ochs circuits.

According to Charles C. Levey, secretary and treasurer of Local 118, BSEU, no strike of ushers, doormen, ticket sellers and janitors, all of whom comprise the membership of the union, is believed necessary in order to obtain satisfactory wage and hour schedules for these classifications. Such a strike, however, was called at the Paramount, Stapleton, S. I., Wednesday, when 17 employes walked out. The house was immediately picketed by the local.

Musicians Seek Autonomy

Another important development in the union situation this week, while not specifically directed at motion picture theatres, was the beginning of a fight to dethrone Joseph N. Weber as "czar" of the American Federation of Musicians. A turbulent meeting was held by more than 3,000 members of the Associated Musicians of Greater New York.

The musicians voted unanimously to conduct a referendum on March 12 at which the more than 15,000 members of its local 802 will be asked whether they favor local autonomy.

The local has organized an emergency council which charges that members have been misrepresented by union officials in negotiations with government agencies to relieve unemployment. The council also says the union has been exploited for the benefit of a few musicians favored by the officials.

The meeting Monday was private, but report had it that the delegates first voted to demand repeal of a 1 per cent tax recently imposed upon gross earnings for support of the organization. A. H. Nussbaum, who heads the executive committee of the emergency council, declared the union in the past has attempted in vain to force officials to take action to open legitimate theatres on Sundays, abolish a "kickback" racket to return part of the musicians' salaries to theatre managers or contractors for theatre orchestras, and also to cease cooperation with motion picture theatres and broadcasting studios which used "canned" music to the disadvantage of professional musicians.

A United States Senate special sub-committee on crime is investigating the union's charges.

The conviction of Sam Kaplan, former head of Local 306 of the IATSE and MPO, and his ouster from the IATSE were affirmed this week by the appellate division of the New York state supreme court. A lower court several months ago gave Kaplan a prison sentence of six months on charges of coercion of members.

An order making the order of the court of appeals the order of the supreme court in a dismissal of an appeal by three receivers was written last week by Justice Lydon, thereby bringing to a close the receivership action involving Local 306. The receivers were denied commissions of $7,500 and counsel fees of $3,000, and were further made to bear the burden of $900 in disbursements.

Prospects of opposition to any possible changes in the stage talent code provisions appeared Tuesday night when a special subcommittee appointed by the motion picture Code Authority convened at the New York Athletic Club.

Eddie Cantor, Administration representative on the Code Authority, and Mrs. Dorothy Bryant, secretary of Chorus Equity, gave notice Tuesday that they would oppose any move by the subcommittee to decrease minimum wages or increase maximum hours of stage talent from the code provisions. Mr. Cantor was quoted as saying he would resign from his Code Authority post if adverse changes resulted.

After a four-hour session at the Hotel Astor in New York late last week, at which were discussed probable changes in the vaudeville code as a section of the motion picture code, bookers, producers, agents and actors were agreed on one point only: that vaudeville had seen better days. The meeting was called by the motion picture Code Authority.

The center of a controversy which has been raging for several weeks between vaudeville personnel and motion picture theatre circuits and houses having stage shows and acts, is the $7.50 a day and $40 a week minimum wage section of the code. Several theatre men have declared they cannot pay this wage as well as traveling expenses.

Executive Order Explained

Several committees were appointed by the meeting to investigate the matter and report to the Code Authority on February 9.

National Recovery Administrator Hugh S. Johnson and Donald R. Richberg, NRA general counsel, this week issued a statement declaring that because of the erroneous interpretation by the press of the Executive Order of the President, which empowered the National Labor Board to supervise the conduct of elections to determine employee representative in certain cases, explanations as to what is and what is not covered by the order would be forthcoming, as follows:

1. The Executive Order provides a method whereby any group of employees may select by majority vote representatives to act for them in relations with employers.

2. Such selection does not restrict or qualify in any way the rights of minority groups of employees or of individuals in dealings with employers.

3. Affirms right of employees to organize and bargain collectively.

4. Employees' representatives in company unions are to be chosen by the employees and not by employers.

Await Rosenblatt Move on Salaries

(Continued from preceding page)

Authority, although probably not until its activities are well underway. Mr. Farnsworth is expected to remain on the radio Code Authority for a time.

However, the resignation of a deputy or division NRA administrator from any Code Authority will in no way lessen their supervisory powers over the code applicable to that industry.

Seeks NRA Officials' Records

Deputy and division administrators and others of the NRA were involved in another Washington situation during the week when a resolution under which would be made known the business history of all officials of the NRA was introduced in the Senate, on Tuesday, by Senator Nye, of North Dakota. The information sought would develop any cases where negotiations on codes have been in charge of officials who formerly had interests in the industries under discussion which might influence their decisions. Information also would be asked regarding the members of all Code Authorities and their business connections.

A new NRA Blue Eagle insignia has been developed for the codified industries, and will be distributed in the film industry soon by the Code Authority.

The Code Blue Eagle will differ from the present recovery bird by having the letters "N.R.A." between its wings in blue instead of red, and by the words under its talons "Code (trade or industry registration number) 1934."

Each poster, in addition to identifying the code under which it is issued, will bear the registration number of the firm, corporation or individual entitled to display it. Until the new insignia is received, the old Blue Eagle will continue to be shown.

"This eagle will be the consumers' assurance that the employer, manufacturer or merchant who displays it is operating under a code which not only guarantees his workers decent working hours and decent living wages, but also binds the employer to the maintenance of a rigid standard of fair practices in competition," General Johnson explained.

Creditors Get Two Per Cent

Creditors of the Skinner Brothers Manufacturing Company, Inc., St. Louis, will receive a dividend of two per cent under a circuit court order. Total claims against the company total $407,245. The company manufactured heating and ventilating systems for theatres.

ITOA Continues Radio Ban

The Independent Theatre Owners Association, in New York, voted last week to continue its ban on Radio, following a meeting with Jules Levy, general sales manager, and Robert Wolff, New York exchange head. Mr. Levy said he would cooperate with owners individually. Harry Brandt was reelected ITOA president this week.

Would Regulate Billboards

Two bills introduced into the New York legislature at Albany last week would create a state billboard bureau for taxation and regulation.

Reuben Cohen Dead

Reuben Cohen, 75, long associated with the industry on the Coast, and a correspondent for *Variety* and *Billboard*, died in San Francisco recently.

COURT RETURNS VITAPHONE-ERPI FIGHT TO N. Y. ARBITRATION BOARD

Delaware Supreme Court Reverses Chancery Ruling; Vitaphone Not Justified in Repudiating Arbitration Obligation

The legal battle between Warners' Vitaphone Corporation and Electrical Research Products, Inc., involving some $50,000,000 damages, claimed by Warners for certain royalties allegedly due Vitaphone from sound, and which started before an arbitration board in New York State a few years ago, and then suddenly shifted to Delaware courts, was returned to the New York arbitration board Tuesday by a ruling of the Delaware state supreme court at Dover which reversed the ruling of the court of chancery of Wilmington.

With Judges Richard S. Rodney, Charles S. Richards, W. Watson Harrington, Daniel M. Layton and David J. Reinhardt sitting, the Delaware high court handed down an opinion holding that the lower chancery court in Wilmington should have refused to assume jurisdiction in the accounting suit filed by Vitaphone against Erpi and held that the lower court erred when it overruled Erpi's plea that all matters involved in the litigation should be submitted to arbitration in New York and also that the lower court erred in ordering the defendant, Erpi, to file an answer to the bill of complaint. It was a reversal of the ruling handed down by Chief Justice James Pennewill, who also sits with the supreme court but had ruled in chancery.

Holds Arbitration Had Not Failed

The opinion of the supreme court adds that the arbitration proceedings which had been in progress for four years until Warners brought the case to court, have not wholly broken down and failed in their purpose and that Vitaphone was not justified in repudiating the obligation to arbitrate entered into by it, and having done so, is entitled to no relief from the courts in Delaware. Vitaphone alleged breach of three royalty contracts by Erpi.

The court revealed in the opinion that the arbitration as far as it had gone in New York prior to Vitaphone's withdrawal had cost Erpi $450,740 and Vitaphone about $300,000, which they had admitted. Arbitrators were being paid at a rate of one thousand dollars a day during the proceedings, plus expenses.

In the 35-page typewritten opinion, handed down this week, in which English law and cases of many kinds are cited, the court goes into extensive quotation of cases in which parties to contracts come into court with "unclean hands." The opinion reads in part:

"This rule and the doctrine of "unclean hands" upon which it is based, would not apply, however, if a contract to arbitrate was not repudiated arbitrarily and unreasonably, and, therefore, without good and sufficient cause.

"By reason of that fact the complainant (Warners) attempts to justify its failure to abide by its contract to arbitrate its pending disputes in this case, and its appeal to the court below for relief, by the contention that the arbitration proceedings have broken down and have absolutely failed to accomplish their purpose.

"This contention is based on two grounds:

"1. Because of the great expense and delay in disposing of disputes in proceedings that were started in 1928 and which involved claims amounting to several million dollars.

"2. Because Mr. Frank J. Hogan, like Mr. Samuel Untermyer, has resigned as an arbitrator, and if those proceedings are to continue the great mass of testimony already taken before him would, therefore, have to be reheard by a new arbitrator, appointed to succeed him."

Court Cites Resignations

The court said that Samuel Untermyer, the first arbitrator, resigned April 11, 1930, after 32 sessions of the Arbitration Board as then constituted. The court cited that the inference from these allegations was that a large part of the controversy had been settled before his resignation. The court pointed out that Frank J. Hogan, Washington attorney, who was engaged in the trial of cases involved in complicated issues, was named as arbitrator to succeed Mr. Untermyer.

The court continued to relate how because of Mr. Hogan's extensive legal practice some difficulties in continuing the arbitration proceedings ensued. It was cited, however, that on June 9, 1932, complainant's counsel stated that they were then unable to agree definitely on a date on which the hearings might be resumed, but would communicate with respondent's counsel next day.

"On June 10th, 1932," the court's opinion reads, "the complainants wrote each of the arbitrators requesting them to resign and indicating their willingness to proceed with the submission."

At this point the court recited that there not only had been 32 hearings before the original arbitrators, but also 30 hearings before the last board of which Mr. Hogan was a member and that 4,079 pages of typewritten testimony had been taken before the last board of arbitration in New York.

The court then said that the arbitration proceedings already had cost Erpi $450,740 and that it is "expressly alleged" that if the Delaware court should retain jurisdiction this would be a total loss to the respondent.

The court went on to say:

"There were delays in concluding the arbitration proceedings, but they are always inevitable in proceedings of that nature where lawyers in active practice are selected arbitrators and the volume of testimony to be taken, as in this case, is great. As a matter of fact, so far as the records show, it seems the delays were almost entirely caused by the arbitrators selected by the complainant.

"It is clear that under the original contracts of May, 1927, the complainants had agreed to arbitrate the matter in dispute covered by the allegations of its bill.

"The resignation of Mr. Untermyer after the mass of testimony had been taken before him, and the great expense incurred, is to be regretted; but even after that the original arbitration contracts were, in effect, confirmed by subsequent agreements and Mr. Hogan was appointed to take his place. There was a time limit for making the award in the original contracts, but there was no such clause in any of the subsequent agreements."

At this point it was brought out that according to the complainant's letter of June 10, 1932, to the arbitrators, requesting their resignation, the amount paid them including expenses amounted to $105,159.

In conclusion the court said:

"In view of our conclusion that the arbitration proceedings, in question, have not wholly broken down and failed in their purpose, so far as a Court of Equity is concerned, the complainant was not justified in repudiating the obligations entered into by it; and having done so is entitled to no relief from this court.

"The facts supporting this conclusion appear in the respondent's plea, but regardless of the merits of the defense therein relied on, it does not make that plea subject to the criticism that it raises more than a single issue.

"Our conclusion therefore is that the court below should have refused to assume jurisdiction of this case and committed an error when it overruled the respondent's plea and directed it to answer the complainant's bill."

Sought to Upset Decree

Counsel for Erpi had sent the case to the supreme court at Dover in an effort to upset a decree handed down by chancery court at Wilmington last August. The decree would have required Erpi to file answer to the suit filed against it by Vitaphone.

The supreme court heard argument at Dover October 25.

Erpi argued that chancery had erred in not holding that Vitaphone is barred from prosecuting the action under three agreements entered into between the two and that Vitaphone is compelled to submit all disputes to arbitration in New York under the state arbitration law.

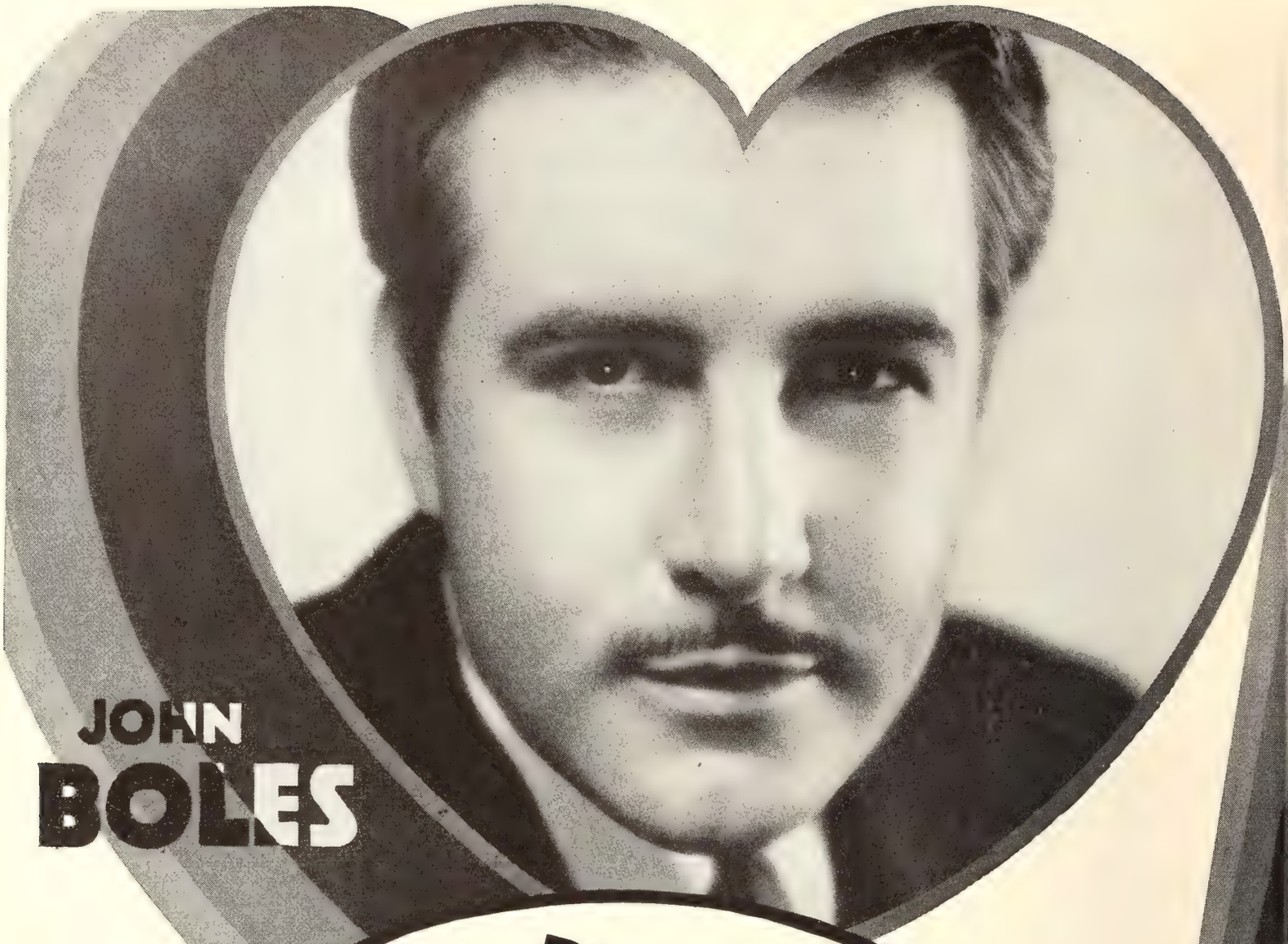
Vitaphone charged Erpi violated their agreements by charging producers licensed by Erpi to use talking motion picture apparatus at $500 a reel royalty instead of eight per cent of their gross profits derived from the use of licenses.

RULING "GRATIFYING," DECLARES ERPI

Electrical Research Products, Inc., in commenting on the Delaware supreme court decision in the Vitaphone case, had the following to say:

"The decision entered by the Delaware supreme court is very gratifying. About a year and a half ago the Vitaphone Corporation tried to abandon the arbitration proceedings it had started against Electrical Research Products, Inc., in New York and to try in the Delaware courts the matters which had gone to arbitration and on which a large part of the evidence had been taken. The decision seems to clear the way for the resumption of the hearings before the arbitrators. We are ready to go forward and hope the evidence remaining to be presented to the arbtirators can be completed and issues decided promptly."

Shows Arbitration Already Had Cost Erpi $450,740 and Vitaphone $300,000; Vitaphone Charges Royalty Violation



JOHN
BOLES

BIG BUSINESS FOR THE ROXY, N.Y.

Says N. Y. Herald-Tribune: "Has that spark of feeling worth dozens of technically perfect but cold pictures . . . Like 'Little Women', its charm is old-fashioned and its romance flowery."

Says N. Y. Daily Mirror: "A pretentious musical film, which is tender, charming and attractive . . . has dignity, sweep, and grandeur . . . an exhilarating romantic theme."

With Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Edmund Breese, Richard Carle, Lucille Gleason, Mae Busch, Jimmy Butler. Story by Paul Gangelin. Presented by Carl Laemmle. Directed by VICTOR SCHERTZINGER.

A B. F. Zeidman Production.

BELOVED



GLORIA
STUART

STEP OUT WITH UNIVERSAL

REVIEW BOARD TRACES 25 YEARS OF GROWTH

Tenth Annual Meeting Marks 25th Anniversary of Board; Administrator Rosenblatt Invited to Speak at Luncheon

A review of 25 years of public interest in motion pictures will feature the annual conference and luncheon of the National Board of Review of Motion Pictures which was to open a three-day session at the Hotel Pennsylvania in New York on Thursday.

The conference, attended by motion picture study groups and Better Films workers from all parts of the country, marks the 25th anniversary of the founding of the National Board and the 10th annual conference.

Under the general topic, "The Films, the Times and the Public," the work of the conference will be divided into two sections, "A Quarter of a Century of Organized Motion Picture Interest," and "Motion Picture Research and Appreciation."

Previews Selectively

The National Board of Review is the organization which, through several hundred trained, volunteer citizen reviewers, previews on a selective basis all entertainment films to be shown to the public. The label, "Passed by the National Board of Review," is familiar to all motion picture patrons. Apart from its reviews of films, the National Board is concerned with the development of the motion picture along educational and social lines of usefulness. The board, more than 20 years ago, inaugurated a Better Films movement and has steadfastly opposed legal censorship of the screen, holding that the solution of the film problem—if it be a problem—lies in selection, not censorship.

In reviewing "A Quarter Century of Organized Motion Picture Interest," the delegates to the 1934 conference will consider "The National Board of Review: Its Functions, Yesterday and Today," "The Problems of Motion Picture Review: How It Should Focus in Order to Reflect Public Opinion and Perform the Necessary Critical Function," "The Films and the Community: What Has Been, and Can Be Accomplished, and How to Organize a Community for a Specific Purpose," "The Supporting Church Interest in Community Motion Picture Organization" and "The Response of the Producer to the Cooperative Public Effort."

To Attend Special Showings

Under the second topic, "Motion Picture Research and Appreciation," addresses will be heard on "What Can Research Prove?", "How Research Can Be Related to the Community Effort Pertaining to Motion Pictures," "Motion Picture Appreciation in the High Schools," "A Writer's Viewpoint on Films in Relation to Children" and "The Place of Research in Visual Instruction."

Two special showings of films will be given under the auspices of the National Board's Committee on Exceptional Photoplays. On one evening the delegates will view a program of experimental films, and on the other evening they will preview a new, unreleased film of artistic importance.

Speakers on the Conference program include Professor LeRoy E. Bowman, of the Child Study Association of America; Dr. A. A. Brill, famous psychiatrist; Mrs. Frances Taylor Patterson, Columbia University, instructor in photoplay composition; Dr. Worth M. Tippy, executive secretary, department of the church and social service, Federal Council of Churches of Christ in America; William Lewin, chairman of the committee on photoplay appreciation, National Council of Teachers of English; Gretta Palmer, Women's Page editor of the *New York World-Telegram*; Dr. F. Dean McClusky, of the National Education Associations Department of Visual Instruction; and Isabel Kennedy, Secretary, Federation of Social Agencies, Pittsburgh, Pa.

Celebrities at Luncheon

Celebrities of stage and screen will be presented to the conference at the National Board's 19th annual luncheon on Friday, at which Dr. George W. Kirchwey, former Dean of Columbia University Law School and Chairman of the National Board of Review, will preside. Among the special speakers at the luncheon are Bishop Francis J. McConnell of New York; Sol A. Rosenblatt, NRA Administrator of the motion picture code; John Collier, commissioner of the Bureau of Indian Affairs; Elmer Rice, noted playwright, and Terry Ramsaye, film historian and editor of MOTION PICTURE HERALD. A summary and round table discussion will bring the conference to a close on Saturday.

Roxy Denies Theatre Personal Appearance

S. L. Roxy Rothafel denied this week that he had signed a contract to appear on the stage of the Paramount theatre in New York with his "Gang." Mr. Rothafel, still resting in Miami, issued his denial by telephone despite the fact that Boris Morros, managing director of the Paramount, previously had confirmed the contract.

Mr. Morros' office on Wednesday declared that "no negotiations will be settled until Mr. Rothafel is back in New York."

MPTOA Picks Los Angeles

The Motion Picture Theatre Owners of America will hold its annual convention, probably in the middle of April, in Los Angeles, Ed Kuykendall, president, announced Wednesday. The exact date will be decided by the executive committee within the next few days.

Moss Joins Paramount

Alec Moss has joined the New York exploitation department of Paramount. He will assist Robert M. Gillham, director of advertising and publicity, and Bill Pine, exploitation head.

Veteran Exhibitor Dead

Julius Greenstone, 72, one of the organizers and a past president of the Rochester Motion Picture Exhibitors' Association, died in that city recently.

Giannini Lauds Film Investment

Dr. A. H. Giannini, chairman of the executive committee of Bank of American National Association, and long interested in the motion picture, sees the film business as the "best in the world" and it "will always be a good business for legitimate capital investment." The banker expressed that belief on his return to Hollywood late last week from New York.

"The best and most recent indication of the industry's stability," he said, "is that every studio carried on uninterruptedly during the depression, while plants in other industries were being dismantled and abandoned. This industry's rewards from enterprise and intelligence are great." He pointed out that in few industries is it possible for such success in a comparatively short time as that achieved by Twentieth Century Pictures.

"Years ago," he continued, "when the industry was growing, I preached against its going into the stock jobbing business and branching out into alien fields. The crash came and my warnings were justified. If the film industry stays in its own field and cultivates its own vineyards, it will reap success because it is sound, stable and legitimate. I have full faith in the industry, and I have confidence in its future," he declared. "When the industry emerges from its receiverships and bankruptcies it will rest on a foundation of unparalleled solidity."

Loew's 12-Weeks Net Doubles 1932 Period

Loew's Inc., in a consolidated earning statement for the 12 weeks ended November 23, 1933, just issued, reports net profit, after subsidiaries' preferred dividends, depreciation and taxes, of $1,594,608, which compares with a net for the corresponding 12 weeks of 1932, of $741,910.

Operating profit for the 1933 period equalled $2,732,607, while for the 12 weeks of 1932 the operating profit was $1,756,815. Metro-Goldwyn Pictures Corporation, subsidiary, has declared a quarterly preferred dividend of 1¾ per cent payable March 15, to stockholders of record February 23.

Sussman Heads Paramount Central American Sales

Jerome P. Sussman has been named Paramount general manager in Central America and the northern republics of South America, succeeding John B. Nathan, who is in New York.

T. X. Jones, for several years a member of the home office accounting staff, has been placed in charge of Paramount's auditing forces in Paris. He left with Mr. Hicks late last week.

Cold Detains Hays

Will Hays was forced this week to postpone his return to New York from Hollywood on account of a severe cold. Mr. Hays was in the Queen of Angels Hospital, where his condition was described Tuesday as not serious.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

MR. ARTHUR COLE, office manager for the Paramount exchange in Kansas City, having on February 1 completed 20 years of uninterrupted service with the same company in the same office—thereby establishing somewhat of a record—the other day recalled some incidents that made the business appear to be at least a little bit more enjoyable in the days of its pioneers.

One happening recalled by Mr. Cole had to do with first Famous Players' district manager, one A. D. Flintom, who was possessed of a terrific temper. One morning the vibration of a machine at which Cole was working jarred loose some plaster from the office ceiling below. The debris found a resting place on Mr. Flintom's bald head. Flying into a rage, the district manager pushed all the buttons on his desk and the entire staff rushed in.

Mr. Flintom ended up a vociferous lecture on the total lack of intelligence of his staff by ordering Mr. Cole to get a new crew from the "booby hatch" at nearby Hutchinson. Taking his boss at his word, Cole wrote the superintendent of the state insane asylum as follows:

"If you have any especially dumb people or half-wits in your institution, send them in to us. Our district manager wants a new crew. And if you have one that is particularly not bright, send him along. We want a new district manager, too."

▽

Mary Pickford tells how she was once "handsomely insulted" by an offer to appear opposite Charlie Chaplin, back in the old days when Charlie was just coming along in two-reelers.

"What!—play opposite that mustached little pie thrower? Mary Pickford in a pie picture? Sir, never," was her outraged reply.

"I shouldn't at all mind working in a picture with him now," she added, "except that before Charlie got around to finishing it they'd probably be wheeling me on the set in an old lady invalid's chair."

▽

What Rumania needs is a good loud broadcast of Walt Disney, with the basses and baritones bearing down hard on the chorus of "Who's Afraid of the Big, Bad Wolf?"

The case has just been reported from Chisneff in Rumania that a peasant woman named Chicbanu had been treed by wolves as she was coming home across the snow-covered fields.

She is said to have been rescued from the tree in a state of collapse, having shivered there all night, listening to the wolfpack serenade on the ground below.

▽

The "Moulin Rouge" publicity caravan of United Artists arrived in New York Tuesday afternoon. The roster of players aboard—including, among others: Antonio Moreno, Anna Q. Nilsson, Creighton Hale, Ben Turpin, Mary Carlisle, Jack Mulhall and Dorothy Dunbar—sounded more like it was a stunt for "Bring 'em Back Alive."

▽

Arriving in Hollywood from an extended European jaunt, Al Rosen, independent producer, said he is going ahead with plans to produce "The Mad Dog of Europe," about Hitler. He told about the decree passed by the Nazis, while he was abroad, purporting to prohibit Jews from swimming in the same pools with Nazis, because the Nazi high command contends that mixed swimming might contaminate the Nazis. Rosen differs; he said mixed swimming might contaminate the Jews.

▽

Says the Cincinnati Enquirer: *"Fine feathers make fine birds—also fan dancers."*

HOLLYWOOD'S "PURPLE CIRCLE"

Since there has been so much comment on the mean annual temperature of the pictorial art emanating from Hollywood in the promotion of the motion picture, all stills are now submitted to a bespectacled examining committee at the Hollywood branch of the Hays office. Those that are passed and permitted in circulation for the edification of the masses and the decoration of advertising receive an official imprint from the stamp reproduced here. It is the motion picture industry's equivalent of the purple circle on the packing house ham, reading: "U. S. Inspected."



"Not Hot"

While a group of fans, reporters and news photographers thronged around Clark Gable at the Kansas City station, last Saturday night, someone informed the reporters that the gentleman nearby arrayed in black and white checked coat, brown checked trousers and two-tone grey shoes was Sol A. Rosenblatt, returning from a scouting expedition to Hollywood.

"Who's that guy?" they inquired, as Gable smiled and the flashlights boomed and the autographs were autographed.

Such is fame!

As Sol A. Rosenblatt, en route to the West Coast, got off the Santa Fe Chief during a short stop at Kansas City about two weeks ago, a redcap, message in hand, was paging "Mr. Rosenthal."

The Code Administrator stopped in his tracks.

"Rosenblatt?" he inquired.

"Are you with the Hoover people?" the porter asked.

Rosenblatt laughed as he turned away.

"No, I'm a Roosevelt man."

▽

Someone on Broadway dug up the yarn the other day about the noted lawyer, Max Steuer, and a certain Hollywood film mogul, whom Mr. Steuer defended in a famous plagiarism case. The decision was finally handed down in their favor, and immediately Lawyer Steuer wired the Hollywood executive: "Justice Has Triumphed."

Back wired the film mogul: "Appeal the Case."

▽

Fred Ayer broke through the daze of being a week-old papa long enough to note this billing on a theatre front:

TODAY
AFTER TOMORROW
TOMORROW
ONLY YESTERDAY

▽

The discovery in Hollywood of a new "star" named June East proves that it's a small country after all. But Mae West got there first.

COOLIES in Kaifeng, China, cannot go to the movies for a while. The only picture house in town was closed the other day when its manager and the entire staff of sixteen tea-boys (ushers) were lodged in jail en masse, on serious charges.

It seems that a visiting Chinese General mislaid his hat in the theatre, and when the house staff failed to find it, the Governor of Honan Province decided to put them all behind the bars. The reason given was that the Governor felt he had lost "face." The next time it happens the theatre employes probably will lose their heads.

Over here, theatre ushers are protected by Mr. Rosenblatt and the film code.

▽

Motion picture companies which run up and down the scale of adjectives in describing crooners appearing in their musical productions, would rather skip the remarks made the other day by Walter Johannes Damrosch about the crooner-type of songster, who, in the opinion of Mr. Damrosch, is a man who *thinks* he sings but who "sounds more like a love-sick cat on a back fence."

Mr. Damrosch, conductor of the New York Symphony, has been wielding a baton almost since the day he was born, some 72 years ago, at Breslau, Prussia. Whenever he hears "Hi Ho, Everybody" crooned on the radio, he thinks of his Electra by Sophocles and gets sick.

▽

Sammy Cohen flashes word from the foreign department at United Artists that their "Private Life of Henry the Eighth," has been sold for showing in every important country in Europe, except Russia. Money was not available in the Soviet and so they offered the company, in exchange for the picture, a generous supply of caviar, leather and vodka. There was no deal.

▽

Proctor Fyffe ("Ted") Cook nominates as the hero of the motion picture world Mr. Mose Katzwitz, "film executive, whose example of fortitude in living up to the code is nothing short of an inspiration and causes us to gasp in surprise and admiration." In order to set the pace for unselfish economy, advises Mr. Cook, "Mose voluntarily dismissed his grandmother, who for seven years had been on the payroll of Faultless Film Corporation at a salary of $35,000 a year." Such magnanimity; such loftiness of purpose.

▽

General Johnson hangs the NRA's success on compliance; Allied States Association is just trying to hang compliance.

▽

One of O. O. McIntyre's prize stories about Hollywood "inflation" is an echo of the late Harrison Fisher's yarn of the small, unknown and unimportant bit actor on the Coast, who, after speaking a single line in two successive features, became puffed with the divine afflatus. Swaggering down Hollywood boulevard one day, a gentleman rushed up and pumped his hand. The actor's recognition was vague. He parried when the stranger recalled their many happy hours in the old days and finally high-tonsilled: "I seem to remem-bah you, but, tell me, just who are you?"

"Listen, you soandso," he snorted, "I'm your brother!"

▽

Asked by a newspaper interviewer whom he considered the best dressed woman in Hollywood, Jacques Lanvin, French creator of styles and perfume, shrugged his shoulders, and said: "I do not speak English."

Jacques knows his Hollywood.



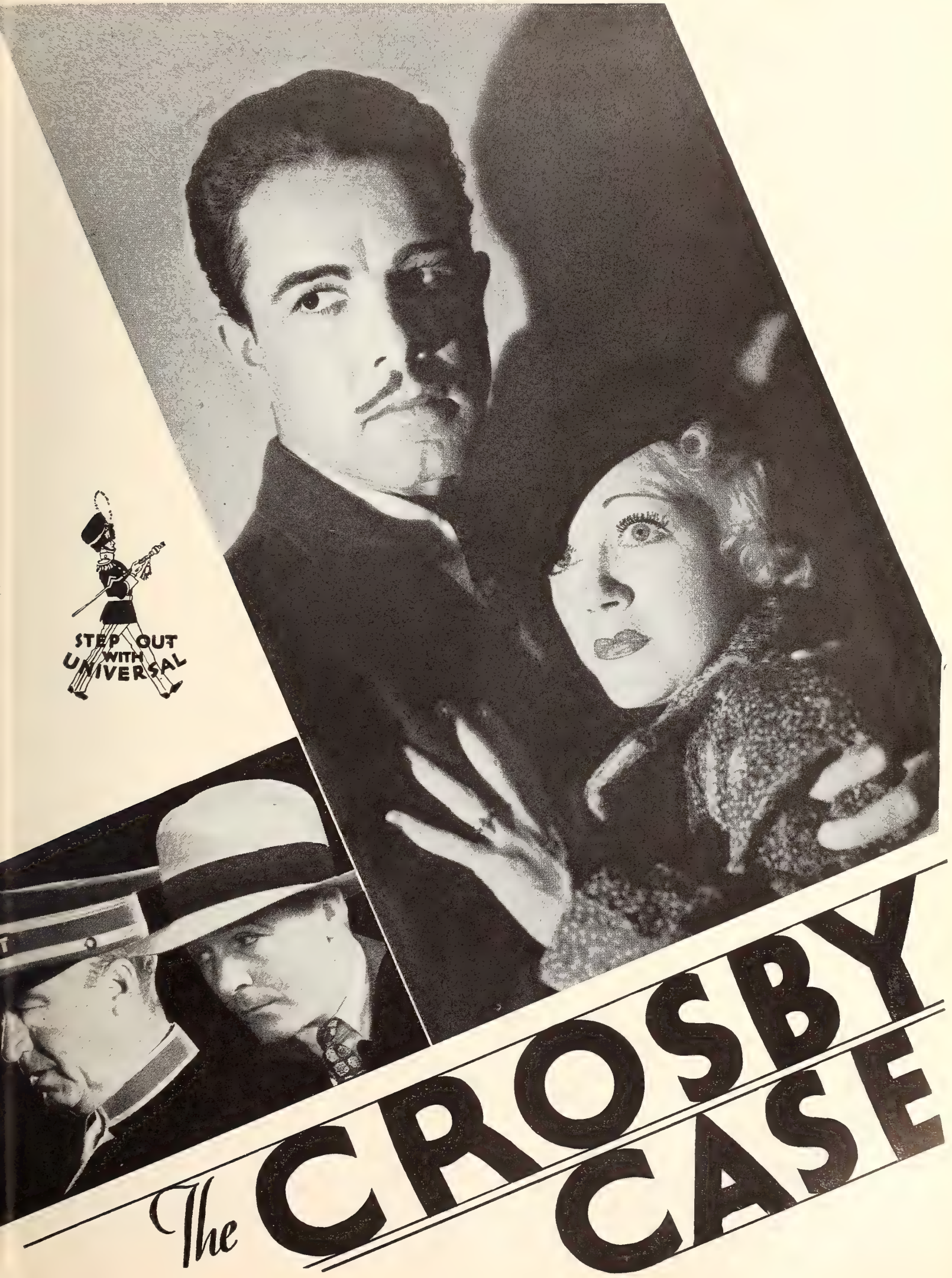
Universal Knows How To Make Mystery Pictures – and Here's The Latest Proof!

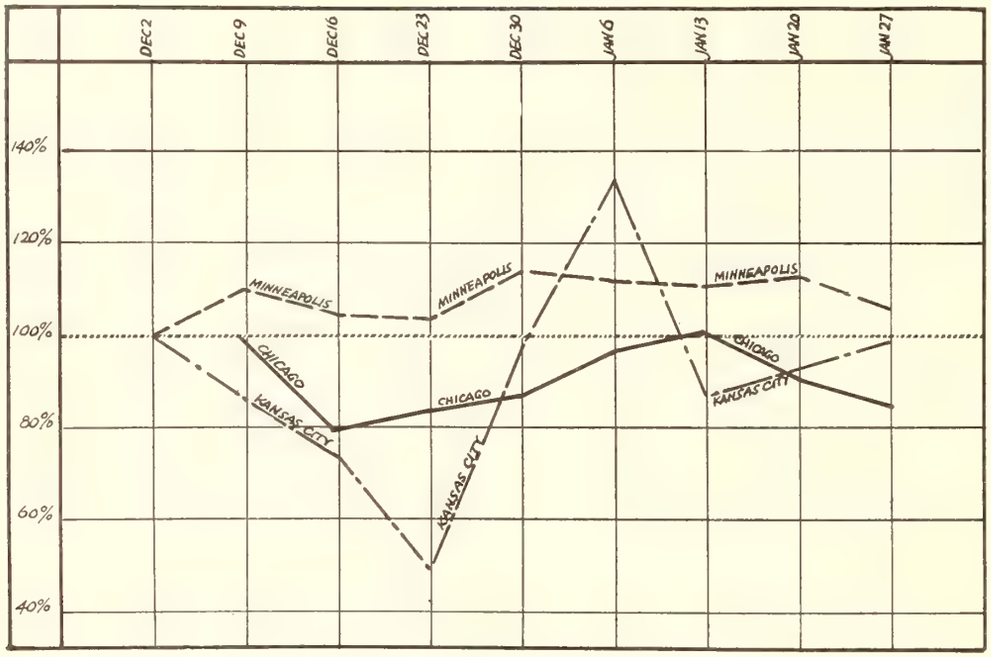
There are no haunted houses, spooks, or other kinds of hobgoblins to blame for the murder in THIS smash drama . . . Your patrons are introduced to the suspects, shown why they are suspects...Their own intelligence is given a chance to solve the murder while it is being investigated on the screen...But what a SURPRISE WALLOP it has . . . Wait and see!

with

WYNNE GIBSON
ONSLOW STEVENS

Skeets Gallagher, Alan Dinehart, William Collier, Sr., J. Farrell MacDonald, Warren Hymer, Edward Van Sloan, John Wray. Produced by Carl Laemmle, Jr. Directed by Edwin L. Marin. Presented by Carl Laemmle.


STEP OUT WITH UNIVERSAL
The CROSBY CASE



The chart, based on Motion Picture Herald's compilation of box office grosses, shows the variations in receipts from the first-run houses in three mid-Western key cities during the nine-weeks period from December 2, 1933, to January 27, 1934. In each city, the gross for the week ending December 2 is taken as 100 per cent for that city.

Harris New President Of Variety Club Group

John H. Harris was elected president of the new national organization of Variety Clubs at a convention in Pittsburgh last week. It was voted to hold a similar meeting in the fall. Cleveland, Buffalo and Albany were accorded permission to form clubs.

Other officers elected were: first vice-president, M. R. Clark, Columbus; second vice-president, John J. Maloney, Pittsburgh; secretary, William Gehring, Cincinnati; treasurer, James G. Balmer, Pittsburgh; directors; J. E. Fontaine, Cleveland; J. E. Flynn, Detroit; Alvin Wolff, St. Louis; George Tyson, St. Louis; and Harry Goldstein, Pittsburgh.

"New York" Street Set Demolished After Decade

Demolition of the old "New York" street at the Metropolitan studios in Hollywood, which got under way last week to make way for the new Electrical Research Products' $500,000 construction program, awoke many memories of the earlier days of the motion picture.

Built in the early twenties, the street first was used by Harold Lloyd as the principal set of several of his comedy-thrillers. The last company to use the set was Monogram's "Beggars in Ermine."

Monogram will move its administration headquarters from its present one-story structure to the two-story building originally occupied by Howard Hughes.

Superior Plans Twelve

Superior Talking Pictures, Inc., plans production of 12 feature westerns during the current season. Buddy Roosevelt and Buffalo Bill, Jr., will be starred, each in six. Four have been finished, two with each star. Distribution has been arranged through independent exchanges.

Paramount Promotes Six Of Sales Organization

Paramount has promoted six men on the sales staff. James J. Donahue has moved from the managership at Salt Lake City to Minneapolis, succeeding Chester A. Roeder, who has been transferred to San Francisco. Harold E. Pickett, Oklahoma City manager, has gone to Dallas. Charles G. Epperson, Salt Lake City salesman, has been named manager there, and Sidney R. Sampson, Dallas salesman, is heading the Oklahoma City office. Gerard Westergren, advertising sales manager at Washington, has gone to the home office, and Stanley R. Chase, ad sales clerk in Washington, has been raised to ad sales manager there.

Columbia Dinner-Dance Scheduled for March 10

Hoping to chalk up one more to its list of successful social events, the Columbia Club of Columbia Pictures Corporation will hold its fourth annual dinner-dance at the Waldorf-Astoria, New York, on March 10. Reservations may now be had by communication with Miss Jeanne Dressler, president of the Columbia Club.

Trampe Re-elected

Charles Trampe, Mid-West Film Co., has been re-elected president of the Milwaukee Film Board of Trade. Other officers named include A. N. Schmitz, RKO, vice-president; Sam Shurman, MGM, secretary-treasurer, and L. George Ross, Columbia, sergeant-at-arms.

Wilson Leaves Paramount

Paul Wilson, manager of the Paramount exchange in Memphis, this week resigned the post. He has made no plans for the future. W. F. Bugie, exchange sales manager, has been named to succeed him.

Roxy Receivership Almost at an End

The receivership status of the original Roxy theatre in New York probably will be lifted within the next 10 days or two weeks, according to a statement issued last week by Howard S. Cullman, operating receiver. Under the Cullman direction the house has found such prosperity that this action is considered justified, the announcement said.

At the present time four reorganization plans are under consideration, with N. L. Nathanson, A. C. Blumenthal, S. L. (Roxy) Rothafel and Herbert Lubin currently reported as instigators of the separate refinancing plans. It is believed the first bondholders' committee has not yet come to any decision as to which plan is most acceptable.

"Any authoritative statement as to a reorganization of the Roxy Theatres Corporation will be issued by the Roxy Theatres Corporation's first bondholders committee, Louis H. Pounds, chairman, or by that committee's attorneys, White & Case, when, as and if any plan meets with their approval. The committee has no statement to make with respect thereto on any plan of reorganization at this time," the statement issued by Mr. Cullman last week stated.

At the offices of White & Case, Carlos Israels said last week: "No reorganization plan has been closed as yet, but it is likely one will be approved within a week or ten days."

Child Sues Paramount On "One Sunday Afternoon"

Richard Washburn Child, author, has filed suit in New York federal court against Paramount, alleging the film "One Sunday Afternoon," adapted from the stage play of the same title, was "stolen" from a short story of his called "The Avenger," first published in the *Saturday Evening Post* in 1919 and later included in a book of short stories, titled "The Velvet Black."

Mr. Child seeks an injunction and accounting to the amount of $1,000,000. Louis Phillips of the Paramount legal department last week denied the charges, declaring one story does not infringe on the other.

Vete Stewart Film Board Head

Vete Stewart, manager of the Portland, Ore., Warner office, was elected to the presidency of the Portland Film Board of Trade at the annual election last week. Other officers elected were Lou Amscher, MGM's Portland manager, first vice-president; Frank Clark, Paramount manager, second vice-president; Howard Mapes, Star Film Exchange, treasurer, and Ruth Doyle, secretary.

Form New Company

J. D. Trop and Randolph Crossley have formed Pinacle Productions, Inc., to release a series of 12 one-reel Stan Laurel revivals, and one feature, "Chloe." Plans are being made for additional features.

Joins National Screen

Arthur Brilliant has joined the production staff of National Screen Service, it was announced last week.

'SUREST-FIRE STUFF OF THE SEASON'

That's the Verdict of Benjamin DeCasseres, Critic and Essayist, on "False Dreams, Farewell"; Other Plays Current Are Discussed from the Hollywood Angle

By BENJAMIN DE CASSERES

FALSE DREAMS, FAREWELL

This play by Hugh Stange is a kind of "Grand Hotel" of the sea. It is the surest-fire picture stuff of the present season. With an all-star cast and a competent scenarist and director, it will be a picture on which exploitation will be, practically, unnecessary. It will sell on sight.

"False Dreams, Farewell," is in thirty-four scenes. Although the stories do not tie up as in the case of "Grand Hotel," there are enough drama, humor and sex-antics out of which to make several pictures.

The SS Atlantia, New York to Southampton. Maiden voyage. She is not sound. Her owner is forcing the captain to make Europe in three days and a half to save the company financially. The captain is financially hamstrung with a sick wife.

On board there are a celebrated picture actress; an American writer going to Sweden for the Nobel prize (a humorous drunk in the hands of Millard Mitchell); a doctor who has a "sure" cancer serum (Glenn Anders) and his wife, whose face is disfigured because she saved his life in a lab. experiment (Lora Baxter); a priest on his way to Rome to receive the Red Hat—he is accompanied by an old atheist millionaire friend, dying of cancer; a famous Broadway columnist and his wife (who are radioed from America that their daughter has been killed in an automobile accident). And others, others, others.

The high spot in this furious medley of persons and ambitions is the love-making between the picture star and the cancer medico and the murder of the wife by the doctor after she tells him she has tracked him for months and then breaks the precious bottle of serum.

Another high spot is the radio room and the battle between the owner and the captain as the boat sinks.

For sink it does—with the atheist praying to God, the priest granting absolution to him and to all who were filled with contrition, and the band playing "Nearer, My God, to Thee." (Memories of the Titanic!).

Picture value, 100 *per cent.*

WEDNESDAY'S CHILD

Potter & Haight, a new producing firm, pulled a big one in "The Double Door." In "Wednesday's Child," by Leopold Atlas, they put on the most original play of the season, a play of parents versus a child that is human, thought-provoking, delicately toned, and one that I'll wager made many a person in the audience wince.

It, moreover, brought us as a star the best boy actor I have ever seen, Frank M. Thomas, Jr. He is also the handsomest, the most manly-boyish (about 11) and the most intelligent. If he isn't Hollywoodbound as this appears, then I'll eat my bronze Buddha.

The Phillips family—mamma, papa and Bobby. Now, Mamma Phillips plays around with another fellow while Papa Phillips is on the road. Bobby, too thoughtful for his years, knows what's going on. The boys do not know which man is his father; their remarks lead to a fight and then poignant tears on Bobby's part.

And then comes the dénouement late one night. Bobby is soundly sleeping and is awakened by a terrible fight—physical as well as verbal—between papa and mamma. Papa has found out.

Divorce proceedings. Novel court scene. Bobby on the stand. Judge awards Bobby six months of the year to the mother and six to the father. They both love him, but he is in the way. They both marry and Bobby is packed off to military school, where he will learn to grow up as the not-wanted child. At 12 he already has had a mouthful of humanity.

There are no "villains" in this play. It is just Life. It brings home one of the most terrible of problems: What does a sensitive child really think of its adulterous and re-marrying parents?

I may be mistaken, but to me it would make a fascinating picture, a worth-while picture; but, knowing the public pretty well, I can only say

Picture value, about 40 *per cent.*

RATINGS OF PLAYS AS FILM MATERIAL

Broadway plays analyzed for potential screen contents in this issue by Mr. DeCasseres are given the following percentages by him:

"False Dreams, Farewell" — 100 per cent.

"Wednesday's Child" — 40 per cent.

"Come of Age" — 40 per cent.

"Re-echo" — 50 per cent.

COME OF AGE

"Berkeley Square," both as a play and as a picture, was an instance of the most expert welding of the past and the present into a piece of fascinating super-hokum. It is a far better job technically than Mark Twain did in a "Connecticut Yankee."

But Clemence Dane's play, with rhyme and music, "Come of Age," presented by Delos Chappell, starring Judith Anderson, is about the clumsiest attempt I know of along the same lines. It has, of course, picture potentialities, but with the immense success of "Berkeley Square" in the picture consciousness it will hardly, I think, be even a good second.

In the first scene we are present at the death of Thomas Chatterton (1770), the English poet who committed suicide at 18 after being three days without food.

Death and he are in a confab. But while they rhyme, time flows into 1933, and we bob up in Mayfair. Chatterton has made a pact with Death to get himself back in the flesh.

London. Cocktails flow. Chatterton is the lover of The Woman (Judith Anderson). There are intrigues, rivalries and much that is commonplace in pictures today—sex, drink and jealousy.

In the end Death calls for Chatterton again because he told his secret to a woman—a violation of the pact.

There is some terrible "music" now and then, and it is all ineffective and meaningless so far as dramatic possibilities go, whereas "Berkeley Square" is fantistically probable and spotted with humor.

A new English actor, Stephen Haggard, who plays Chatterton, will undoubtedly go Hollywood. He has the "gift."

Picture value, 40 *per cent.*

RE-ECHO

"Precedent" was a powerful satire on the Mooney case. Its author, I. J. Golden, hit the floor when he tried to show what a Big Bad Wolf the banker is in "Re-Echo," produced by Carol Sax.

The picture possibilities, however, in this play are far more apparent to me than in the first and better play, "Precedent."

Thurston Hall's Richard Lord is a ruthless superman of *mazuma.* It seems in his youth he wanted to be a poet or something terrible, and his parents squashed that. So he becomes an incarnation of the Forty Thieves, one who would even make Signor Pecora falter in his righteous tracks.

Now, Lord has a son who is going to pull the same trick on his father that his father pulled on his. He's "re-echo," you see.

So while the old man juggles Presidential Cabinets, smashes rare ornaments like old Edwin Forrest and squeezes all his rivals to skinned rabbits, the son is not only going strong for Swinburne but almost actually falls in love with his father's wife number 2—desire under the skyscrapers.

Well, mates, nothing happens. The old man is broken and the boy sticks to sonnets.

Angles here for some heavy picture work for the old Wolf of Wall Street of the Hollywood studios—what's his name? Montagu Love?

Picture value, 50 *per cent.*

RENTAL RULING SEEN AS BIG AID TO PARAMOUNT

Saving of 14 Millions to Paramount Publix and Theatre Subsidiaries in Future Rent Claims Is Now Forecast

Property owners whose tenants go into bankruptcy do not have a provable claim as creditors for the difference between the sum due under a lease and the amount likely to be realized from re-renting the property when the trustees have disaffirmed the lease. the United States supreme court ruled on Monday, thereby saving Paramount Publix and its theatre subsidiaries more than $14,000,000 in future rent claims.

The supreme court's ruling removed one of the chief obstacles to Paramount's reorganization plans and brought the company considerably closer to a discharge from its bankruptcy status. Approximately $11,000,000 in future rent claims are said to be on file against Paramount, with additional claims in the same category totaling $3,500,000 against the bankrupt Publix Enterprises.

Fox Theatres May Benefit

Fox Theatres subsidiaries now in bankruptcy also are expected to benefit from the ruling. Data on rental claims against Fox were not available. RKO has approximately $20,000,000 in rental claims against it but inasmuch as the company is in equity receivership the court's ruling does not apply.

Subsequent dismissal of all future rent claims against Paramount Publix is believed assured by this week's decision, which was handed down in connection with an action brought against United Cigar Stores, a bankrupt, by New York and Omaha landlords who leased properties to the chain store company. Certain leases involved were repudiated when the company went into bankruptcy and the landlords filed claims against Irving Trust, United Cigar Stores' trustees in bankruptcy, for rent on the unfulfilled portions of the leases.

The supreme court's ruling upheld decisions of the lower federal courts in New York, which had held that the bankruptcy relieved lessors of liability under broken leases and that trustees in bankruptcy could not be held responsible for losses of rent caused by repudiation of such leases.

Richards Acts in Peninsula Case

The landlords contended that many concerns went into bankruptcy merely to break leases, and charged that this was particularly true of chain organizations. The tenants countered with the assertion that landlords could not prove specific damages from leases broken in bankruptcy because the properties vacated easily could be rented.

Meanwhile, in New Orleans, E. V. Richards, receiver for Saenger Realty Company, last week applied to Federal Judge Wayne G. Borah for relief from its contract to guarantee $492,000 in notes for Peninsula Theatres, Inc., which was formed several years ago as a Saenger subsidiary to take over the Florida theatres of Universal Chain Theatrical Enterprises, Inc.

In a supplementary petition, Mr. Richards asked for permission to reorganize Peninsula, and to take 500 $100 par value preferred shares of a new company and all the Class A common in return for an advance of $10,000.

Saenger Realty showed a net loss of $18,350 from March 2, 1933 to September 30, during Mr. Richards' receivership. The operating loss for the period was $13,485, and to this was added $4,865 for receivership expenses.

Total income was $233,696 and total expenditures were $247,180, including $49,630 set aside as a reserve for loss on bad debts. This left the cash balance on hand at $51,335 September 30.

Samuel Zirn, attorney for Paramount-Publix bondholders, moved in New York to carry actions involving the bankruptcy to the supreme court. One is on his attempt to force removal of the trustees and the other his effort to have the company declared an involuntary bankrupt, when it consented to friendly receivership.

Walter Cokell on Tuesday told Referee Henry K. Davis he recalled no discharges of relatives of Paramount executives after preparation of such a list for John Hertz, then finance committee chairman.

Beecroft Reorganizes St. Petersburg Studios

Reorganization of the Sun Haven studios at St. Petersburg, Fla., has been completed, with Chester Beecroft named as chief executive. Mr. Beecroft was formerly production manager for Cosmopolitan Studio, and has held similar positions with Charlie Chaplin, Marion Davies, Douglas Fairbanks and others.

It is planned to start production January 22. Mr. Beecroft has already named as studio personnel: Frank Gatteri, assistant to Mr. Beecroft; Fred V. Blair, general manager; Harry G. Smith, scenario editor; William A. Dawson, Richard Harrity, assistant scenario editors; Rondo Hatton, publicity director.

Wyler Forms Company

Robert Wyler, former Universal director, has organized a company for the production of pictures, to be operated under the name of Wyler Productions, Inc. Papers for the incorporation were filed in Albany this week by G. Richard Davis.

Cohen at Sennett Plant

Maury Cohen, producer of Invincible pictures on the Coast, has left the Universal studio and will produce at the Mack Sennett plant.

Gloria Swanson with MGM

Gloria Swanson has signed a one-picture contract with Metro-Goldwyn-Mayer, with options for two more.

SIGNED . . .

Columbia

Robert Riskin, author-scenarist, and Ann Sothern, player, given new contracts. . . . Ralph Remley, Harry Todd and Vincent Sherman complete cast of "One Is Guilty." . . . Elissa Landi opposite Joseph Schildkraut in "Sisters Under the Skin." . . . R. William Neill to direct Jack Holt in "The Whirlpool." . . .

▽

Fox

Sally Eilers and Charles Starrett given leads in "Three on a Honeymoon." . . . Harold Lloyd picks Una Merkel and George Barbier for "The Cat's-Paw." . . . Warner Baxter, Rosemary Ames and Rochelle Hudson assigned to "Odd Thursday," James Flood directing. . . . Helen Twelvetrees opposite Hugh Williams in "All Men Are Enemies." . . .

▽

MGM

Samuel Hinds and Minerva Urecal added to "Old Hannibal," featuring May Robson. . . . Agnes Anderson and Ruth Channing join "Stars on Stripes." . . . Ben Hecht will do screen adaptation of "The Prisoner of Zenda," Nelson Eddy to have principal role. . . . Robert Young and Jean Parker get leads in "In Old Louisiana," with Isabel Jewell and C. Henry Gordon. . . .

▽

Monogram

Joseph P. Stanley to direct "The Loudspeaker," starring Ray Walker. . . . William Nigh to direct "Numbers of Monte Carlo," Norman Houston's adaptation of E. Phillips Oppenheim's novel. . . .

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Paramount

Richard Arlen and Ida Lupino awarded leads in "Come on Marines," Henry Hathaway directing. . . . Jane Hinton will adapt "Lovers in Quarantine" in collaboration with Harry Ruskin. . . . Harry Wilcoxon assigned to "Cleopatra," Vincent Lawrence to write screen play and Cecil B. DeMille will direct. . . . Preston Sturges will write screen play for Sylvia Sidney's "Thirty Day Princess" (B. P. Schulberg). . . . Joan Marsh cast for "Murder at the Vanities." . . .

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RKO Radio

Richard Dix and Irene Dunne will co-star in "Stingaree." . . . Wheeler and Woolsey in "Blarney Smith," with Ginger Rogers and William Gargan. . . . J. Walter Ruben to direct Clive Brook in "Family Man." . . . Bruce Cabot and Billie Burke in "Finishing School," with Ginger Rogers and Frances Dee. . . .

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United Artists

Frances Dee, Constance Bennett and Fredric March in "The Fire Brand" (20th Century). . . . Loretta Young given feminine lead in "Bulldog Drummond Strikes Back" (20th Century). . . .

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Universal

Constance Cummings chosen for "Glamour," with Russ Columbo and Paul Lukas. . . . Russ Columbo given male role in "Bachelor Wife." . . . Mrs. Leslie Carter signed for "Elizabeth and Mary." . . . Edward Ludwig assigned to direct "If I Was Rich." . . . Douglas Montgomery teamed with Margaret Sullavan for "Little Man, What Now?" . . .

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Warner-First National

Aline MacMahon, Patricia Ellis and Mayo Methot join "Fur Coats." . . . Lyle Talbot added to "The Golden Gate." . . . Richard Barthelmess to star in "One Man Woman." . . . William Powell and Kay Francis to co-star in "The Key." . . .

TRAVELERS . . .

MADELEINE CARROLL, Gaumont-British star, arrived in New York en route to the Fox studio in Hollywood.
ROBERT MONTGOMERY arrives in New York next week for a month's vacation.
COLLEEN MOORE is in New York for a brief visit.
BERT WHEELER and ROBERT WOOLSEY left New York for the Coast.
LOU DIAMOND, head of Paramount's short subject department, left for Hollywood to confer with shorts producers on current product.
ROUBEN MAMOULIAN arrived in New York from Hollywood.
CLARK GABLE is vacationing in New York.
M. H. AYLESWORTH returned to New York from a Chicago business trip.
FELIX FEIST is stopping off at western key spots en route to the Coast.
ACHMED ABDULLAH, writer, arrived in New York from Hollywood via the Grace Line.
HENRY KING is in New York.
FRANK MCCARTHY, Universal eastern district manager, is in Miami.
NICHOLAS M. SCHENCK sailed from New York for Hollywood.
SOL A. ROSENBLATT is expected to return to Washington from Hollywood this week.
LYNN FARNOL is going on a European trip the end of the month.
ARTHUR LOEW arrived in San Francisco from Singapore.
BUDD ROGERS, general sales manager for Liberty Pictures, left New York for a three-week tour of the west.
ADOLPH ZUKOR planned to leave Hollywood for New York late last week.
PHIL GOLDSTONE arrived in New York from Europe.
HALSEY RAINES is vacationing in the South.
NAT SPINGOLD is having a Miami holiday.
AL JOLSON arrived in New York from Hollywood.
JOHN C. GRAHAM, London representative for Paramount, is taking a West Indian cruise.
JEFF LAZARUS, chairman of the Paramount studio editorial board, arrived in New York.
MARGARET SULLAVAN flew into New York for a short visit.
MAX BAER arrived in Hollywood from New York.
L. J. SCHLAIFER returned to New York from a tour of United Artists' exchanges.
JACK MILLER of the Chicago Exhibitors Association, is resting in Miami.
JOE HUMMEL, foreign general sales manager for Warners, left Australia on a round-the-world business trip.

United Artists Shifts Field Sales Positions

Sam Horowitz, formerly United Artists district manager with headquarters in Kansas City, has been named manager of the Chicago office, succeeding Thomas Montgomery, who continues as salesman. Jack Goldhar, recently district head at Detroit, is now assistant to the western division manager. Charles Stern, former New York district manager, is assistant to the eastern division manager. Haskell Masters, Canada, and E. J. Smith, Los Angeles, have retained their posts as district managers.

Irving L. Price Nominated

Irving L. Price is one of the nominees from the Buffalo territory for the local grievance and clearance and zoning boards under the Code. The name, as announced, appeared in the January 20 issue as Erwin Price.

PLAN FILM SERIES ON GOVERNMENT BUREAUS

Senator Copeland Understood To Have Fathered Idea of 52 One-Reel Pictures for Civic and Theatre Use

The screen may be used to show the 120,000,000 people of the country how their financial contributions toward government are used in its administration. President Roosevelt is understood to have approved the idea.

Senatorial interests in Washington, headed by Senator Royal S. Copeland (N. Y.), who is understood to have fathered the plan, are convinced that a series of one-reel films, produced with an entertainment appeal under government supervision and portraying the activities of the government bureaus, would give to America's millions a better understanding of how the government functions.

Film Company Would Make Them

These pictures would be produced by some one of the motion picture companies. At least one of the large corporations already has been approached.

Basically, the idea is to show how the functioning of government bureaus affects the people. Of importance, too, is the Washington opinion that such a series of subjects would tend to allay criticism of the enormous current government expenditures and aid the administration program for rehabilitation. In addition, the films would be used in the educational program to be carried on at the Civilian Conservation Corps camps.

The producing company would be asked to do the whole job without any expense to the government. It would be given assurance of full government cooperation.

$100,000 Estimated Cost

It has been estimated that $100,000 would do the job, making available about $1,900 for each of 52 one-reelers planned. Available to the producer would be the facilities of the government bureaus and agencies.

The company would make available silent prints for the estimated 30,000 non-theatrical and educational and civic institutions and organizations equipped with silent projectors, and these would each pay a proposed rental of fifty cents a release, or $26 for the entire 52 films, to be released one each week. Sound prints also would be made available for the 14,000 regular theatrical accounts, and these would each pay a proposed rental of one dollar a release, or $52 for the group. If only half of both groups screened the subjects, there would be a gross of $754,000 on this basis.

The films would be treated in a regular story narrative style, with entertainment appeal.

Interested with Senator Copeland in the movement is M. F. Leopold, supervising engineer of the motion picture section of the United States Bureau of Mines of the Department of Commerce. The Bureau claims to have one of the largest and most authentic libraries of educational films on American industry in existence, with extensive demand from educational, civic, religious and business institutions and organizations for the Bureau's 3,000 one and two reel subjects.

In 1933, the Bureau of Mines motion picture bureau provided its films free, except for transportation charges both ways, for 53,865 showings attended by 5,000,000 persons.

During the 15 years in which the Bureau has carried on this work, American industries are said to have appropriated more than $1,000,000 to make available, through government channels, this large film library. Use of 16 mm. subjects is double that of the 35 mm. films. Although the entire expense of producing these films and of providing prints is paid for entirely by the cooperating agency or industry, the agreement is that there shall appear in the picture no trade name, trade mark, or other material that may be construed as advertising.

Broadway Subsequents In Dual, Price Battle

The spread of the double feature policy at 15 cents admission at Broadway subsequent run houses in New York, has resulted in what is virtually a price war, further aggravated by the current shortage of product.

Loew's New York, once exercising a practical monopoly in Broadway subsequent trade, has switched this week from a daily change to three each week, with an admission drop from 25 cents to 15 cents. The Cohan and Globe are double featuring revivals at 10 and 15 cents. Numerous others on the street are following a more or less catch-as-catch-can policy, none of them reported doing consistently good business.

Bell Telephone's 1933 Earnings Are $42,000,000

Earnings of the Bell Telephone System for 1933, including the Western Electric Company, were at the rate of approximately $5.30 a share on American Telephone and Telegraph Company stock, compared with $5.90 a share in 1932, according to an announcement made by the company this week. Electrical Research Products, Inc., and Bell Laboratories also are subsidiary companies.

Cash distribution was again approximately $42,000,000, less the 5 per cent federal tax on dividends to all stockholders except domestic corporations.

U. S. Sues Fairbanks

The United States attorney's office has begun suit in New York against Douglas Fairbanks, for $72,186.94, plus interest from January 27, 1932, based on an alleged erroneous refund made to the actor on his income taxes for 1927, 1928 and 1929.

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W. C. FIELDS
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AMOUNT

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RUGGLES · MARY BOLAND
· ALISON SKIPWORTH
BURNS · GRACIE ALLEN

OF A KIND"

Picture • Directed by Leo McCarey



MOULIN ROUGE GROUP STARTS NATIONAL TOUR

Party of Players Exploiting United Artists—20th Century Film Is Dined in Washington Prior to Motor Calvacade

The "Moulin Rouge Caravan" tour of exploitation for 20th Century Pictures and United Artists, to herald the presentation in key cities of the film, "Moulin Rouge," starring Constance Bennett and Franchot Tone, got away to a flying start last Wednesday in Washington, D. C., where the caravan was officially launched on a nationwide tour that will carry it through the principal cities of the nation and back to California.

Included among the members of the caravan, in addition to eight chorus girls, are such stars as Anna Q. Nilsson, Antonio Moreno, Roscoe Ates, Creighton Hale, Dorothy Dunbar, Mary Carlisle, Jack Mulhall, Nancy Welford, Ben Turpin and John Hundley. The group is traveling in a fleet of specially decorated motor cars.

Feted in Washington

The "Moulin Rouge Caravan" actually got under way from Washington on Friday, but on Wednesday, the stars reached the capital by train from California and paraded from the Union Station to the Shoreham Hotel. Following their arrival, the stars appeared in the grand ballroom of the hotel for a dinner dance and at midnight attended a premiere of the picture. A big sendoff was given the Caravan on Friday noon at a luncheon in a private dining room of the capitol attended by California Congressional representatives.

On Saturday the group arrived in Baltimore and was officially greeted by Mayor Howard Jackson and other city executives. A luncheon at the Lord Baltimore Hotel followed, with a broadcast of the proceedings over radio station WBAL. Afterward the Caravan paraded through the streets of the city, and, despite the exceptionally cold weather, thousands of people turned out. In the evening a large dinner for the stars was attended by the mayor.

Crowd Defies Snowstorm

On Sunday the Caravan reached Wilmington three and one-half hours behind schedule due to a severe snowstorm, but a crowd of over 40,000 waited to see the parade of stars. They were greeted in the Delaware metropolis by Mayor William C. Speer.

Monday saw the "Moulin Rouge" troupe in Chester, Pa., stopping for only a short time and then proceeding to Philadelphia, where they were greeted by the mayor. After the reception the Caravan paraded down Chestnut Street to Gimbel Brothers department store where they attended a private luncheon of store officials, after which they inaugurated a fashion show and the opening of a newly built cinema shop. During the afternoon a full-fledged parade was staged through the principal streets of the city and in the evening a special dinner in honor of the stars was held at the Cafe Marguery.

On Tuesday the Caravan arrived in New York to be greeted by the president of the board of aldermen, Bernard S. Deutsch. In the evening a supper dance was held at the Hotel New Yorker for the stars and trade and fan magazine press.

After resting in New York for three days the Caravan will proceed to New Haven, Hartford, Providence, Boston and Albany, after which the troupe is expected to start its trek through upper New York state, continuing from there to the west coast.

Bill Would Help Film Unemployed

Unemployed in the motion picture industry, like the jobless in all other lines of business, would receive unemployment insurance in the future, if a Congressional measure, introduced this week, is passed.

The unemployment insurance, to be financed by a tax of 5 per cent of the employers' payrolls, is provided for in a bill introduced by Senator Wagner of New York. The measure was prepared following conferences with Secretary of Labor Perkins.

Every person or organization employing 10 or more persons would be subject to the tax. Provision is made for credit of contributions to employment insurance funds which may be required by the laws of any state.

Academy Names Committees In Charge of Annual Awards

The Academy of Motion Picture Arts and Sciences on the Coast has named committees in charge of the various annual awards. Awards and committee members are: producers—E. H. Allen, Emanuel Cohen, Harry Cohn, Walt Disney, B. B. Kahane, Winfield Sheehan, Irving Thalberg, Walter Wanger and Jack L. Warner; actors—Lionel Atwill, Warner Baxter, Marion Davies, Leslie Howard, DeWitt Jennings, Mary Pickford and Lewis Stone; directors—Lloyd Bacon, Frank Capra, Cecil B. DeMille, Frank Lloyd, Robert Z. Leonard, Mervyn LeRoy, Norman Taurog, King Vidor and Henry King; technicians—John Arnold, George Barnes, Carl Dreher, Harris Ensign, Robert Haas, Frederic Hope, Nathan Levinson, Wesley Miller, J. M. Nickolaus, Max Parker, Van Nest Polglase and James Wilkinson; writers—Jack Cunningham, Howard Green, Grover Jones, William Slavins McNutt, Jane Murfin, Robert Riskin, Carey Wilson and Waldemar Young.

Kennebeck Promoted

John E. Kennebeck has been named managing director of Paramount Film Service Limited of Australia, New Zealand, Java and the Straits Settlement. He succeeds William J. Clark, resigned.

INCORPORATED

Twelve motion picture and radio companies were chartered at Dover, Del., during December. To the following were issued certificates of incorporation:

Southeastern Pictures Corporation to deal in motion picture films, etc., listing capital of 1,000 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Asklamiss Theatres, Inc., to operate theatres and other places of amusement, listing capital of $1,000. Incorporators: James B. Field, John I. Dugan of New York and Robert F. Wilson, Jr., of Brooklyn, N. Y.

Texas Consolidated Theatres, Inc., to operate theatres listing capital of $10,000. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Historic Films, incorporated to conduct a general motion picture and talking picture business listing capital of 1,000 shares, no par value. Incorporators: Robert Roberts, Adolph Heimback, Juan Miranda of New York City.

For Importing into China

General Film Exchange, Inc., to import into China motion picture films listing capital of 100 shares, no par value. Incorporators: Robert A. Van Voorhis, Belleville, N. J., R. H. Toothe, Brooklyn, N. Y., and A. M. Docken of Sunnyside, L. I., N. Y.

Bushar, Inc., to operate theatres and other places of amusement listing capital of $25,000. Incorporators: Grace Stevenson of New York, Robert H. Shields of Brooklyn, N. Y., and T. H. Dugan, Jr., of Peekskill, N. Y.

Texas Theatre Realty Company to operate theatres listing capital of $1,000. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Cascabel Amusement Company to carry on a leasing amusement business listing capital of 250 shares, no par value. Incorporators: Benjamin Seligman, Hannah S. Topkis and Emilie V. Topkis of Wilmington.

Rutland Enterprise, Inc., to operate theatres and other places of amusement listing capital of 200 shares, no par value. Incorporators: H. E. Grantland, T. L. Fray and C. S. Peabbles of Wilmington.

Radio and Television

Philco Radio and Television Corporation of Illinois to deal in radio and television receiving and broadcasting equipment listing capital of $1,000. Incorporators: Edward B. Hodge, Jr., Edward A. Collins, Jr., and Philip Dechert of Philadelphia.

Philco Radio and Television Corporation of California to deal in radio and television receiving and broadcasting equipment listing capital of $1,000. Incorporators: Edward B. Hodge, Jr., Edward A. Collins, Jr., and Philip Dechert of Philadelphia.

Paramount Famous Lasky Corporation, a Delaware corporation, changed its name to Lares Theatre Corporation, N. Y.

Believe Banking Houses Have Sold Loew Blocks

Hayden, Stone and Dillon, Read & Company, Wall Street financial houses, are believed to have disposed of their block of 165,000 shares of Loew stock in the open market within the past week, during which 190,300 shares changed hands.

Columbia Signs Miss Lillie

Columbia has signed Beatrice Lillie for a series of feminine Jimmie Durante pictures. Miss Lillie returns from Europe shortly and will go directly to the studio.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

SCARLET EMPRESS

Paramount

For Marlene Dietrich's first appearance since "Song of Songs," Paramount has selected a story based on the personal diary of the Russian Empress, Catherine the Great. The screen play is by Manuel Komroff and Miss Dietrich again will be directed by Josef von Sternberg. Elaborately produced, massive sets contrasting with gorgeous costumes reflecting the semi-Oriental court splendor, the substantiating story merges historical fact with romance and drama.

Forerunner of several pictures of this type, the idea, departing radically from any tinge of modernism other than effectiveness of presentation, restores a glamor to the talking screen missing since the introducion of sound. Created in the atmosphere of bigness, neither time nor expense has been spared to assure that objective. The cast supporting Miss Dietrich is extensive, with John Lodge, Sam Jaffee, Louise Dresser, C. Aubrey Smith, Ruthelma Stevens, Olive Tell and Gavin Gordon in the principal roles.

The story, one of intrigue, jealousy, desire for power and rank, features mighty conflict between two ambitious women. As Princess Sophia of Germany, a court marriage is arranged between Miss Dietrich and Grand Duke Peter (Sam Jaffee) of Russia, and she is pompously escorted to the land of the Czars by John Lodge and presented to dissolute Jaffee, who has eyes only for his mistress, Ruthelma Stevens. Married in great state, she repulses her husband, carries on her liaison with Lodge, and becomes the object of the jealous enmity of Empress Elizabeth (Louise Dresser). Surviving the Empress' humiliation, which brings upon Dresser's death, a son is born, but Jaffee scorns to recognize him as his child. As Jaffee seeks to murder Miss Dietrich and place Ruthelma Stevens on the throne, the troops and populace revolt. Jaffee is strangled by Gavin Gordon, another officer with whom Miss Dietrich has carried on an illicit romance, but her seizure of the throne is the occasion of much rejoicing.

The story, cast and production values are backed up by the novelty that is the picture's keynote. Even the costume bugaboo should be an asset here. Though splendid spectacles are common—witness the recent musicals—the difference here is so great that fanning up unusual pre-showing interest should be easy.

I BELIEVED IN YOU

Fox

A new personality, Rosemary Ames, who seems to have the looks, ability and personal magnetism for potential stardom, makes her screen debut in this modern social romance. In the story, written by William Anthony McGuire, screen play by William Conselman, Miss Ames is directed by Irving Cummings, who first directed Janet Gaynor, and is supported by John Boles and Victor Jory.

Novel color characterizes the basic romantic plot and its accompanying dialogue, action and locales. Modern in idea and treatment, the story centers in Greenwich Village and deals dramatically with its odd-minded habitues. Miss Ames, sympathetically attracted to the crusading workingman's friend Jory, accompanies him to the Village. At a sidewalk rent party, wealthy and philanthropic Boles sees the girl. Amused by her theme that "these folks never had a chance," he agrees to finance them for six months. Despite her hopes, the various artists, painters, writers, etc., prove washouts, and even Jory, her ace in the hole, goes haywire with another girl. Her illusions shattered, she is ready to give herself to Boles, who will accept only her thanks. But during the experiment, Miss Ames has been writing a social study book, which when it is accepted for publication proves she is the only worthwhile member of the funny lot. Tending the royalty check to Boles as repayment of his investment, he pleads love, but she insists on going on alone, holding out the hope that sometime in the future they may meet again.

Story value is unusual. McGuire and Conselman have demonstrated their ability to do the different and so has Cummings.

SCANDALS

Fox

As an elaborate girl musical extravaganza, the attendant story being given a romantic and light dramatic twist, this picture endeavors to incorporate all the glamour, music, settings and related productive values that have made the annual "Scandal" presentations such popular metropolitan successes. Produced under the supervision of George White, creator of the idea, the story is written by Thornton Freeland and directed by Harry Lachman. Music numbers, of which ten are featured, are by Irving Caesar, Jack Yellen and Ray Henderson.

For the cast, Rudy Vallee and Alice Faye, both of whom headlined the New York shows, are in the leads. Straight picture personalities in support are Jimmy Durante, Adrienne Ames, Cliff Edwards, Gregory Ratoff Gertrude Michel and Warren Hymer with White also figuring prominently. Scores of original "Scandals" beauties constitute the chorus for song and dance numbers.

Supplementing the motivating story is a series of eight lavish and colorful spectacles, presented in the super-elaborate style that made their stage appearances the talk of Broadway. These dance-group numbers are directed by George Hale. For picture purposes the Vallee, Alice Faye, Adrienne Ames romance is secondary to the picturization of the color of the "Scandal" stage presentations. Established as an institution, rivaling the "Follies," they are familiar to millions, a value to which must be added the radio popularity of Vallee as well as the pull of the picture personalities. The showmanship possibilities are readily evident. All kinds of exploitation ideas from radio contacts to teasers are in line.

WONDER BAR

Warner-First National

This looks like something exciting, for as a girl-musical spectacle feature it begins several jumps ahead of where "Gold Diggers" and "Footlight Parade" left off. Here are the primary considerations. The cast is outstanding, with Al Jolson, Kay Francis, Dolores del Rio, Ricardo Cortez, Dick Powell, Ruth Donnelly, Guy Kibbee, Hugh Herbert, Robert Barratt, Henry O'Neil, Hal LeRoy, Fifi D'Orsay and Merna Kennedy, and others. The show "Wonder Bar" was an international success; with Jolson in the lead it played big American cities from coast to coast. Screen play for the Frakas-Herczeg opus was prepared by Earl Baldwin, remembered for "Life Begins," "Doctor X" and "Wild Boys of the Road." Lloyd Bacon, who made "Footlight Parade," directed. Music and lyrics are by Warren and Dubin, who did those of "Footlight Parade." Dance arrangements are by Busby Berkeley and what was seen in "Footlight Parade" and "Roman Scandals" is just a sample of what to expect.

The story, a continental romance drama, tinged with mystery, is located in Paris in Wonder Bar night club, but is secondary to the accompanying spectacle. So secretive have the producers been regarding plans that only the most meager details have leaked out. Two big ones are featured—"Don't Say Good Night" and a sensational Milky Way sequence, in which the principals and hundreds of chorus girls and boys are presented on a revolving turn-table, with gigantic mirrors creating the illusion that thousands appear. Backgrounding this trip through the stars, Jolson sings "Going to Heaven on a Mule," supported by a choir of 200 voices. With Jolson, always the entertainer, and Powell singing, Dolores del Rio and Cortez dancing, Kay Francis and Henry Kolker for dramatic and romantic lure, Ruth Donnelly, Kibbee, and Hugh Herbert for comedy, Barrett for menace, all this and feminine beauty, songs and dancing built for sensations, the picture looks like a showman's idea of paradise.

VIVA VILLA

MGM

Here's the material from which showmanship naturals are made. Pancho Villa, 20th Century Mexican Robin Hood, glamorous, glorious, terrifying. Boy and man; peon, avenger, bandit, soldier, general, president; the worshipped idol of his followers—hated scourge of his enemies. The picture is produced on epic scope, crammed with the color, punch and thrill of the man and his career; a subject as fresh and exciting as it was in the days when Villa rode.

It is based on a novel by Edgcomb Pinchon and O. B. Stade, the screen play written by Ben Hecht, noted for his vigorous realism as in "Front Page" and "Scarface," Hecht has embellished historical fact with the appealing sweep of legend. For the screen has been evolved a romance of adventure, a saga of fervid patriotism, heartless cruelty, tender chivalry. The story of a man and his amazing raids, of a man who knew and married many women, but loved only one, of a man whose flaming spirit re-created a nation.

Wallace Beery is Villa; the role should fit him just as did that of Butch in "The Big House" and "The Champ." The cast is composed entirely of familiar screen names, listing Leo Carrillo, Fay Wray, Stuart Irwin, Donald Cook, George Stone, Joseph Schildkraut, Katherine DeMille (C. B.'s daughter, making her screen debut), Henry B. Walthall, Francis Bushman, Jr., and Henry Armetta in support. The picture was made almost in its entirety in the locales that Villa rode to fame. Its bigness is demonstrated by the marching thousands, barefoot, ragtail revolutionists, men and women who followed their idol. There's a mighty thrill in every line of "Viva Villa."

"WHY NOT MAKE ENTERTAINMENT?"

J. W. GUNTER, ROYAL THEATRE, BLACKSHEAR, GA.

HOPING THERE WILL BE NO MORE!

To the Editor of the Herald:

The enclosed article is an editorial in this week's issue of the Blackshear *Times,* and although such articles are damaging to my box office, this editor expresses the sentiment of 80 per cent of the show-going people in this section.

The editorial article, captioned "And Baby Makes Three," was as follows:

["The stupidity of moving picture producers is often beyond human conception. They get on one subject and keep on it until people get so fed up they quit going to the movies. At present the directors are specializing in pictures in which the stork plays a leading part. The hero doesn't do right by Little Nell, and she whispers in his ear, and he says, 'You don't shay sho!' And she replies, 'It's true.' And a few hundred feet of film roll by and the stork has come and gone and Little Nell is shown fondling her precious bundle of pink or blue . . . and the gawk who plays the hero role stands by and says: 'Ah! Whoozis, now I will take the straight and narrow path. I will give up robbing banks and start stealing milk.' And the pathetic part of this type of picture is that the stork invariably arrives in advance of the minister. We hope there will be no more."—Ed.]

With so many ways of entertaining the public without offense, it is pure suicide to the business for the producers to keep cramming these "Baby Situations" down our throats, and I'm no moralist, either, but I have three children, and aside from being bad for them, we get too much of a good thing sometimes. We have suffering with us always; why not let us get *entertainment* at a picture show.

If this is just a little toward helping rid our pictures of a serious menace to the business, then I'll feel glad to have been a wee contributor.—J. W. Gunter, Royal Theatre, Blackshear, Ga.

COMMENDS WORK OF ADVERTISING COUNCIL

To the Editor of the Herald:

As a newspaper publisher for 30 years, as an exhibitor for 12 years and as a lawmaker for several years, I write you endorsing the statements and sentiment of J. J. McCarthy and others, contained in the enclosed pamphlet which I have marked. (The pamphlet was a reprint of an article which appeared in Motion Picture Herald issue of December 16, and concerned the Advertising Advisory Council, which is headed by Mr. McCarthy.—Ed.)

A year or more ago a document was circulated called the Will Hays' New Commandments on reforms in motion picture creations (code of Advertising Ethics). However, the reforms on eliminating sex and indecent exposures of nude women, bedroom scenes, bath scenes, etc., have never materialized and the indecent advertising of some real good pictures has done a lot of damage to small town exhibitors.

I will cite just one example which injured my business this month and I wrote the exchange of my injury. (The actual functioning of the Council began following the experience of which Mr. Byars writes.—Ed.)

The picture was really good, I consider, and was sold as a special. But the advertising was rotten. A cutout of a nude woman was shown on their window card and nude women were the background of all their press sheets. I refused to put out some of the advertising after I had purchased it. When a small town exhibitor does his utmost to keep his show clean and convince the critical public that he has regard for moral integrity, it is humiliating to be compelled to put up lewd advertising or none at all, when perhaps the show itself is OK. The divorce courts and double marriages around Hollywood, emblazoned on the front pages of every newspaper and magazine in the land, create enough prejudice against the picture world, without misleading advertising from the printers and engravers.

If the sentiment of Mr. McCarthy is really carried out, the entire industry will be greatly benefited.—G. E. Byars, state congressman and operator of the Valley Theatre, Valley, Neb.

MONEY MAKERS OF THE EAST SIDE

To the Editor of the Herald:

I'm sending you a list of "the 10 biggest money-making players" on the East Side of New York, as follows:

1. Eddie Cantor. 2. Mae West. 3. Marie Dressler. 4. Edward G. Robinson. 5. James Cagney. 6. Wallace Beery. 7. Janet Gaynor. 8. Paul Muni. 9. Marx Bros. 10. Joe E. Brown.

It doesn't seem possible that such brilliant actors as Barrymore and Arliss should not draw. Also Rogers (second best on your list) when played in "Dr. Bull" on the East Side was not even mentioned on any marquee. We preferred Marian Nixon. I've been managing East Side theatres now for five years and I know the public's taste mighty well.—Robert Soffer, New Delancey Theatre, New York City.

JENKINS DID!

To the Editor of the Herald:

Since poor old Jaysee is sick, I lay awake all night trying to think up some foolishness. When I finally dropped off to sleep, my mind was in a turmoil and I dreamed of my old and new datebook (red figures and all). The next morning my nightmare continued long enough for me to wallop the accompany nonsense out of my typewriter. If I had owned a two-color ribbon I would have indicated the "klucks" in red.—M. L. Hart, Iris Theatre, Edgemont, S. D.

The "accompanying nonsense":

The "Air Mail" pilot flew "Over the Hill" into the "Golden West." He had lost his way in the "Rain" and had been "Out All Night." Looking down on "Wild Horse Mesa" a few hours before, we had seen some animals in a "Big Cage" and remarked to "Private Jones," the "State Trooper" who flew with him, 'Well, "So This Is Africa." But now the weather had cleared, and "Palmy Days" were again in order by the time he swooped "Down to Earth." "Hello, Everybody," he called as he climbed out of his plane. After reporting to the office, he jumped into his car and headed for "Forty Second Street." There he met "Cynara," an "Adorable" "Kid from Spain." "Well, Mr. Robinson Crusoe," she asked, 'Where have you been: working?' 'No,' he answered "I've been "Too Busy to Work." I stopped off at the "State Fair" for a few hours, combining "Business and Pleasure."

She convinced him that she was not just a little "Gold Digger of 1933" so he took her for a walk. A few bottles of beer in the "Moonlight and Pretzels," and he said tenderly, "Be Mine Tonight." She answered, 'Don't be feeding me that "Bedtime Story," you don't want any "Second Hand Wife." He begged her not to break his heart. "Handle With Care," sweetheart, you are the real thing, not just my "Lady for a Day." In other words, you are my "All American" girl. What do I care if you are widow, "What Price Innocence?" I'm just a "King of Jazz" myself, "I'm No Angel." And so "They Just Had to Get Married."

Meeting a friend on the street one day, he asked, 'Where are you staying?' 'I'm at the "Ambassador, Bill," answered the friend. But when he went to his own apartment to greet his little bride, he found her in the arms of his friend enjoying a "Kiss Before the Mirror." He hated to believe that "She Done Him Wrong," but he decide that if she broke the "Seventh Commandment," he would just step out with some of the "Wild Boys of the Road." Down on the dock he met "Tugboat Annie" and he asked her what she was doing there. "Oh, didn't you know, "I Cover the Waterfront," she answered. She politely asked him what he was doing now, and he answered sadly, "Hallelujah, I'm a Bum." Yesterday I felt as though I was "Above the Clouds," but today I am "Below the Sea." His home no longer needed him, and he couldn't think of it any more as "A Man's Castle," so he took a "Night Flight" all the way from "Broadway to Hollywood." Realizing that there would be a "Day of Reckoning," he visited a friend's "Penthouse," picked up a "Beauty for Sale" and was "King for a Night."

The next morning, he happened to "Meet the Baron," and the baron asked when he had arrived in town. "Only Yesterday," he answered. I have been on a "Cross Country Cruise," on my "Strawberry Roan," and my wife forgot to "Love, Honor and Oh Baby." But "Ladies Must Love," I guess, because I arrived at "Midnight" "By Candlelight." There was my "Beloved" with an "Invisible Man." I almost lost my head and blew up like a "Bombshell," but decided to forget "Gun Justice," since she was "Ever in My Heart."

Maryland MPTO Election March 15

The annual election of the MPTO of Maryland will take place at Baltimore March 15, according to Herman Blum, president. Nominations for new officers have already been filed, the present group having been renominated.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Sisters Under the Skin"	Original story by S. K. Lauren. Director: David Burton.	Elissa Landi, Joseph Schildkraut, Frank Morgan, Robert Graves, Montague Shaw, Henry Kolker, Samuel Hinds.	Shooting
"Whirlpool"	Story by Howard Emmett Rogers. Director: Roy William Neill.	Jack Holt, Lila Lee, Allen Jenkins.	Shooting
FOX			
"All Men Are Enemies"	Novel by Richard Aldington. Director: George Fitzmaurice.	Hugh Williams, Helen Twelvetrees, Mona Barrie.	Shooting
"Three on a Honeymoon"	Director: James Tinling.	Sally Eilers, Charles Starrett, Henrietta Crosman, John Mack Brown, Zasu Pitts, Irene Bentley, Cornelius Keefe, Howard Lally.	Shooting
"Murder in Trinidad"	Director: Louis King.	Victor Jory, Heather Angel, Nigel Bruce, Roger Imhof.	Shooting
INVINCIBLE			
"Birds of a Feather"	Story by Robert E. Wolfe. Director: Frank Strayer.	John Miljan, Shirley Grey, Monroe Owsley, Hale Hamilton.	Shooting
LIBERTY PRODS.			
"Take the Stand"	Novel by Earl Derr Biggers. Director: Phil Rosen.	Jack LaRue, Thelma Todd, Gail Patrick, Leslie Fenton, Russell Hopton, Vince Barnett, Sheila Terry, Oscar Apfel, Jason Robards, Bryant Washburn.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weismuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanagh, Doris Lloyd, Frank Reicher.	Editing
"Rip Tide"	Story by Charles MacArthur. Director: Edmund Goulding.	Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell.	Shooting
"Louisiana"	Original screen play by Lucien Hubbard. Director: George Seitz.	Robert Young, Jean Parker, Nat Pendleton, Ted Healy, Isabel Jewell, Maude Eburne, Joseph Cawthorne.	Shooting
"Operator 13"	Original story by Robert W. Chambers. Director: Raoul Walsh.	Marion Davies, Gary Cooper, Stuart Erwin.	Shooting
"The Show-Off"	Original by George Kelly. Director: Charles F. Riesner.	Spencer Tracy, Madge Evans, Lois Wilson, Al Edwards, Claude Gillingwater, Sterling Holloway.	Shooting
PARAMOUNT			
"The Man Who Broke His Heart"	Story by Frederick Schlick and Samuel French. Directors: William Cameron Menzies and George Somnes.	Preston Foster, Victor McLaglen, Dorothy Dell, Alison Skipworth, David Landau, John Rogers, Micha Auer.	Shooting
"Melody in Spring"	Story by Frank Leon Smith. Screen play by Benn W. Levy. Director: Norman McLeod.	Lanny Ross, Charlie Ruggles, Mary Boland, George Meeker, Ann Sothern, Helen Lynd, Wade Boteler, Wilfred Hari.	Shooting
"Come On, Marines"	Original story by Philip Wylie. Director: Henry Hathaway.	Richard Arlen, Ida Lupino, William Frawley, Dorothy Dell, Toby Wing, Leo Chalzell.	Shooting
"The Trumpet Blows"	Adaptation by Wallace Smith. Director: Stephen Roberts.	George Raft, Adolphe Menjou, Frances Drake, Katharine DeMille.	Shooting
"We're Not Dressing"	Original story by Walter Hall Smith. Director: Norman Taurog.	Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol.	Shooting
"You're Telling Me"	Screen play by Paul Jones and J. P. McEvoy. Director: Erle Kenton.	W. C. Fields, Joan Marsh, Larry "Buster" Crabbe.	Shooting
RKO RADIO			
"The Crime Doctor"	Screen play by Jane Murfin. Director: John Roberston.	Otto Kruger, Karen Morley, Judith Wood, Nils Asther, Ada Cavell.	Shooting
"Finishing School"	Story by Louis Witzenkorn and David Hempstead. Directors: Wanda Tuchock and George Nicholls, Jr.	Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke, Marjorie Lytell.	Shooting
UNIVERSAL			
"Let's Be Ritzy"	Play by William Anthony McGuire. Director: Edward Ludwig.	Lew Ayres.	Shooting
"Glamour"	Novel by Edna Ferber. Director: William Wyler.	Constance Cummings, Paul Lukas, Russ Columbo.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Fur Coats"	Story by Ann Garrick. Director: Al Green.	Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis, Philip Faversham, Mayo Methot, Henry O'Neill.	Shooting
"A Gentleman from San Francisco"	Story by George Dyer. Director: William Dieterle.	Donald Woods, Bette Davis, Lyle Talbot, Margaret Lindsay, Henry O'Neill, Robert Barrat, Hugh Herbert, Douglas Dumbrille, Gordon Westcott.	Shooting
"The Key"	Based on the play by R. Gore-Browne and J. L. Hardy. Director: William Keighley.	William Powell, Kay Francis, Warren William.	Shooting

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

As the Earth Turns

(Warner Bros.)

Romance, Drama, Comedy

The real story of the lives of those who wrest a frugal living from rugged Maine soil is the actuating motif of this picture. Told in simple, sincere manner, the dramatic and romantic values are enhanced by comedy that serves to maintain and recreate interest when the heavier fundamentals threaten to become oppressive. Dealing with real persons and actual conditions and telling its story in a manner that reflects careful preparation and definite authenticity in characterization, the show is full of heart appeal. While solemnity marks the telling, understandable, non-theatric realism endows it with a color that should be appealing to metropolitan audiences, and because it so truthfully mirrors every day farm life, with all its hopes and ambitions, desires, disappointments and tragedies, it should prove unusually attractive in the smaller communities.

Its time covers the turning of the four seasons. City bred Stan Janowski brings his father and little brothers and sister into rural Main at the height of a blizzard. The homelife of the Mark Muir family is that of a hardworking fairly prosperous farmer. Presided over by Jen, who manages diplomatically to keep peace between Mark's second wife, Cora, and her daughter, Doris, and Mark's own children, their contented existence is tragically contrasted with the home life of brother George Muir's brood. Lazy, perpetually a victim of the misfortunes that befall the careless, this group is always next door to starvation, a condition which convinces Mil that her only hope for happiness is to desert her husband. Spring and the marriage of Ed and Emily sees romance flowering for Jen and Stan. Summer, hot and dry, sees Stan's crops fail, a discouraging blow to his father and mother. As an interlude, effective in the story's delineation, sequences picture the unsuccessful efforts of love-starved Doris to find happiness with young Ollie. Real romance strengthening between Jen and Stan, the harvest season rolls on; full barns for Mark, empty ones for the Janowskys and George. The hardships of winter force Stan to take his elderly father and mother back to Boston. There as a jazz band violinist he obtains funds with which he can re-embark on his agricultural ambitions. Spring again, and as he returns to Maine, his love path with Jen is severed as Doris lures him into taking her to a country dance. His barns destroyed by fire during his absence at the party, his romance with Jen shattered, Stan is about to take Doris to Boston, the goal of her dreams, when his eyes are opened to a greater love which impels him with the help of Jen to start from scratch, rehabilitate his properties and plant anew the seeds of happiness.

An atmosphere of humanness permeates all the entertainment elements of "As the Earth Turns." Essentially it is family type, but there is plenty of contrast to arouse interest of all classes. The book upon which it is based enjoyed a remarkable sale in large cities, and as the picture authentically preserves the punch and emotional color, the readers should help with word of mouth advertising.

Whether farm stories have been successful or not in your theatre, proper handling of the assets contained in this picture should insure its making the grade. While the cast lacks any outstanding names, the fact of the featuring of several new personalities, particularly Jean Muir and Donald Woods who are fine in their parts as Dorothy Appleby is outstanding in hers, makes it possible to talk about different new players. The advance campaign should ring with homespun sincerity.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. From the book by Gladys Hasty Carroll. Screen play by Ernest Pascal. Director, Alfred E. Green. Art director, Robert Haas. Gowns by Orry Kelly. Photoplay by Byron Haskins. Film editor, Herbert Levy. Music by Leo Forbstein. Running time, 72 minutes. Release date, April 14, 1934.

CAST

Jen	Jean Muir
Stan	Donald Woods
Ed	Russell Hardie
Margaret	Emily Lowry
George	Arthur Hohl
Mil	Dorothy Peterson
Mark	David Landau
Cora	Clara Blandick
Ollie	William Janney
Doris	Dorothy Appleby
Mrs. Janowsky	Sarah Padden
Mr. Janowski	Egon Brecher
Manuel	David Durand
John	Wally Albright
Junior	George Billings
Maria	Cora Sue Collins
Esther	Marilyn Knowlden
Bunny	Dorothy Gray
Betty	Javere Gibbons
Louisa	Gloria Fisher
Sister	Joyce Kay

Keep 'Em Rolling

(Radio)

Drama

Here's an action drama built around the affection a tough, hardboiled, but very sentimental artillery man has for his horse. With its army background and atmosphere (the entire locale being Fort Myer, Virginia) the entire production is full of a combined martial humanness that made the story on which it is based, "Rodney," by Leonard Nason, so popular in the *Saturday Evening Post.* The kids probably will appreciate it most, yet adults of both sexes, particularly horse-lovers, should find much to satisfy them.

Covering a period of years from the time Rodney comes to the post as an untamed steed to his old age when he's just a workhorse nag, Huston is attached to him. Thinking more of the horse than he does of Army regulations, his own love life or anything else, Huston is promoted and busted with equal regularity. During the War, a short shot, Rodney saves a gun that saves a brigade of doughboys and Huston is decorated. After the war, both oldtimers are living in another age and Rodney is reduced to a labor job under Huston's charge. With the horse about to be condemned, Huston going A.W.O.L., steals him as Frances Dee sarcastically berates her sweetheart. Shayne, the inspector, would consign the veteran hero charger to the glue-factory. Huston, caught by the M. P., is returned, and upon orders of the Secretary of War, Rodney is honorably retired in charge of Huston as the entire personnel of Fort Myer passes in review.

The picture is a natural for contact propaganda tieups with Army posts, recruiting offices and National Guard outfits.

The campaign should bid strongly for juvenile patronage and seek to arouse the interest of ex-service men. Likewise, reference should be made to the Nason story.—McCarthy, Hollywood.

Produced and distributed by Radio. Directed by George Archainbaud. From the story "Rodney" by Leonard Nason. Screen play by Albert Shelvy Levino and F. McGrew Willis. Photographed by Harold Weinstrom. Running time, 72 minutes. Release date, March 2, 1934.

CAST

Benny Walsh	Walter Huston
Marjorie	Frances Dee
Julie	Minna Gombell
Capt. Deane	Frank Conroy
Corbert	Ralph Remley
Randall	G. Pat Collins
Major Parkinson	Robert Shane

Frontier Marshal

(Fox)

Western

A film of the western variety, this very definitely is an outstanding example of that school of the motion picture. Fox obviously has expended extra effort in its production, in bringing this well above the average of the hardy perrennial. It is strong in story value, of its kind, is extremely well staged, and above all, is expertly cast.

It is a crackerjack for those exhibitors, and there are many, who have western audiences. They may well promise something unusually good among westerns. The children should go for it in their usual style, which brings up another point. The feminine saloon owner is of the Mae Westian type, very definitely, which may not be too pleasing to the parents of the youngster patronage, but at the same time she has audience sympathy all the way, and turns out to be the real heroine of the story.

Audiences other than western followers should also find real enjoyment, real entertainment in the film, and they should be objectives of the campaign.

As the unexpected marshal of the outlaw infested town of Tombstone, Ariz., in the "good old days," George O'Brien handles his melodramatic role in his expected fine style. With such supporting names as George E. Stone, who supplies excellent comedy; Irene Bentley, an attractive half of the romantic interest; Berton Churchill, as undercover bandit chief, and mayor of the town; and Ruth Gillette, who, though unknown, shows decided cleverness as the saloon proprietor, much may be done.

Since the film is adapted from incidents in the novel by Stuart N. Lake, mention of the origin might well be of selling value, with an effort made toward book store tieups.

O'Brien, riding into Tombstone in the dude dress of the day, in accidental company with Miss Bentley, daughter of the local banker, and Stone, store owner, encounters a situation, is deputized by the mayor on the spot, and brings a drunken, shooting "bad man" from the saloon. Chiefly to be near Miss Bentley, he accepts permanent appointment as marshal, and begins to learn things about the town and its mayor. Miss Bentley's father had been murdered by Churchill, and O'Brien has his own ideas as to what to do about it. Miss Gillette make a play for him, but he is all gone in the direction of Miss Bentley.

O'Brien makes a friend of Alan Edwards, notorious bandit, who also contrives to be a secondary hero of the yarn. Eventually, after

complications packed with action and plenty of excitement, O'Brien is framed by Churchill, but escapes. He kidnaps Miss Bentley from danger, with the aid of Miss Gillette, Edwards and Stone, and returns to prove his innocence and trap Churchill. The mayor, cornered, gets the drop on the group. Miss Gillette steps in front of O'Brien, getting the bullet meant for him, and dying, as Churchill is killed by Edwards. Miss Bentley and O'Brien conclude the film as expected.

It is action-filled, western material, above the usual quality for the type. It is salable to western fans certainly, and likely to others.—AARONSON, New York.

Produced and distributed by Fox. Directed by Lew Seiler. Adapted from incidents in the novel by Stuart N. Lake. Screen play by William Conselman and Stuart Anthony. Photographed by Robert Planck. Sound engineer, Bernard Fredericks. Settings, Duncan Cramer. Musical director, Arthur Lange. Release date, January 19, 1934. Running time, 66 minutes.

CAST

Michael Wyatt.....George O'Brien
Mary Reid.....Irene Bentley
Abe Ruskin.....George E. Stone
"Doc" Warren.....Alan Edwards
Queenie LaVerne.....Ruth Gillette
Hiram Melton.....Berton Churchill
Oscar Reid.....Frank Conroy
Ben Murchison.....Ward Bond
Judge Walters.....Edward LeSaint
Editor Pickett.....Russell Simpson
Jerome.....Jerry Foster

I've Got Your Number

(Warner)

Comedy Drama

There is a full measure of highly salable entertainment in this action-filled comedy drama, with the comedy predominating. Chuckles alternate with laughs all the way, while the central action, concerning the capture of a gang of fast moving crooks, has punch. It is a yarn of the adventures, romantic and otherwise, of a couple of telephone trouble hunters, and the pace never flags.

The obvious, and probably excellent, tieup is open with the telephone company of the community. If the point be raised that the two troublemen do a bit of wire tapping on the side, which is supposed to be contrary to the best telephone practice, it may be indicated that the wire tapping was done in the interests of justice and was definitely an emergency action. There is also a lively opportunity for tieup by personal invitations to patrons via the telephone.

The names are of excellent marquee quality, with Joan Blondell and the always likable, wisecracking Pat O'Brien sharing the leads, the increasingly popular Allen Jenkins proving an entertaining foil for O'Brien, and Glenda Farrell and Eugene Pallette doing their fair share to liven the proceedings generally.

O'Brien and Jenkins go their blithe way, hunting trouble, O'Brien not neglecting the feminine element, Jenkins, the fearful satellite, and Pallette, their boss, tearing his hair at their escapades. Amusingly they break up a seance, illegally ultizing telephone wires, and Miss Farrell, mystic, does her best with O'Brien. He saves Henry O'Neill, wealthy broker, who offers his services if and when needed. O'Brien meets Miss Blondell, hotel telephone operator, and pursues her until he gets a date, which he means to make permanent.

She falls for the rapid tongue of Gordon Westcott, and is the unwitting assistant in crooked work, which causes her to lose her job. O'Brien lands her another with O'Neill, and again Westcott and his gang get to work, with the result that $90,000 in negotiable securities is slickly lifted, and Miss Blondell, forced to hide out, is implicated, finally arrested. O'Brien, with Jenkins' assistance, does some undercover detecting, via his test set and the central office switchboard, and locates the gang. He is caught by them but his tester gives the alarm to Jenkins, with the whole repair gang responding with flying fists to capture the gang. The laugh finish finds O'Brien and Miss Blondell preparing to retire after their marriage, when his pals break in and make his life miserable.

The production, besides its other inherent entertainment qualities, has something of a novelty in subject matter.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by Ray Enright. Story by William Rankin. Screen play by Warren Duff and Sidney Sutherland. Photography by Arthur Todd. Release date, February 24, 1934. Running time, 68 minutes.

CAST

Marie.....Joan Blondell
Terry.....Pat O'Brien
Bonnie.....Glenda Farrell
John.....Allen Jenkins
Flood.....Eugene Pallette
Nicky.....Gordon Westcott
Schuyler.....Henry O'Neill
Dooley.....Hobart Cavanaugh
Loretta.....Renee Whitney
Madison.....Wallis Clark
Turk.....Robert Ellis
Turner.....Douglas Cosgrove
Joe.....Selmer Jackson
Crystal.....Louise Beavers
Ed.....Tom Costello
Welch.....Charles Wilson
Kirkland.....Clay Clement

The Lady is Willing

(Columbia)

Near-Farce

Here is a British picture with a star whom American audiences already know very well. But the Leslie Howard of this film is a very different personality from the one who played in "Secrets," "Berkeley Square" and "The Animal Kingdom." Here he becomes virtually a farceur, and makes a darn good job of it to boot. Because he obviously reveled in a part giving him unlimited scope for tomfoolery, there is a refreshing note to the film, and it develops a strong comedy character which should insure laughs in districts where the dialogue will not be found too heavily English.

Howard appears as a crazy detective, urged on by three victims of a crooked Continental financier to get back for them the money they have lost in worthless stock. To do this he masquerades as a country doctor, complete with bushy beard, but in the process of weaving his spells falls in love with the financier's wife.

Howard does a neat and amusing piece of work, and is supported by a team of players who enter heartily into the fun of the show. Binnie Barnes (one of the successes of "Henry VIII," incidentally) shows up delightfully in the woman role, and, as it is a certainty Hollywood will get her eventually, it is possible she may have marquee value. The financier is played by Cedric Hardwicke—Sir Cedric to you!—and this again is a rich piece of characterization.

Howard's name and the comedy nature of the story seem to be the tags for exploitation purposes, while the title again might put ideas in some folk's heads.—CHARMAN, London.

Produced by Columbia in London, Eng. Directed by Gilbert Miller. Screen play by Guy Bolton. Photographed by Joseph Walker. A. S. C. Recorded by Edward Bernds. Edited by Otto Ludwig. Art direction by Oscar Werndorff. Running time, 76 minutes.

CAST

Albert Latour ..... Leslie Howard
Gustav Dupont ..... Sir Cedric Hardwicke
Helene Dupont ..... Binnie Barnes
Professor Menard ..... Sir Nigel Playfair
Welton .....Nigel Bruce
M. Pignolet ..... W. Graham Browne
Valerie .....Kendall Lee
Brevin ..... Claude Allister
Dr. Germont ..... Arthur Howard
Maid ..... Virginia Field
Butler ..... John Turnbull

You Can't Buy Everything

(MGM)

Drama

Miss May Robson, "old trouper" who recently has achieved a richly deserved popularity and here has her second starring role, offers a splendid performance in something of a reincarnation of the more notorious than famous Hetty Green of financial memory. In a living illustration of the evils that grasping wealth may bring, and an interpretation of the picture's title, the star again demonstrates her ability to hold audience attention.

With good support, chiefly in the person of Lewis Stone, it is still Miss Robson's picture, and the exhibitor may well make mention of her past performances, with an indication that she will not fail to win a whole-hearted approval in this instance. Mary Forbes, William Bakewell and the attractive young Jean Parker also offer familiar cast names for a strong marquee setup.

The title is somewhat unwieldy, but offers an opportunity for effective selling lines, with most to be made of the motivating theme, that wealth is no substitute for love, and that forgiveness and understanding may bring more happiness to friends and family than all the accumulated contents of vaults.

Miss Robson, dressed as though practically destitute, leaves her son at the hospital after an accident, as a free clinic patient, then makes her way to the bank, storms at Gillingwater, its president, and withdraws all her money because Stone has become associated with the institution. Stone, it is understood, earned her undying hatred years before when he jilted her at the altar.

Her son is graduated from college, and she thrusts him into the bank which she dominates, virtually the wealthiest person in the country. The boy, Bakewell, has ambitions in the direction of authorship, but they are scotched. At a house party, Bakewell meets Miss Parker, Stone's daughter, and the two fall in love. Though the mother fights and storms, vilifies Stone and wails at her son, the two are married. In the panic of 1907, she contrives to ruin Stone, and Bakewell, returning, brands her for what she is and leaves. The shock of his revelation dazes her and she wanders from the bank vault into the street, contracts pneumonia and is nursed by Miss Forbes. A general reconciliation takes place, even Stone is begged for forgiveness.

Located in the New York of the early years of the century, there is an exhibitor opportunity for appropriate exploitation, which should be particularly effective with the older generation, who readily will recognize the day and age. Technically executed excellently, the film's atmosphere has the undeniable stamp of authenticity. It is a picture the entire family may be invited to see.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Charles F. Riesner. Original screen play by Dudley Nichols and Lamar Trotti. Adapted by Zelda Sears and Eve Green. Musical score by Dr. William Axt. Art director, David Townsend. Interior decoration by Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Len Smith. Film editor, Ben Lewis. Release date, January 26, 1934. Running time, 85 minutes.

CAST

Hannah.....May Robson
Elizabeth.....Jean Parker
Burton.....Lewis Stone
Kate.....Mary Forbes
Dr. Lorimer.....Reginald Mason
Donny, as a man.....William Bakewell
Donny, as a boy.....Tad Alexander
Flagg.....Walter Walker
Sparks.....Reginald Barlow
Banker.....Claude Gillingwater

Catherine the Great

(United Artists)

Historical Drama

The obvious manner in which to sell "Catherine the Great" is as the successor to "Henry VIII." So far as criticism is concerned, however, that is no fair standard by which to judge it, for while in certain respects this latest London Films production is easily superior to its predecessor, in others the first-made picture wins the contest. In production values generally, in its gorgeous mountings, superb photography and brilliant acting, "Catherine," may, indeed, be considered as the finest picture that has yet come out of a British studio. But as regards dramatic content and appeal to the imagination, it is not so certain that the claim would be justified.

Nevertheless, it is true to say that the film gives an even clearer indication than any that have preceded it of the potentialities of British

Watch ANNA STEN!

Watch ANNA STEN!

In

NEW YORK!

at the RADIO CITY MUSIC HALL,

where

ANNA STEN

in SAMUEL GOLDWYN'S *Production of*

Nana

Opened to One of the Largest Crowds
Ever Known in the History of the Theatre,

BUSINESS THE SECOND DAY WAS
BIGGER THAN THE FIRST, AND

BUSINESS THE THIRD DAY WAS
BIGGER THAN THE SECOND!

Released thru
UNITED
ARTISTS

Watch ANNA STEN!

Watch ANNA STEN!

Watch ANNA STEN!

Watch ANNA STEN!

Watch ANNA STEN!

In

CHICAGO!

at the UNITED ARTISTS THEATRE,

where

ANNA STEN

in SAMUEL GOLDWYN'S *Production of*

Nana

Broke the Opening Record Previously Held by "Roman Scandals",

BUSINESS THE SECOND DAY WAS BIGGER THAN THE FIRST, AND

BUSINESS THE THIRD DAY WAS BIGGER THAN THE SECOND!

Released thru
UNITED ARTISTS

Watch ANNA STEN!

Watch ANNA STEN!

Watch ANNA STEN!

production. Once the London Films unit can lay their hands on a foolproof story (maybe the forthcoming "Zorro" film will provide that), they are going to produce a picture that will be a world-beater. In all other respects they can justly claim to have equaled Hollywood at its best.

The exhibitor who plays this subject, therefore, need not hesitate to make a song about it and promise his customers powerful entertainment, with young Douglas Fairbanks turning in just about the best performance of his life. As the film also introduces, in Elizabeth Bergner, a young actress who will undoubtedly take her place with the great ones of the screen, it does not lack for points to enhance its appeal. There are, in addition, the settings representing all the glamor of the dissolute Russian Imperial Court, which combine with the intriguing nature of a story centered on the ambitious wife of a lunatic Czar to provide ample material for seductive copywriting. It is a subject that deservedly can be played up big. For the cities the picture has all the makings of a b. o. clean-up.

The plot shows the development of Catherine from the shy German princess who becomes the bride of the Russian heir, to the masterful ruler of the Empire, her great love for her mad husband subordinated to her will to do her country service. In this way it presents a remarkable canvas for Miss Bergner, whose sensitive and delicately conceived portrayal makes a vivid and living thing of something that otherwise lacks basic dramatic vitality. Doug Junior for his part gives a robust performance that assists the illusion, and there is a third member of the cast, Flora Robson, whose acting is no less of the classic order.

Dr. Paul Czinner, the director, has infused a smart pace into the story, bringing out the best in each sequence by means of his skilled handling of his characters and crowds. The photography, too, emphasizes the picture's many beautiful sets, with effective shots from surprise angles.—CHARMAN, London.

Produced by Alexander Korda for London Film Productions and distributed by United Artists. Directed by Paul Czinner. Assistant director, Geoffrey Boothby. Story and dialogue by Lajos Biro, Arthur Wimperis and Melchior Lengyel. Scenario and continuity by Arthur Wimperis and Marjorie Deans. Photography by Georges Perinal. Camera work by Robert Lapresle. Supervising editor, Harold Young. Edited by Stephen Harrison. Musical compositions by Ernst Toch. Settings by Vincent Korda. Architectural effects by A. Hallam. Sound supervision by A. W. Watkins. Costumes by John Armstrong. Musical direction by Muir Mathieson. Production manager, David B. Cunynghame. Release date, March 16, 1934. Running time, 91 minutes.

CAST

Grand Duke Peter	Douglas Fairbanks, Jr.
Catherine	Elizabeth Bergner
Empress Elizabeth	Flora Robson
Lecocq	Sir Gerald du Maurier
Princess Anhalt-Zerbst	Irene Vanbrugh
Katushienka	Joan Gardner
Countess Olga	Dorothy Hale
Countess Vorontzova	Diana Napier
Gregory Orlov	Griffith Jones
Bestujhev	Gibb McLaughlin
Ogarev	Clifford Heatherley
Goudovitch	Lawrence Hanray
Colonel Karnilov	Allan Jeaves

Good Dame

(Paramount-Schulberg)

Dramatic Romance

Loaded with the atmosphere of carnival grifters, gambling card-sharps, purse snatchers, cooch dancers, hard guys, small town cops and courts, all presented with flamboyant realism, this dramatic romance with Sylvia Sidney and Fredric March in the leads, has plenty of action, but the character of the show necessitates slow tempo, permitting audiences to anticipate thrill sequences before they reach the screen. Outstanding patron appeal feature lies in the human interest and sympathy accruing to the girl, innocently a part of the hectic goings on.

While watching card-sharp Mace, Lillie, fired chorus girl, loses her bag to Mace's purse-snatching confederate, Spats. The swag is split, Mace stumbles upon Lillie, listens to her tale of woe, chop-sueys her with her own dough and fixes a job for her with Bluch's girl show. The good dame has no ear for Bluch's propositions and is forced into the "blow-off" part of the show. There is a raid. Lillie is pinched, but Mace pays her fine with Bluch's dough that Spats swiped. Bounced, Lillie is followed by Mace when Bluch gets wise that he used his money to clear Lillie. Stuck in the small town, Lillie, sensing the manliness beneath Mace's tough exterior, gets him to turn his house-to-house peddling racket into a half-way legitimate enterprise and as Mr. Cupid gets in his sly work, real love begins to blossom, not without complications, however. In the arms of the law for socking an apartment house manager, it looks like an iron cell for Mace until Lillie jumps in with a dramatic love plea which softens the judge's heart and a marriage is the sentence.

The title and name values look to be the outstanding showmanship asset, supplementing rapidfire information of the picture theme. The natural draw of March and Sylvia Sidney should be capitalized upon to the utmost, while those of Jack LaRue, Russell Hopton and Kathleen Burke should not be overlooked. The show's value as a juvenile attraction is hampered by the sexy flair given the premise.—MCCARTHY, Hollywood.

Paramount release. Produced by B. P. Schulberg. Directed by Marion Gering. Original by William R. Lipman. Screen play by William R. Lipman, Vincent Lawrence, Frank Partos and Sam Hellman. Sound by Jack Goodrich. Photographed by Leon Shamroy, A.S.C. Art directors, Hans Dreier and W. B. Ihnen. Running time, 72 minutes. Release date, Feb. 16, 1934.

CAST

Lillie Taylor	Sylvia Sidney
Mace Townsley	Fredric March
Bluch Brown	Jack LaRue
Puff Warner	Noel Francis
"Spats" Edwards	Russell Hopton
Regan	Bradley Page
Fallon	Guy Usher
Zandra	Kathleen Burke
Scanlon	Joseph J. Franz
Cora	Miami Alvarez
Elmer Spicer	Walter Brennan
Judge Goddard	John Marston
Mr. Hill	James Crane
Judge Flynn	William Farnum
Emily	Patricia Farley
Stella	Florence Dudley

VALUABLE DEPARTMENT, SAYS STANLEY CHAMBERS

Valuable to the exhibitor, well written and with intelligent information, is the way Stanley Chambers, noted showman, now of the Fox Grand theatre at Topeka, Kan., sums up his high estimation of this department, "Showmen's Reviews." Mr. Chambers, who rose to distinction in the world of the theatre while at Wichita, Kan., is an experienced showman whose many successful campaigns have served as models for theatremen not only in the Middle West but throughout the field of exhibition. As a city manager, too, his executive ability has been well known.

Mr. Chambers writes to the editor of MOTION PICTURE HERALD *as follows:*

"Want to take this opportunity to tell you how I enjoy reading your 'Showmen's Reviews' column. It gives a lot of interesting information on the new product, also ideas relative to the box office possibilities. It is a valuable department for the exhibitor and an asset to the publication, well written with intelligent information.

"Thought you might enjoy hearing from someone once in a while who appreciates your efforts in putting out a real publication for the showman of today. Newsy and meaty. Thanks."

Public Stenographer

(Showmen's Pictures)

Drama

As straight dramatic material, "Public Stenographer" has its moments, but they are rather far between. The title idea might present to the exhibitor a possibility of a contest of some nature built around stenographers or their work. Otherwise, it is largely conventional material.

The best name for marquee flash is that of William Collier, Jr., and the support includes such familiars as Lola Lane, Richard Tucker, Bryant Washburn and Al St. John, for one sequence of comedy. The roles of Tucker and Washburn are both minor, and will not warrant too emphatic billing.

A speeding automobile, with a motorcycle policeman in hot pursuit, is the only sequence having a resemblance to punch action.

Miss Lane is the public stenographer in a hotel, living with Esther Muir, the telephone operator. Miss Lane accidentally meets Collier, son of an engineering contractor, who is in difficulty because he will not entertain the not too ethical proposition of his competitors, Washburn and Jason Robards, on government contracts. Miss Lane is pursued by Robards, but falls in love with Collier, a feeling which is reciprocated. The Collier firm is underbid on a contract, and a leak in the direction of the White company is suspected. When Collier suddenly leaves town without notifying Miss Lane after she assumes they are engaged, Miss Muir takes Miss Lane's notebook, filled with company statistics which Collier had dictated from time to time, and sells it to Robards.

Collier returns, and the two girls make a frantic and finally successful effort to destroy the transcript of the notes, and recover the notebook, without Collier being any the wiser. The two are reconciled, and the film concludes in the expected fashion. A dialogue reference to the unaccountable collapse of a bridge constructed by the Collier company represented an opportunity for real action punch in the picture.

The film may be found reasonably satisfying in a midweek position. There is nothing in it for the youngsters.—AARONSON, New York.

A Screencraft Production. Distributed by Showmen's Pictures. Directed by Lew Collins. Supervised by Alt Alt. Story by Ellwood Ullman. Adaptation and continuity by Joe O'Donnell and Lew Collins. Release date, November 1, 1933. Running time, 62 minutes.

CAST

Ann McNair	Lola Lane
Jim Martin	William Collier, Jr.
Lucille Weston	Esther Muir
Fred White	Jason Robards
Jerome Eagan	Duncan Renaldo
James Martin, Sr.	Richard Tucker
Mr. Hendricks	Bryant Washburn
Country Hick	Al St. John
Detective	Al Bridge

Sixteen Fathoms Deep

(Monogram)

Drama

Drama which is chiefly melodrama of the program action school, this offers undersea material of interest, the anticipated romantic complications and something of the processes involved in the gathering of the sponge from the floor of the sea.

Selling will have to be along more or less conventional lines with regard to the story itself, but the concern of the story with the sponge divers offers an opportunity for lobby display of the appropriate paraphernalia. Exhibition of diving suits and other apparatus, if available, with sponge formations and the like, should be instrumental in attracting a measure of pedestrian attention. The title has a ring of action which should not be neglected. The fact that the film was adapted from an American Magazine story may be of selling value.

Sally O'Neill heads the cast, while opposite is the son of the late Lon Chaney, Creighton Chaney, performing acceptably as the young lover of Miss O'Neill, overcoming obstacles to

defeat the plans of the sponge trade "boss" and save his boat and his girl. The rest of the names in the cast are probably quite unknown.

Chaney seeks to purchase a sponge boat, planning on the annual auction to bring him enough money to enable him to marry Miss O'Neil, daughter of the perpetually inebriated saloonkeeper. George Regas, who virtually runs the town, arranges that Chaney get the only available boat, lending him the money, but planning that he shall be highly unsuccessful in his expedition with the fleet to the sponge beds. He sends Maurice Black, one of his henchmen, as a member of the crew to see that Chaney does not have too much good fortune. The obstacles begin to appear with surprising regularity, and the crew becomes unruly.

The girl, ashore, learns that Regas is behind the reported bad luck of Chaney's boat and uses a speedboat to warn him. After a fight Chaney forces Black to take his turn on the bottom, but Black's air line becomes fouled. Chaney, despite his knowledge of Black's crookedness, goes down to save him, and Black confesses. Regas' men are beaten in another encounter when they start for home, and Chaney arrives barely in time for the auction, coming out on top, while Regas passes out of the picture.

"Sixteen Fathoms Deep" should be sold as straight action melodrama, played perhaps to best advantage in a midweek position. The youngsters, boys especially, should find a thrill in the undersea action sequences.—AARONSON, New York.

Produced and distributed by Monogram. Directed by Armand Schaefer. Based on the American Magazine story by Eustace L. Adams. Adaptation by A. B. Barringer. Screen play by Norman Houston. Photography by Archie Stout. Recorded by John A. Stransky, Jr. Release date, January 1, 1934. Running time, 57 minutes.

CAST

Rosie	Sally O'Neil
Joe	Creighton Chaney
Savanis	George Regas
Nick	Maurice Black
Mike	Jack Kennedy
Old Athos	Lloyd Ingram
Young Athos	George Nash
Cimos	Robert Kortman
Sculpin	Si Jenks
Kargas	Constantine Romanoff
Martin	Richard Alexander
Crockett	Russell Simpson
Aleck	Philip Kieffer
Gordon	Jean Gehrung
Chinchin	Raul Figarola

Hell on Earth

(Aeolian Pictures)

Drama

Frankly and avowedly a cinematic plea for peace, "Hell on Earth" nevertheless has considerable in production values of the highest order. Whether the mass audience is apt to appreciate the work is problematical, but those large city theatres which devote their screens to a large extent to showing "class" foreign pictures have here something to sell.

Adapted from Leonhard Frank's book and produced and directed by Victor Trivas, the film utilizes but little dialogue, and that in four languages. English, French, German, and a bit of Jewish are heard, while the opening sequences contain flash scenes in England, France, Germany and Russia.

Symbolizing the utter futility of war, the complete distortion of human values and common sense which war brings, reduced to the individual components of war, five men, the German, the Frenchman, the Englishman, the Negro vaudeville star, and the Jew, uniform gone, stricken deaf and dumb by shell-fire, are cast by the fortunes of battle into the same deserted dugout between the enemy trenches. There, actually under the guidance of the Negro, who speaks three languages, they come slowly to the realization that they have no personal grievances, that they have absolutely no reason for destroying each other.

Opening sequences picture the flirtatious young Frenchman and his sweetheart, the German carpenter and his family, the quiet Englishman, just become a father; the Negro, doing his turn in Paris; the Jewish tailor being married. Each is seen again in the leave-taking, then the martial music of mobilization fading into the din of warfare and the attack—then the five in the dugout.

As they assist one another, and are entertained by the Negro, they unconsciously arrive at an understanding, an understanding of their own brotherhood, a glimpse through the uniform. Interspersed are impressionistic flashes of the war going on outside, all about them. Finally, when the smoke from their cook stove has drawn fire from both lines, and their position is in danger of devastation, they climb from their dugout, set their faces toward the trenches, and march side by side. Toward which trenches, toward what fate, is left entirely to the imagination of the audience.

It is strong, significant drama, ably produced from the technical standpoint, excellently portrayed by its cast. Peace organizations have indorsed it, community groups might be induced to come to its support.—AARONSON, New York.

Produced and directed by Victor Trivas. Distributed by Aeolian Pictures. From the original story by Leonhard Frank. Music by Hans Eisler. Adaptation by Victor Trivas and Leonhard Frank. Release date, January 27, 1934. Running time, 70 minutes.

CAST

The Russian Jew	Wladimir Sokoloff
The German	Ernst Busch
The Frenchman	Georges Peclet
The Englishmn	Hugh Douglas
The Negro	Louis Douglas
The Jewish Bride	Elizabeth Lennertz
The German's Wife	Renee Stobrawa
The French Girl	Rose Mai
The Englishman's Wife	Zoe Frank

Palsie Walsie

(Universal)

Fun, but Too Long

There are moments of hilarity in this Henry Armetta comedy but if they had come closer together some weak spots might have been subtracted. Mickey Daniels is the son and Sally Star the girl. Armetta's wife, Lillian Elliott, convinces him that he should inform his son of the ways of life, all of which the boy knows better than papa. Armetta, Mickey and Sally wind up in a night club, and when Armetta's wife finds them there she winds them all up around the chandeliers, fistically speaking. Scarcely a novel development.—Running time, 20 minutes.

Hizzoner

(RKO Radio)

Good Comedy

There are more than a few laughs, and an amusing situation, in this, featuring the well known radio and stage personality, Bert Lahr, comedian. Nominated for mayor because his sponsor had declared he would run any man he found dumber than the rival candidate, Lahr makes a radio appearance, and becomes tangled with his wife and a girl put in his hotel room to frame him. The Lahr mannerisms are amusing, and his radio name should make the subject worth exhibitor attention.—Running time, 21 minutes.

Red Hot Mamma

(Paramount)

Amusing

An entertaining little filler, of the Betty Boop cartoon variety, is this subject, in which Betty, chilled by the wintry blasts, sleeps on the rug before the fire. She dreams of descending to the abode of the devil, for an entertaining few minutes.—Running time, 7 minutes.

Poppin' the Cork

(Educational)

Good

With Milton Berle, stage comedian, running the comedy end of the subject, this number, of the musical variety, hits a timely note with its repeal reference. One of the Jack White productions, it has the yarn of the clowning college boy, Berle, who plays his tricks to win the favor of his sweetheart. Most of the tricks are at the expense of the mother-in-law-to-be, ending with her, a prohibitionist, becoming slightly inebriated at a restaurant, thanks to Berle. The chorus work is entertaining and two song numbers, "Poppin' the Cork" and "Here's Looking at You," are tuneful.—Running time, 24 minutes.

Honeymoon Hotel

(Vitaphone)

Entertaining

One of the new Merry Melodies series, this is done in Cinecolor, which serves to enhance the effectiveness of the cartoon work. Against a background of the particular theme song, "Honeymoon Hotel," the animated boy and girl are married and reach the hotel room on their honeymoon. With amusing cartoon antics, the subject is highly entertaining of its type.—Running time, 7 minutes.

Mountain Music

(Universal)

Action Comedy

Louise Fazenda is willed a country store up in the moonshine hills and the only customers are two families at feud-heat. The new owner shushes them all out of the place when the first new outbreak flares up, and then summons them all to a barn-dance peace party. But both families send suitors, in plots to get the store, and then there *is* a fight, the owner getting away just in time in her flivver. The maximum comedy possibilities were somewhat impaired by the over-burlesquing of the hillbilly characters, but there's an abundance of action.—Running time, 18 minutes.

Jumping Giants

(Paramount)

Excellent

As Grantland Rice spins the yarn in this number of the Sportlight series, the camera is trained on a small yacht, off the coast, first in the east, then in the west, as the big-fishermen ply rod and reel. It is almost guaranteed to bring gasps from the audience, as the huge fighters struggle with frantic strength in a desperate effort to free themselves. The audience will be amazed and thrilled as the fish makes great leaps high out of the water, and one, free, rushes out to sea, making gigantic leaps in his headlong flight. A good subject. Running time, 10 minutes.

The Inventors

(Educational)

Lively Comedy

Stoopnagle and Budd, comics of unquestioned radio popularity, appear in this comedy subject as the inventors, along the lines of the Rube Goldberg machinations. They demonstrate their inventions to three scientists, including the upside-down dresser for the prevention of collar button rolling, the hat-racks which leave the brims fastened securely to the wall, and the like. They lecture at a girls' school, and build a mechanical man which raises havoc among the visiting school board and the attractive students. The names of the pair should make special billing worth while on the subject.—Running time, 20 minutes.

Buddy's Show Boat

(Vitaphone)

Amusing

An amusing animated cartoon, in which Buddy docks his showboat at a Mississippi town. He and Cookie entertain the natives, until the tough deckhand captures the girl. Buddy goes into animated action, and hangs the villain over the paddle wheel, with disastrous results. Will fill a spot on any bill.—Running time, 7 minutes.

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EXPLOITATION

"LEGAL

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The first appeared in the Herald, issue of Dec. 23rd

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of the Year 1934 A.D.*

*After Depression

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THEATRE RECEIPTS

Theatre receipts from 112 major houses in 19 key cities of the country for the calendar week ended February 3, 1934, totaled $1,188,071, a decrease of $8,846 from the total for the previous calendar week, ended January 27, when 111 theatres in 19 cities reported an aggregate gross of $1,196,917.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"King for a Night" (U.)	18,000	"As Husbands Go" (Fox)	20,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Hi, Nellie" (W.B.) and "Orient Express" (Fox)	8,000	"Convention City" (F. N.) and "His Double Life" (Para.)	8,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Beloved" (U.)	17,000	"I Am Suzanne!" (Fox)	18,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Eskimo" (MGM)	18,000	"Gallant Lady" (U. A.)	18,500	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Search for Beauty" (Para.)	33,600	"All of Me" (Para.)	39,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"Hi, Nellie" (W. B.) and "Orient Express" (Fox)	8,500	"Convention City" (F. N.) and "His Double Life" (Para.)	9,000	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Flying Down to Rio" (Radio)	15,800	"All of Me" (Para.)	14,800	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"As Husbands Go" (Fox) and "Emperor Jones" (U. A.)	5,700	"Lady Killer" (W. B.) and "Olsen's Big Moment" (Fox)	6,500	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Eskimo" (MGM)	7,500	"Roman Scandals" (U. A.) (2nd week)	7,300	High 11-4 "I'm No Angel"	27,200
Hippodrome	2,100	25c-40c	"Advice to the Lovelorn" (U. A.)	12,200	"Fugitive Lovers" (MGM)	9,700	Low 4-15 "Rome Express"	5,400
							High 6-24 "Gold Diggers of 1933"	16,100
Lafayette	3,300	25c	"Cross Country Cruise" (U.) and "East of Fifth Avenue" (Col.)	6,900	"Shadows of Sing Sing" (Col.) and "Sweetheart of Sigma Chi" (Monogram) (5 days)	5,400	Low 8-26 "Moonlight and Pretzels"	5,100
							High 12-20 "Counsellor at Law"	15,200
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"All of Me" (Para.)	42,000	"Fugitive Lovers" (MGM)	35,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Miss Fane's Baby Is Stolen" (Para.)	10,000	"As Husbands Go" (Fox)	12,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Dinner at Eight" (MGM) (3rd week-9 days)	15,000	"Dinner at Eight" (MGM) (2nd week)	16,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Advice to the Lovelorn" (U. A.)	22,000	"Let's Fall in Love" (Col.)	20,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Going Hollywood" (MGM)	9,000	"Bedside" (F. N.)	7,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Love, Honor and Oh, Baby!" (U.)	17,000	"Worst Woman in Paris" (Fox)	16,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Gallant Lady" (U. A.) (2nd week)	11,000	"Gallant Lady" (U. A.) (1st week)	19,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Advice to the Lovelorn" (U. A.) (9 days)	3,000	"Beloved" (U.)	3,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Carolina" (Fox)	15,000	"Hi, Nellie" (W. B.)	5,200	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-75c	"Meanest Gal in Town" (Radio)	22,500	"Counsellor at Law" (U.)	19,500	High 6-10 "Circus Queen Murder"	2,900
							High 12-2 "Little Women"	26,000
State	3,400	30c-44c	"Eskimo" (MGM)	8,000	"Gallant Lady" (U. A.)	10,500	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	25c-35c	"Sons of the Desert" (MGM) and "Lone Cowboy" (Para.)	4,000	"Eight Girls in a Boat" (Para.) and "Broken Dreams" (Monogram)	4,100	Low 6-24 "The Eagle and the Hawk"	5,000
							High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Massacre" (F. N.)	4,600	"Orient Express" (Fox)	2,150	High 10-28 "Footlight Parade"	10,000
							Low 12-30 "Jimmy and Sally"	1,500
Denver								
Aladdin	1,500	25c-40c	"House on 56th Street" (W. B.)	3,500	"By Candlelight" (U.)	4,000	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"All of Me" (Para.)	7,500	"Miss Fane's Baby Is Stolen" (Para.) (6 days)	4,500	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks" "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Eskimo" (MGM)	8,000	"Little Women" (Radio) (8 days)	15,000	High 1-13-34 "Roman Scandals"	17,500
Orpheum	2,600	25c-50c	"Flying Down to Rio" (Radio)	16,000	"Going Hollywood" (MGM)	13,000	Low 12-16 "The World Changes"	3,000
							High 3-4 "42nd Street"	18,500
Paramount	2,000	25c-40c	"Little Women" (Radio)	3,000	"Advice to the Lovelorn" (U.A.)	3,000	Low 6-10 "Zoo in Budapest"	3,750
							High 4-1 "The Kid From Spain"	7,000
							Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Aggie Appleby" (Radio) and "Olsen's Big Moment" (Fox)	5,100	"Bombay Mail" (U.) and "Jimmy and Sally" (Fox)	5,100	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Dinner at Eight" (MGM)	6,200	"Miss Fane's Baby Is Stolen"	5,600	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Carolina" (Fox)	19,400	"I Am Suzanne!" (Fox)	22,400	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"All of Me" (Para.)	15,300	"By Candlelight" (U.)	18,700	High 1-21 "Tonight Is Ours"	23,700
State	3,000	25c-50c	"The Big Shakedown" (F. N.) (15c-50c)	4,300	"Dancing Lady" (MGM)	6,200	Low 7-1 "College Humor"	7,300
							High 10-14 "I'm No Angel" (5 days)	24,100
United Artists	2,000	25c-50c	"Gallant Lady" (U. A.)	11,100	"Dinner at Eight" (MGM) (2nd week)	8,300	Low 1-13-34 "Blood Money"	3,200
							High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

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FOX

JAMES DUNN
CLAIRE TREVOR

Directed by Hamilton MacFadden

Your patrons always like
FOX MOVIETONE NEWS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Little Women" (Radio) (6th week-4 days)	8,411	"Little Women" (Radio) (5th week)	19,000	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-55c	"Cross Country Cruise" (U.)	5,160	"Should Ladies Behave?" (MGM)	6,650	High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-40c	"Massacre" (F. N.)	8,000	"The Big Shakedown" (F. N.)	7,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"She Done Him Wrong" (Para.) (20c-40c) (Revival)	2,000	"I Am Suzanne!" (Fox)	2,500	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	25c-40c	"Four Frightened People" (Para.) (20c-40c)	3,500	"All of Me" (Para.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Long Lost Father" (Radio) (5 days)	3,500	"Son of Kong" (Radio) (4 days)	3,500	High 3-25 "Parachute Jumper"	15,000
					"Easy to Love" (W. B.) (3 days)		Low 1-27-34 "Son of Kong" and "Easy to Love"	3,500
Lyric	2,000	20c-40c	"Beloved" (U.)	6,000	"Cross Country Cruise" (U.)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Sons of the Desert" (MGM) (25c-55c)	12,500	"Roman Scandals" (U. A.)	10,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"The Invisible Man" (U.) (7 days and Sat. midnite show)	15,000	"Convention City" (F. N.) (7 days and Sat. midnite show)	19,500	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Eskimo" (MGM) (7 days and Sat. midnite show)	10,700	"Fugitive Lovers" (MGM) (7 days and Sat. midnite show)	10,500	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Miss Fane's Baby Is Stolen" (Para.) (8 days and Sat. midnite show)	6,000	"All of Me" (Para.) (7 days and Sat. midnite show)	6,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"I Was a Spy" (Fox)	1,900	"Goodbye Again" (F. N.) (5 days)	1,700	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Angkor" (Warner and Purdon) (2nd week)	5,000	"Angkor" (Warner and Purdon) (1st week)	6,400	High 12-2 "Elysia"	12,000
							Low 1-20-34 "Road to Ruin"	1,800
Filmarte	800	40c-50c	"July 14" (Rene Clair) (2nd week-1 day) "I Was a Spy" (Fox) (6 days)	2,204	"July 14" (Rene Clair) (1st week)	2,700	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"Eskimo" (MGM)	6,450	.....	.....	.....	.....
Loew's State	2,416	25c-40c	"Going Hollywood" (MGM)	20,400	"As Husbands Go" (Fox)	9,200	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Paramount	3,596	25c-40c	"Four Frightened People" (Para.)	17,894	"All of Me" (Para.)	16,865	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Hips, Hips, Hooray" (Radio)	3,800	"Let's Fall in Love" (Col.) (5 days)	1,800	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"I'm No Angel" (Para.) (4th week-1 day) "Gallant Lady" (U. A.) (6 days)	11,500	"I'm No Angel" (Para.) (3rd week)	9,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Massacre" (F. N.)	7,000	"The Big Shakedown" (F. N.)	7,000	High 3-25 "42nd Street"	19,000
							Low 2-3-34 "Massacre"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Advice to the Lovelorn" (U. A.)	1,500	"Jimmy and Sally" (Fox) (2 days)	500	High 4-1 "20,000 Years in Sing Sing"	3,000
					"Miss Fane's Baby Is Stolen" (Para.) (5 days)	1,500	Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Eskimo" (MGM)	7,000	"Gallant Lady" (U. A.)	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	20c-40c	"Convention City" (F. N.)	5,500	"The Invisible Man" (U.)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"House on 56th Street" (W. B.)	6,000	"Should Ladies Behave?" (MGM)	5,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"By Candlelight" (U.)	3,000	"Waltz Time" (Gaumont-British) (2nd week)	3,500	High 1-27-34 "Waltz Time" (2nd week)	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Going Hollywood" (MGM)	10,500	"Design for Living" (Para.)	11,500	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"Miss Fane's Baby Is Stolen" (Para.)	12,000	"Mr. Skitch" (Fox)	12,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Conquering Sex" (MGM) and "Day of Reckoning" (MGM)	10,000	"The Invisible Man" (U.) and "You Made Me Love You" (Majestic)	10,000	High 2-18 "The Sign of the Cross"	15,500
							Low 12-23 "I Loved a Woman" and "Female"	9,000
Princess	2,272	25c-65c	"Gallant Lady" (U. A.) and "Girl Without a Room" (Para.)	6,500	"The Lady Is Willing" (Col.) and "Fog" (Col.)	7,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Capitol	4,700	35c-$1.65	"Women in His Life" (MGM)	22,941	"Eskimo" (MGM)	28,094	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"Fashions of 1934" (W. B.) (2nd week)	7,240	"Fashions of 1934" (W.B.) (1st week)	17,309	High 9-1 "Voltaire"	25,868
							Low 1-20-34 "Disraeli" (Reissue)	4,200
Mayfair	2,300	35c-85c	"Frontier Marshal" (Fox)	10,500	"Sixteen Fathoms Deep" (Monogram) (11 days)	15,300	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Flying Down to Rio" (Radio)	13,200	"Design for Living" (Para.)	13,200	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Four Frightened People" (Para.)	38,000	"Miss Fane's Baby Is Stolen" (Para.)	53,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"The Ghoul" (Gaumont-British) and "Ross-Petrolle Fight" (Garden)	18,500	"Let's Fall in Love" (Col.)	10,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Gallant Lady" (U. A.) (2nd week)	23,901	"Gallant Lady" (U.A.) (1st week)	31,390	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200

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● Again FOX does it . . . as freezing weather and terrific blizzards fail to slow up "Carolina" after spectacular openings everywhere! Extended playing time necessary. House records topple. Watch for more great news as "Carolina" continues its great box-office march.

More hot news: After sensational openings held for SECOND WEEK at the FOX, Philadelphia . . . HIPPODROME, Cleveland . . . NEW, Baltimore • Beat everything in past two years at the SAENGER, New Orleans . . . which shows *all* companies' finest product • At the ECKEL, Syracuse, beat "Paddy" and "State Fair" . . . held for SECOND WEEK • 100 per cent *bigger* than "Paddy" at the ORPHEUM, Denver • Topped *every* FOX hit . . . including "State Fair", "Paddy" at the CENTURY, Rochester • At Shea's BUFFALO, greater than any FOX picture . . . 50 per cent bigger than "PADDY" • *It's the biggest hit in years!*

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LIONEL BARRYMORE
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RICHARD CROMWELL • MONA BARRIE
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Directed by HENRY KING. From "The House of Connelly" by Paul Green

Produced by
WINFIELD SHEEHAN

FOX

Your patrons always like
FOX MOVIETONE NEWS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York (Continued)								
RKO Center	3,700	25c-55c	"Design for Living" (Para.) (4 days) "Eight Girls in a Boat" (Para.) (3 days)	10,800	"Sitting Pretty" (Para.) (4 days) "White Woman" (3 days)	11,200	High 1-7 "Animal Kingdom" Low 7-1 "Adorable" and "Supernatural"	71,267 7,592
RKO Music Hall.	5,945	35c-$1.65	"As Husbands Go" (Fox)	74,000	"I Am Suzanne!" (Fox)	73,000	High 11-25 "Little Women" Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-65c	"Beloved" (U.)	25,000	"Cross Country Cruise" (U.)	20,000	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Massacre" (F. N.) (2nd week)	12,570	"Massacre" (F.N.) (1st week)	18,659	High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	55,190 6,850
Oklahoma City								
Capitol	1,200	10c-41c	"House on 56th Street" (W. B.)	3,100	"Sons of the Desert" (MGM)	2,600	High 1-6-34 "Going Hollywood" Low 3-11 "From Hell to Heaven"	4,100 1,350
Criterion	1,700	10c-56c	"Fugitive Lovers" (MGM)	3,200	"Dinner at Eight" (MGM)	9,000	High 11-18 "College Coach" Low 3-11 "Clear All Wires"	11,000 1,800
Liberty	1,500	10c-36c	"Lady Killer" (W. B.) (4 days) "Midnight" (U.) (3 days)	1,250 700	"Easy to Love" (F. N.) (3 days) "Smoky" (Fox) (4 days)	700 1,100	High 9-2 "Gold Diggers of 1933" Low 3-18 "The Death Kiss" and "The Fourth Horseman"	3,900 1,100
Midwest	1,500	10c-56c	"I Am Suzanne!" (Fox)	4,000	"All of Me" (Para.)	4,200	High 2-25 "State Fair" Low 3-11 "Employees' Entrance"	8,500 1,400
Omaha								
Brandeis	1,200	25c-60c	"Meanest Gal in Town" (Radio)	8,500	"If I Were Free" (Radio)	6,500	High 11-18 "One Man's Journey" Low 12-30 "The World Changes" and "Havana Widows"	10,750 3,500
Orpheum	3,000	25c-40c	"Fugitive Lovers" (MGM) and "Girl Without a Room" (Para.) (25c-35c)	7,250	"Sons of the Desert" (MGM) and "Eight Girls in a Boat" (Para.) (8 days)	7,500	High 6-24 "I Loved You Wednesday" Low 4-29 "Sweepings"	16,500 5,000
Paramount	2,900	25c-40c	"All of Me" (Para.)	6,250	"Gallant Lady" (U. A.)	7,500	High 7-22 "Gold Diggers of 1933" Low 6-10 "Reunion in Vienna"	13,250 5,800
World	2,500	25c-35c	"Roman Scandals" (U. A.) (25c-40c)	6,000	"Bombay Mail" (U.)	5,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding" Low 12-9 "Hoopla" and "Manhattan Tower"	7,500 4,500
Philadelphia								
Aldine	1,200	40c-65c	"Gallant Lady" (U. A.) (2nd week-6 days)	8,000	"Gallant Lady" (U. A.) (1st week-6 days)	13,500	High 12-30 "Roman Scandals" Low 9-30 "Bitter Sweet"	18,000 4,800
Arcadia	600	25c-50c	"Dancing Lady" (MGM) (8 days)	3,600	"Women in His Life" (MGM) (2 days)	400	High 1-6-34 "Duck Soup" (7 days) Low 5-27 "From Hell to Heaven"	6,500 1,500
Boyd	2,400	40c-65c	"Dinner at Eight" (MGM) (6 days)	13,000	"Design for Living" (Para.) (8 days)	14,000	High 1-6-34 "Little Women" Low 12-23 "Right to Romance"	30,000 8,000
Earle	2,000	40c-65c	"Going Hollywood" (MGM) (6 days)	18,000	"A Man's Castle" (Col.) (6 days)	22,000	High 1-20-34 "Bombay Mail" Low 10-21 "Saturday's Millions"	33,000 10,000
Fox	3,000	30c-65c	"Carolina" (Fox) (6 days)	28,000	"Sleepers East" (Fox) (5 days)	11,000	High 4-22 "Cavalcade" Low 8-5 "F. P. 1"	29,000 13,000
Karlton	1,000	30c-50c	"Bedside" (F. N.) (6 days)	3,500	"Beloved" (U.) (6 days)	3,000	High 4-8 "42nd Street" Low 8-12 "Ann Carver's Profession"	7,700 2,500
Keith's	2,000	25c-40c	"I Am Suzanne!" (Fox) (6 days)	7,500	"I Was a Spy" (Fox) (6 days)	6,500	High 1-7 "Self Defense" Low 11-18 "Worst Woman in Paris?"	11,500 4,500
Stanley	3,700	40c-65c	"Fashions of 1934" (W. B.) (8 days)	14,000	"Hi, Nellie" (W. B.) (6 days)	10,500	High 11-25 "I'm No Angel" Low 6-10 "The Silver Cord"	32,500 9,000
Stanton	1,700	30c-55c	"Counsellor at Law" (U.) (6 days)	8,600	"Massacre" (F. N.) (6 days)	6,500	High 6-3 "The Little Giant" Low 7-14 "I Love That Man"	10,000 4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Convention City" (F. N.) and "Massacre" (F. N.)	6,000	"Myrt and Marge" (U.) and "Women in His Life" (MGM)	7,000	High 1-21 "Frisco Jenny" Low 3-11 "What! No Beer?"	11,000 3,500
Music Box	3,000	25c-40c	"The Invisible Man" (U.)	3,800	"House on 56th Street" (W. B.)	4,000	High 12-9 "Little Women" Low 5-13 "No More Orchids"	14,000 1,600
Oriental	2,040	25c-35c	"From Headquarters' (W. B.) and "Goodbye Love" (Radio)	3,000	"After Tonight" (Radio) and "Horseplay" (U.)	3,400	High 10-14 "Rafter Romance" Low 11-18 "College Coach"	14,000 1,600
Pantages	1,700	25c-35c	"Master of Men" (Col.)	2,500	.....	.....	.....	.....
Paramount	3,008	25c-40c	"I Am Suzanne!" (Fox) and "Hell and High Water" (Para.)	5,000	"Miss Fane's Baby Is Stolen" (Para.) and "Smoky" (Fox)	4,000	High 11-18 "The Way to Love" Low 12-2 "Walls of Gold"	12,000 3,500
United Artists	945	25c-40c	"Moulin Rouge' (U. A.)	5,000	"Dinner at Eight" (MGM) (3rd week)	4,600	High 8-19 "Tugboat Annie" Low 3-11 "Madame Butterfly"	8,500 1,600
San Francisco								
Fox	4,600	10c-35c	"Rainbow Over Broadway" (Chesterfield) and "Woman's Man" (Monogram)	11,000	"Maker of Men" (Col.) and "Police Car 17" (Col.)	11,000	High 4-8 "Should a Woman Tell?" and "Speed Demon" Low 9-9 "Important Witness" and "Sensation Hunters"	15,500 7,000
Golden Gate	2,800	25c-40c	"If I Were Free" (Radio)	11,500	"Meanest Gal in Town" (Radio)	13,000	High 2-11 "The Mummy" Low 10-21 "My Woman"	25,500 8,000
Orpheum	3,000	15c-40c	"Beloved" (U.) and "Aggie Appleby" (Radio)	7,000	"Bombay Mail" (U.) and "His Double Life" (Para.)	6,000	High 10-14 "Ladies Must Love" Low 1-20-34 "Women in His Life" and "Rafter Romance"	15,000 5,000
Paramount	2,670	15c-55c	"Four Frightened People" (Para.) and "Hi, Nellie" (W. B.)	11,000	"House on 56th Street" (W.B.) and "Should Ladies Behave?" (MGM)	8,500	High 10-28 "I'm No Angel" Low 12-23 "Sitting Pretty"	40,000 7,000
President	1,600	15c-50c	"Forgotten Men" (Jewel)	3,000	.....	.....	.....	.....
United Artists	1,200	25c-50c	"Private Life of Henry VIII" (U. A.)	10,500	"Roman Scandals" (U. A.) (5th week-4 days)	3,500	High 12-30 "Roman Scandals" Low 8-26 "The Wrecker"	17,000 4,000
Warfield	2,700	25c-90c	"Convention City" (F. N.)	18,000	"Going Hollywood" (MGM)	19,500	High 1-6-34 "Dancing Lady" Low 5-27 "Story of Temple Drake"	26,000 10,000
Seattle								
Blue Mouse	950	25c-50c	"Lady Killer" (W. B.)	4,000	"The Invisible Man" (U.)	3,750	High 12-9 "Little Women" Low 8-19 "The Rebel"	8,500 2,500
Fifth Avenue	2,750	25c-55c	"Dinner at Eight" (MGM) (2nd week)	6,500	"Dinner at Eight" (MGM) (1st week)	10,000	High 8-5 "Tugboat Annie" Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	19,250 5,000
Liberty	2,000	10c-25c	"Horse Play" (U.) and "Police Call" (Showmens)	4,250	"You Made Me Love You" (Majestic) and "Fighting Code" (Col.)	3,750	High 7-19 "What Price Innocence?" Low 6-24 "Uptown New York"	5,500 3,000
Music Box	950	25c-50c	"Gallant Lady" (U. A.)	6,000	"House on 56th Street" (W.B.) (2nd week)	3,000	High 11-11 "Footlight Parade" Low 12-23 "If I Were Free"	8,000 3,250
Orpheum	2,500	25c-50c	"Eight Girls in a Boat" (Para.) and "Massacre" (F. N.)	5,500	"His Double Life" (Para.) and "The Big Shakedown" (F.N.)	4,500	High 10-21 "Bureau of Missing Persons" (6 days) Low 1-27-34 "His Double Life" and "The Big Shakedown"	9,000 4,500
Paramount	3,050	20c-30c	"Sons of the Desert" (MGM)	7,500	"Fugitive Lovers" (MGM)	8,500	High 1-7 "A Farewell to Arms" Low 1-13-34 "Dancing Lady" (2nd run)	9,500 4,000
Roxy	2,275	25c-50c	"Girl Without a Room" (Para.) and "King for a Night" (U.) (15c-25c)	4,500	"Let's Fall in Love" (Col.) and "The Last Roundup" (Para.)	4,500	High 10-28 "Ladies Must Love" Low 12-9 "A Man's Castle"	14,000 4,000

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THE WEEK ON WABASH AVENUE

CHICAGO

Film Row is on its toes awaiting announcement of the personnel of the local grievance and zoning boards. Local exchange managers are keeping their fingers crossed, hoping they will not be chosen. Some have even gone so far as to request they be excused since their names have been sent in. Generally, they view it as an ungrateful task and are well satisfied to let someone else take both the honor and the work.

▽

C. C. Pettijohn of the MPPDA made a hurried trip to town last Saturday for a meeting with members of the Film Board of Trade at the Congress hotel. A general discussion and exchange of ideas was had on code ramifications.

△

Van Nomikus is putting plenty of sugar into the remodeling of the Parkway theatre, which he will open in several weeks.

▽

Cress Smith and Walter Branson are making a swing around the RKO mid-western offices.

▽

George Taif has joined Henri Ellman's Capitol Film Corporation as salesman in Indiana and Illinois.

▽

Mike Kahn is the new branch manager here for Majestic Pictures, succeeding Percy Barr. Kahn has been on the Fox sales staff.

▽

Jack Miller is vacationing at Miami.

▽

One of the few—if not the only theatre in these parts to operate 24 hours a day is the Indiana, at 43rd and Indiana, managed by Harold Jacobs. The doors never close.

▽

Jack Cohn flew here from the West Coast and is becoming such a consistent flier he is thinking of acquiring his own plane.

▽

George Madison is remodeling the Logan Square theatre while Henry Bambaro is making preparations to open the Windsor theatre, Laramie and Lake, within the next two weeks.

▽

J. J. McFarland opened the Showbox, 47th and Halsted street, last Saturday. It formerly was called the Lyric.

▽

With butchers, bakers and candlestick makers altogether too numerical at various trade shows, United Artists' current invitation to the "Palooka" preview reads that admittance will be refused to any holder of the invitation except the one whose name is designated.

▽

Manny Levine has been added to the Fox country sales staff following the resignation of Mike Kahn.

▽

Tom Gilliam of Warners reports that the CWA program is proving a real help to exhibitors in smaller communities where plenty of folk are employed on government work.

▽

Henri Ellman of Capitol has acquired "Guilty Parents," a sex drama, for Illinois and Indiana.

▽

Various units of the local industry are giving their support to a "Days of '49" dance to be held at the Aragon ballroom, Wednesday, February 14, for the benefit of Chicago patients at the Los Angeles free tuberculosis sanitarium. James Coston is chairman. Groups active in the affair are MPTO of Illinois, Allied, Moving Picture Operators union, Chicago Theaarical Protective, Film Board and Chicago Federation of Musicians. Wayne King will provide the music and an important floor show is scheduled. Tickets are $1 each with theatres using a special trailer inviting the public.

▽

Harry Goldberg, formerly with Warner and Educational, has joined the sales staff of B. N. Judell, Inc.

▽

Del Goodman, in charge of Fox foreign branches, who has a wealth of friends in the industry here, is stopping off for a visit on his way to the West Coast. Goodman has been in foreign parts for the last three years. He is accompanied by Mrs. Goodman and their two-year-old baby.

▽

Guercio & Barthel report installation of complete projection equipment at the Lyric, Winchester, Ind., and the Crescent, Louisville, Ky., through their recently opened Indianapolis branch.

HOLQUIST

Theo. Hays Heads Committee

Theo. L. Hays of Minnesota Amusement Company was chairman of the Ball and Entertainment Committee for the Franklin D. Roosevelt Ball for the benefit of the Warm Springs Foundation for Crippled Children, given at the Minneapolis Auditorium on Tuesday, January 30. W. A. Steffes and Edmund R. Ruben were among the vice-chairmen. John Branton presented a collection of excerpts from newsreels with the title "Our President Speaks." Members of the Minneapolis Stage Hands Union donated their services.

Plan Shorts Series

Jefferson Machamer, cartoonist, will produce a series of six one-reel comedies based on his "Gags and Gals" section in the *New York Sunday Mirror*. D. L. Carter, formerly with Paramount and Universal, will be associated in the venture. Production will be at the Photocolor Studios, Irvington-on-Hudson.

To Film Wild Birds

F. R. Dickinson, vice president, and Alfred M. Bailey, director of the Chicago Academy of Sciences, will leave shortly on a photographic expedition to the Vermilion Parish, Louisiana, to film ducks and geese for the Academy film library. Bell & Howell camera equipment will be employed.

Mirror Starts Shorts Series

Mirror Productions, subsidiary of Shamrock Pictures Corporation, Detroit, has started production on a series of 13 one-reelers, titled "Ye Old Time Illustrated Songs," each reel including three songs. Subsequent subjects will be in color.

Fairhaven Company Formed

Fairhaven Productions, Ltd., has been formed in New York for eastern production. H. H. Rogers, Jr., is president and William Alexander vice president.

Takes Jewel Product

C. Gonzalez of Reliable Film Export Company has arranged to handle all foreign distribution of Jewel Productions output. The first are "Forgotten Men" and "The Jungle Killer."

SHORT PRODUCT PLAYING BROADWAY

Week of February 3

CRITERION
Goofytone News—No. 4 . . . Universal

HOLLYWOOD
Italy, the Old and the New . Vitaphone
Easy Aces . . . . . Vitaphone
Isham Jones and Orchestra . Vitaphone

MAYFAIR
Curio Shop . . . . . Columbia
Git Along, Little Wifie . . . . Educational
Dance Parade . . . . . Capital

PARAMOUNT
Circus Hoodoo . . . . . Paramount
Horse Power . . . . . Paramount
Let's You and Him Fight . . Paramount

RKO MUSIC HALL
The Gay Gaucho . . . . . RKO Radio

RIALTO
Screen Souvenirs—No. 7 . . . Paramount
She Wronged Him Right . . . Paramount
Horse Power . . . . . Paramount

RIVOLI
Mickey Shanghaied . . . . . United Artists
Hizzoner . . . . . RKO Radio

ROXY
Good Bad Man . . . . . Educational
Pet Shop . . . . . United Artists
New York Daze . . . . . Principal

STRAND
Business Is a Pleasure . . . . . Vitaphone
Those Were the Days . . . . . Vitaphone
Buddy the Gob . . . . . Vitaphone

To Handle Boyle Picture

John W. Boyle, producer of "Sweden, Land of the Vikings," in Cinecolor, has named Associated Cinemas of America, Inc., 154 West 55th street, New York, to handle distribution on the film throughout the United States and Canada. Mr. Boyle will handle California, Washington and Oregon personally from Hollywood.

Flax Gets Astor Franchise

Flax Bros. this week took over the franchise for all product produced by Astor Pictures Corp., including twelve three-reel "Bud 'n' Ben" westerns; twelve two-reel "Flash" thrillers, and "Killers of the Chaparral," a two-reel special, for distribution in Maryland, the District of Columbia, Delaware and Virginia, through their Liberty Film Exchange in Washington, D. C.

Miss Knoedler To Produce

Leonie Knoedler, daughter of the head of the Knoedler Art Galleries, has organized Leonie Knoedler Motion Picture Productions, Inc., to produce features on the life of the American Indian. The first, "Pueblo," will go into production in March at Santa Fe, N. M.

Crinnion Buys Two

John M. Crinnion this week announced purchase of "I am from Siam," a subject portraying ancient ceremonial customs of the royal family, and "Men of Ships," which describes New York's waterfront. Both will be distributed by Amity Pictures Corp.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 210.—(A) What is the total approximate loss in light passing through cemented surfaces of flint and crown glass? (B) What may we safely assume to be the loss per single lens, or per two cemented lenses? (C) Is the amount of light passed by all similar lenses the same? (D) Describe the process of image forming by lenses. Bluebook owners may find assistance in figure 30, page 132, Volume I, but try to set the matter forth as fully as you can. There is considerable to it, you know.

Answer to Question No. 204

Bluebook School Question No. 204 was: (A) Just what is meant by focal length, as applies to a simple lens? (B) You are handling a complicated optical system. Just what is a 6.25" diameter, 6.50" focal length plano convex lens and why is it 6.50" focal length. (C) Tell us why a condenser lens such as is used in ordinary projection work cannot be made to focus its light beam to a point. (D) Could the lens focus the beam to a point were it properly corrected?

The following made good: S. Evans and C. Rau; G. E. Doe; T. VanVaulkenburg; D. Danielson; H. H. Menefee; J. Wentworth; H. Edwards; H. Lemke; P. Gaeth, Jr.; B. E. Englander; R. DeToto; D. Calladine; G. Tinlin; R. Suler and R. Wheeler; P. Jackson and B. Diglah; L. Hutch and D. Goldberg; T. H. and J. N. Williams; L. F. Evans; S. L. Holmes; W. and S. F. Love; D. L. Sinklow; D. Little and J. H. Rathburn; O. L. Dairs and M. Simms; B. Doe; O. L. Evans; N. Williams and R. S. Allen; C. Cummings and T. Kelley; D. L. Mason and J. T. Ballinger; R. S. Conrad; H. E. Daniels, R. K. Hart and L. Biello; P. Conforti and C. F. Davis; P. L. Sanborn and S. L. Jones; S. Carberry; D. C. Coates; T. L. Albert and L. Leroy; H. C. Lake; C. D. Carmody; G. S. Bowers; F. T. Thompson and F. Daris; J. E. Smith and R. Dorfel; T. L. Edwards; E. F. Griffin and C. Abrams; P. L. Lathrop; P. R. Dual; G. Johnson and N. T. Kane; R. O. Davis and T. L. Turk; H. May and D. N. Anderson; H. Pitchkey and M. C. Mellinger; D. R. Peters and D. Holler; H. D. Schofield; D. Forman; D. L. Howard; R. Byrker and D. H. Samuels; M. Scully and P. M. Wheeler; H. Schontz and T. R. Richards; B. L. Stephens; T. M. Orichson and Son; R. McDonald; H. C. Lake.

Again I would suggest that some I have included in the list will do well to examine these answers carefully. (A) P. Gaeth, Jr., answers this one as follows:

"Focal length as applies to a simple lens is the distance in inches from the optical center of the lens to the image it 'forms,' when the image is in sharp focus and the light rays which the lens refracts to form the image are received as parallel lines."

Gaeth has erred in one particular. Many made the same error. What is it?

D. Danielson answers as follows. The answer lacks one word of being correct. What is it? "The focal length, as applied to a simple lens, is the distance from the center of the lens to the point at which parallel rays are brought to the sharpest focus. It is dependent upon the refractive index of the lens which in turn hinges upon the optical density and the angle of incidence so that with parallel rays it is dependent upon the curvature of the lens surface."

J. Wentworth answers correctly. He says: "The focal length of a simple lens is the distance from its optic center at which it will focus parallel rays of light to the sharpest possible focus, sharp focus being impossible by reason of spherical aberration."

I have printed the three answers to show what great care is necessary in the wording of answers. Undoubtedly both Gaeth and Danielson know the correct answer, but were not sufficiently careful in covering all angles of the matter.

(B) G. Tinlin says: "A 6.26" diameter, 6.50" focal length plano convex lens is a lens that is (1) six and one half inches in diameter. (2) Plano (flat) on one side and convex on the other. (3) Will focus a distant object as sharply as its faults, the chief one of which is spherical aberration, will permit, 6.50 inches from its optical center. That latter is what makes it a 6.50" focal length lens."

(C) H. Edwards says: "An ordinary condenser lens cannot focus an object such as, for example, an arc light crater, to a point, for the reason that the object itself has area; also since such a lens has the fault of spherical aberration it could not do so even were the object itself a point."

(D) H. Lemke says: "No. Unless the light source itself be a pin point, a lens will not focus the light beam to a pin point. A crater always has area, therefore a properly corrected lens could not focus it to a pin point."

Messrs. P. Jackson and B. Diglah answer thus: "That would depend. If it be parallel rays that were being focused, they would, we believe, have their point of origin in some object, and since every object must have area, no lens, corrected or otherwise, could focus its image to a point, though it might, were the object small enough, be approximately a point. On the other hand, were such a lens completely corrected—an impossible thing we believe—it could focus a point 'object' to a point"

Now, gentlemen, that answer shows real understanding of the whole matter. It is what I would call 100 per cent perfect. They are correct in saying such a lens could not be completely corrected, for the reason that when so corrected it would no longer be a plano-convex lens.

Klangfilm's New Equipment Seen Patent Protection Aid

In the course of pending negotiations between the German Cinema Owners Association and the Klangfilm G.m.b.H. to clear existing patent difficulties and to stop the further use of sound reproduction apparatus not entirely protected by patents, Klangfilm has agreed to the suggestion of the exhibitors to market a special sound film reproduction apparatus for theatres up to 400 seats, purchase of which may free theatres now using unpatented equipment without arrangement with Klangfilm, according to reports from a German trade publication.

Further, theatre owners who already have made arrangements for a settlement with Klangfilm on account of patent difficulties, may free themselves from the payment of future fees through purchase of the new installation, which consists of a soundhead attachment, amplifier and loud speaker at a cost of approximately $477.

Museum Sends 27,160 Films

The Visual Education Service of the American Museum of Natural History, New York, sent out 27,160 films last year, which were seen by more than 9,000,000 persons, F. Trubee Davison, president, announced last week. The films went to 37 states.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

We have heard considerable about "Dinner at Eight," and when it was showing at the Moon Theatre the other night we got a car to take us down town and bring us back.

This picture has a wonderful cast—Marie Dressler, Wallace Beery, Alice Brady, Lionel and John Barrymore, Mae Robson, Jean Harlow and a number of others. We understand that a lot of folks enjoyed the picture. Personally, we prefer our dinner at 6. Dinner at 8 is too late for us common folks. We generally go to bed at 8 and we can't sleep on a full stomach.

It has been our observation in our 20 years' experience in the business that quite frequently when they put an exceptional big cast in a picture it is done to bolster up a weak story. Some of 'em do that. There should be a big sign in every studio in Hollywood reading. "It's the Story That Counts."

▽

This is a wonderful country for opportunity. Merit will count. We knew a fellow who worked in a blacksmith shop for 15 years, and he got to be a pretty good blacksmith, too, but he gave up his job and got a position crooning love songs on the radio. As Opie Ried's John McAmlie said, "They can't keep a good man down."

▽

We heard a pretty good story the other day. A portly lady went into a crowded street-car and crowded herself down between some of the passengers and fussed around for quite a while trying to find her pocketbook to pay her fare. Finally a gentleman sitting next to her said, "Excuse me, lady, but I will pay your fare." To which she became very indignant and said, "Well, I guess not. You mind your own business."

And the man said, "I beg your pardon, but you misunderstand me. The reason I offered to pay your fare was because you have unbuttoned my suspenders three times."

▽

Business out here in the short grass country has shown a decided improvement in the last six months. This is due perhaps to two things: the rise in the price of corn from 10 cents to 32 cents, and partially perhaps to the various activities of the Government in putting men to work. Several hundred idle men have been put to work on various projects, some of which are constructive, and at Government expense. We don't know just when the payday will be to refund this money, but when it comes we hope we will be fishing.

▽

Those parties they held the other night to celebrate the anniversary of our President's birthday and to raise money for the Warm Springs, Ga., hospital for infantile paralysis were certainly for a worthy cause, and our regret is that we weren't able to have a part in it.

▽

Why is it necessary to go to the expense of a long trial when the criminal admits himself that he is guilty? Over in England the accused is presumed to be guilty until he proves himself innocent. Here our laws presume a man to be innocent until the state or Government proves him guilty, notwithstanding he already has signed a sworn statement admitting his guilt. What better evidence could be asked than a sworn statement by the guilty one himself?

Our boneheaded legislators and petticoat congressmen have passed some laws that would not be a credit to a pupil in the kindergarten department. And still they pass them.

▽

We are told that a fellow townsman took a 10-dollar gold note to the bank recently to have it changed and the bank would only give him six dollars in change for it. We don't know whether this was under instructions from the Government or not. If it was, it makes us wonder who is paying the advanced price in gold that the Government has established. This is the first instance we have ever heard of where a 10-dollar bill wasn't worth 10 dollars. Maybe the dollar has been depreciated.

We kick because the foreign countries do not pay us what they owe us. If a man's "promise to pay" is good on a note, why shouldn't the Government's "promise to redeem" on a bill be good? Which makes us wonder some more.

▽

If it wasn't for listening to President Roosevelt, Boak Carter, Edwin C. Hill, Lowell Thomas, Floyd Gibbons and Amos 'n' Andy they could take the radio and throw it into the creek as far as we are concerned.

▽

This is the season of the year when basket ball, bridge parties, high school entertainments, whist clubs, birthday parties and other festivities combine to make it tough on the theatres, but in spite of that they seem to be holding their own and doing better than for some time. But speaking of birthdays, ours comes on February 28. That's the day by which you reckon all things.

▽

Excepting a few days when the mercury took a nosedive down around zero, the boys have been playing golf about all winter. And when they go and play golf and we have to stay in the house you may be assured that we are sick. Our being sick makes it a whole lot easier on the boys. Why go to Florida or California?

▽

It will soon be time now to let people know that you are operating a theatre. Get some paint and doll up the front; get some three-sheet boards and set them around town; a well posted 24-sheet not only draws the public's attention to your show, but lends dignity to your theatre. Let people know you are in the business. Merely opening the house at show time does not constitute theatre business. If you don't advertise your show you might as well lock up and go fishing. A lot of 'em have.

▽

An exhibitor asked us once why we thought it was necessary for him to have the HERALD. We asked him if he took a daily newspaper and he said he did, and we asked him what for. He said he didn't know, as he never read it. We got in our car and drove away. That was the day of the big snow. Trying to operate a theatre without the HERALD is like trying to understand a woman singing on the radio. Nobody has yet.

▽

Doc changed our medicine, and now our wife has to strap us in a chair, put a clothespin on our nose and threaten to hit us on the hand with a hammer to get us to take it. We are going to recommend this remedy to some crooners. We've got to get even somehow.

If after reading this you feel as tough as we do, we both ought to be arrested.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Takes Chadwick Picture

Syndicate Exchange, Inc., has acquired New York and northern New Jersey distribution rights to "Wine, Women and Song," I. E. Chadwick production, with Lilyan Tashman. It is the first of four Chadwick productions which will be distributed in the United Kingdom by Gaumont-British.

Monarch Product in Chile

Thomas Garia Company of Santiago will distribute four Monarch productions in Chile. They are "The Fighting Gentleman," "Kiss of Araby," "The Penal Code," "The Savage Girl." B. N. Judell has acquired Midwest distribution rights to Monarch's current schedule.

Astronomer Making Film

Ru Roy Sibley, astronomer and geologist, has in preparation a popular film on astronomy, titled "Looking Through Great Telescopes." Bell & Howell equipment is to be used, the film to be released in silent and sound versions, in 16 mm. and 35 mm. widths.

Acquires Selling Rights

Anthony Lucchese, of Gold Medal Film Company, Philadelphia, has acquired rights to Exploitation Picture's "Enlighten Thy Daughter," for eastern Pennsylvania, southern New Jersey, Delaware, Maryland, District of Columbia and Virginia.

Marcy Company Formed

Marcy Productions, with M. A. Marks as president, has been formed to release "Public Stenographer," "The Big Race" and "The Moth." Nine others will be handled during the year.

Goldsmith Plans Four

Ken Goldsmith, in Hollywood, plans a series of four outdoor features, starring Jackie Searle, Lobo, a dog, and Bingo, a horse. Production will begin March 1.

Opens New Orleans Exchange

Nat Baskett has opened the Kansas City Film Exchange in New Orleans to distribute Mayfair product in Missouri, Nebraska and Iowa.



A MERGER

that makes the biggest industry news in many months! It affects you!

(See next page)



"Hey . . . diddle . . . diddle

'THE CAT AND THE FIDDLE'

The PREVIEW . . . was a WOW!"



They positively cheered! Never such a Preview in Hollywood history. Because "Cat and the Fiddle" is all Youth, Gayety, Romance, Melody . . . a super-musical with a glorious love story. When Ramon Novarro sings those Jerome Kern heart-songs to Jeanette MacDonald your pulse quickens! In the cast, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal. Great directorial job by W. K. Howard. The play ran 2 years on Broadway!

Ramon NOVARRO - Jeanette MacDONALD

CAT AND THE FIDDLE

It's M-G-M music for your box-office!

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Richard Cromwell—This is quite a thrilling picture. Will go very good on a mid-week spot. Pleased my people. Running time, 67 minutes.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

DANGEROUS CROSSROADS: Chic Sale, Diane Sinclair—This is one of the best little pictures we have played from any company this season. A good story with plenty of action and thrills. There is nothing big about this, but it is a good program picture and should please any audience. Just the type of entertainment that should appeal to all classes of people and should do a big business. Played one day to good business. Played Jan. 12. Running time, 62 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FOG: Donald Cook, Mary Brian—Pretty good mystery drama. Running time, 67 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

FOG: Donald Cook, Mary Brian—Good mystery drama. Pleased all who saw it. Running time, seven reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FURY OF THE JUNGLE: Donald Cook, Peggy Shannon—Too slow for week-end business, and in some parts it was very gruesome. All right for midweek bargain night. Business fair. Running time, 68 minutes. Played Jan. 11.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—This is an unusual picture depicting the life of a wild stallion, his capture by an Indian boy and his loyalty to this boy. A very good picture that should go over in the small towns in fine shape. Drew me some extra money and pleased. Running time, 66 minutes.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

KING OF THE WILD HORSES: Rex—What a surprise this was! Very well received and good outdoor picture. Running time, 66 minutes. Played Jan. 5-6.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

KING OF THE WILD HORSES: William Janney—A wonderful horse western. Our patrons went wild over this one. Patrons asked me why they carted away the horse in high powered trucks when the government buyers were buying horses, for, "apparently," the Civil War. But, get this one anyway you can from Columbia if your people like westerns.—Tony Balducci, Avon Theatre, Canastota, N. Y.

MY WOMAN: Helen Twelvetrees, Wallace Ford—A very good program picture that pleased.—C. M. Hartmen, Liberty Theatre, Carnegie, Okla. Small town patronage.

NIGHT OF TERROR: Bela Lugosi, Sally Blane—Ran this for midnight show, since the "terror-mystery" class are the kind we like for midnight shows. It was very good. Played Jan. 20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WOMAN I STOLE, THE: Jack Holt—The best picture Holt has made in a long time. Running time, 66 minutes. Played Dec. 25.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

First National

BIG SHAKEDOWN, THE: Charles Farrell and Bette Davis—With the repeal of prohibition and the evacuation of beer barons and racketeers, First National have centered the spotlight on the counterfeit cut-rate drug products racket, re-enacted and admirably performed by foremost stars of the screen. Charles Farrell and Bette Davis, new combination love team, compose the romantic termination with flawless performances. Ricardo Cortez, Glenda Farrell and Allen Jenkins have roles suitable to their individual talents, and do favorably in their respective types, with a well balanced supporting cast completing the bill. Sidney Miller, one of our local boy talent, portrays a minor role which reveals a steady progress in carving his way to a successful screen career. Clever injections of comedy throughout keep the entertainment on an even keel. The usual production and entertainment value found in all products released through the First National sector. Played Jan. 17-18.—Running time, 65 minutes. William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

CENTRAL AIRPORT: Richard Barthelmess—A very good picture and pleased a better than average crowd. Sally Eilers has a following here and this didn't hurt her any because she does some good work. I'd hang up a picture of her, if I had one, in my lobby.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ELMER THE GREAT: Joe E. Brown—Went big for me. My folks like Brown and also baseball. Hence, a perfect combination.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

ELMER THE GREAT: Joe E. Brown—Brown fans will eat this one up. Baseball fans will also get a great kick out of it. Played to good business and a well pleased crowd. Played Oct. 7-8.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

FEMALE: Ruth Chatterton—Another fine picture from Ruth Chatterton with excellent support from the entire cast. Had a good attendance the first night in spite of sleet and the second night was good. Ruth is a good bet here and this is one of her best. Running time, 60 minutes. Played Jan. 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FRISCO JENNY: Ruth Chatterton—Previous reviews on this one from "What the Picture Did For Me" were mostly in the negative. We took a chance and it seemed to please our customers. Played Oct. 3-4.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—This is a fine feature from First National. Step on this and it will make you some dough. It pleased 100 per cent.—J. W. Lauritson, Idan-ha Theatre, Soda Springs, Idaho. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Played this on one day only (Christmas Eve) and did a fine business in face of all the church entertainments. Would call it one of Joe Brown's very best pictures. Lots of comedy and a nice little story. Good for Sunday, or any day. Running time, eight reels. Played Dec. 24.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

WORLD CHANGES, THE: Paul Muni—Here is a fine picture. Good story, well acted but from some cause was almost a complete flop at the box office. Paul Muni is a swell actor and if you can get them interested, they will like this one fine. Played too close to Christmas. Running time, nine reels. Played Dec. 17-18.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

Fox

BERKELEY SQUARE: Leslie Howard, Heather Angel—Another one of those strictly English pictures. Many more like this and we would have to throw up the sponge. Business bad. Running time, nine reels. Played Dec. 5-6.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

BERKELEY SQUARE: Leslie Howard, Heather Angel—Played this on a Sunday and Monday. The children suffered in agony and cheered when it was all over. But it held the attention of the adults. Box office, so so.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

BEST OF ENEMIES: Buddy Rogers, Marian Nixon—Ran this family night and it was wow. Funny and clean, just the combination I want for family night. Perhaps a little too much beer, but it is a good show at that. Entire cast is fine. Running time, eight reels. Played Jan. 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—Very good picture for mid-week. A little tiresome, but will please the most of them. Drew good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—These pictures are always clean and fit for family trade. Did average business, but the picture was not as amusing in dialogue as the others in this series. No kick about this one. Running time, 72 minutes. Played Dec. 22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DOCTOR BULL: Will Rogers—Clean and very good entertainment. The people are always sure to see good pictures with Rogers acting. Played Sept. 28-29-30.—Spero D. Latchis, Latchis Auditorium, Brattleboro, Vt. General patronage.

DOCTOR BULL: Will Rogers—Best Rogers to date. Drew excellent business. Played Jan. 7-8.—E. H. Malone, Community Theatre, Hammond, Wis. Small town patronage.

DOCTOR BULL: Will Rogers—Just fair. Hope his next is better.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

DOCTOR BULL: Will Rogers—Not quite the big picture you would expect from Will but nevertheless very good. Human down-to-earth stuff that people like. Highbrow and lowbrow alike. The whole town does business when Rogers is starred at our house. Played Jan. 19-20.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

F. P. 1: Jill Esmond, Conrad Veidt, Leslie Fenton—This is an old picture but very good. A hard picture to advertise, but those we did get to see it spoke very highly of it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOOPLA: Clara Bow—My better class of patronage will not turn out for pictures of this type. The story insults the intelligence of the average patron. When Clara shows all she has you will have trouble with the ignorant masses who glory in passing audible remarks; you know—the smart-dumb kind. Running time, 73 minutes. Played Jan. 8.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HOOPLA: Clara Bow—Boys howdy. If you want to get an eyeful just watch Clara Bow in this one. It's the "Barker" all dressed up with Clara turning in a swell bit of entertainment. It looks like she's trying to break into the nudist colony but they will like it. Running time, eight reels. Played Dec. 3-4.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

HOOPLA: Clara Bow, Richard Cromwell—A record crowd came to see "Hoopla," which, in a small town, isn't bad. Thought it would be too much "Bow backstage carnival dancing" where men only are allowed, but these were only flashes and did not hurt the picture in the main. First Clara Bow picture here in quite some time.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

HOOPLA: Clara Bow—Business about 50 per cent above normal and patrons were well satisfied. Be sure and exclude the children as this is adult entertainment. Running time, 78 minutes. Played Jan. 23-24.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—Heard so much adverse criticism on this one that I was afraid to show it and so I put it on the Saturday before Christmas. Contrary to all expectations I had very satisfactory business. However, when I asked how the picture was enjoyed they all said the same, "Gee, 'The Three Little Pigs' was wonderful." I suppose the cartoon brought the crowd, and yet that assertion may be vey unfair to the feature. Running time, 75 minutes.—Played Dec. 23.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

JIMMY AND SALLY: James Dunn—This is a dandy little program picture. Pleased my people more than "Take a Chance" in which Dunn is starred. Should go over on any date. Running time, 66 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LAST TRAIL, THE: George O'Brien—The patrons turned out pretty well for this one and business was above average. Had a Laurel-Hardy comedy and this may have helped. It's an action picture of the better type. Running time, 60 minutes. Played Jan. 6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor—A better than average program picture. I billed it to chime with the kidnapping cases headlining the

daily papers today and was received by the greatest crowd I have had on a Saturday night. Played it on a weekend, and was a good spot for this picture. Fox has produced a high percentage of real pictures this year so far, and let's hope that they will keep it up.—Tony Balducci, Avon Theate, Canastota, N. Y. General patronage.

MAD GAME, THE: Spencer Tracy, Ralph Morgan—Not a bad sort of picture. Interesting to the end. Business rushing past the door. Used special advertising but could not get them in. Played week before Christmas. Running time, 74 minutes. Played Dec. 18-19.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—While I cannot say this was his best (as "State Fair" stands ahead of all his pictures) this is a natural for the small towns. Everybody went out feeling like they had been entertained. Personally call it excellent. Miss Desmond fine. Played Jan. 21-22.—D. E. Fitton, Lyric Theate, Harrison, Ark. Small town patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—A snappy little picture that drew a nice Sunday and Monday business. Lilian Harvey is cute and John Boles will draw the ladies. He only sings one song which is hardly enough to satisfy. Business good. Running time, eight reels. Played Dec. 10-11.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—A dandy production. Business above aveage. Good singing, good story, good acting. You need not hide after showing this one. Running time, 79 minutes. Played Jan. 15.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MY WEAKNESS: Lew Ayres, Lilian Harvey—Cannot class this as a big show. Just fair entertainment. Cannot imagine anyone being so dumb as Lilian Harvey was in this one. Did not draw. Played Dec. 23-24-25.—E. H. Malone, Community Theatre, Hammond,, Wis. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—This is a swell show. Good music and no risque dancing scenes. Can be played any night of the week and will satisfy. Patrons liked the show but they were so few that it was a pity to run the show. However, it was not the fault of the picture. Played week before Christmas and that kills any picture. Running time, 74 minutes. Played Dec. 20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

OLSEN'S BIG MOMENT: El Brendel, Walter Catlett—Full house with plenty for the second show but on bargain night. They seemed to get a kick out of this, in spots. I don't believe it is strong enough for anything but a double bill or else a bargain night. Running time, seven reels. Played Jan. 17-18.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OLSEN'S BIG MOMENT: El Brendel—I was afraid of this picture as the reports on it were somewhat disappointing. In my theatre, however, it did a very satisfactory business and pleased almost one hundred per cent. Running time, 66 minutes. Played Jan. 19-20.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SHANGHAI MADNESS: Spencer Tacy, Fay Wray—Plenty of action. Made a good Saturday picture. Running time, 68 minutes. Played Dec. 23.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

SMOKY: Victory Jory—A swell horse western. Many thought it not as good as the book by Will James. But because of the many comparisons between the screen version and the book. I knew that for once my patrons were well satisfied. James' comments alongside "Smoky" were very good.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

SMOKY: Victor Jory, Irene Bentley, Will James—Excellent Saturday show. The story of Smoky from the time he was foaled until old age. Story told by Will James. Grownups will enjoy it. Played Jan. 20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SMOKY: Victor Jory, Irene Bentley, Will James—The best animal picture ever made. An ideal Saturday night show. Small town exhibitors should get behind this and make themselves some money. Unfortunately, I did not know how good it was until I saw it the first night's showing in my theatre, and then it was too late. You'll have to go out and sell it to your country patrons if you expect to do more than normal business, as the book has not been so widely read. Running time, 65 minutes. Played Jan. 5-6.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster—A good picture to better than average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster—This picture followed "Hoopla" and is a far better production from every standpoint. Not exactly a family picture but the story had a moral to it. No adverse criticisms from the patrons. Running time, 70 minutes. Played Jan. 10.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster, Ralph Morgan—Eilers only fair. Morgan and Foster very good. Well received. Good entertainment. Played Jan. 7-8.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patonage.

WARRIOR'S HUSBAND, THE: Elissa Landi, David Manners—A fantastic production with excellent music and scenes and a lot of comedy. I got a poor print and this hurt the second night attendance. Seemed to please my patrons, with the exception of the complaints about poor prints. Wish Fox would get some inspectors who would really inspect films before they send them out.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Majestic

HEARTS OF HUMANITY: Jean Hersholt, Jackie Searle—One of the finest pictures it has ever been our privilege to run. Pictures of this type make friends for the theatre. Running time, 70 minutes. Played New Year's.—E. E. Warner, Opera House, Augusta, Wis. Small town and country patronage.

WORLD GONE MAD, THE: Pat O'Brien, Evelyn Brent—A dandy picture. Just the right kind of a story at just the right time. Play it by all means. Your best people as well as the rougher element will say "It's a dandy picture." Running time, 80 minutes. Played Jan. 7.—E. E. Warner, Opera House, Augusta, Wis. Small town and country patronage.

MGM

BEAUTY FOR SALE: Madge Evans—Just another picture. Played midweek.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town patronage.

BLONDE BOMBSHELL, THE: Jean Harlow—Ten reels in a mad house. A wrangle from start to finish. Business poor. A few liked it.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

CHIEF, THE: Ed Wynn—This is good comedy and a family picture. Some regular patrons stayed away because they do not like Ed Wynn's style over the radio. Business was average, but if laughter is a criterion to go by, then "The Chief" was O.K. Running time, 66 minutes. Played Jan. 13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DANCING LADY: Joan Crawford, Clark Gable—This picture certainly didn't do the business that it was reasonable to expect. Joan seems to have lost her draw and Clark Gable has been miscast and shunted off to minor parts so many times that he's a "has been." It took too long to get this thing going and too many people have seen the same old wings so many times that they are tired of them. There are two or three big numbers in this that are plenty good, but they don't save the picture for Joan. "Wasn't she ugly in this?" I don't know how many people I heard make that comment. We plugged it plenty, but didn't do much better than any ordinary program would have done. Played Jan. 14-15-16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DANCING LADY: Joan Crawford, Clark Gable—If it wasn't for MGM I would have been out of business long ago. Not only do they give us good pictures but they don't want to take all. Played Dec. 12-13-14-15-16.—Spero Latchis, Latchis Auditorium, Brattleboro, Vt. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—Here is a good picture for Satuday or any one day engagement. Hardly think it would stand up for two days or more. Richard Dix turns in a nice bit of acting. Played just before Christmas and business not so good. Running time, eight reels. Played Dec. 23.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—Personally I cannot say anything against this picture. We had bad weather and receipts were exceptionally low. I did not notice any walk-outs but perhaps that was because it was raining fast. At any rate the cash customers did not pay the cost of the overhead, let alone any film bills. Then, too, it followed "Christopher Bean" which drew above average and this always means several poor nights following. Running time, 70 minutes. Played Jan. 22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DINNER AT EIGHT: Marie Dressler, Billie Burke, Jean Harlow, Wallace Beery, John Barrymore, Lionel Barrymore—A really big picture with a great cast. Much better than "Grand Hotel." Acting is excellent and the story interesting throughout. Still not a small town picture unless you have more of the class of people who appreciate such entertainment than I have. Business was disappointing.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

DINNER AT EIGHT: Marie Dressler, Wallace Beery, Jean Harlow, Billie Burke, John Barrymore, Lionel Barrymore—This is Metro's big picture and drew some extra business. To me, the picture is cheaply constructed. No big sets, not many people. About the only thing that would indicate a big outlay of money would be the high price stars and Jean Harlow's negligees. Running time, 110 minutes. Played Jan. 17-18-19.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

FAST WORKERS: John Gilbert, Mae Clarke—This is very poor entertainment. Just the type of picture that ruined John Gilbert and still Metro gives him more like it. One more and what little popularity he has will be gone. Played one day to fair business. Played Jan. 17. Running time, 66 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—Here is a better picture than "Tugboat Annie." We ran it under conditions that were not favorable for making money, but I say it's a dandy picture. Changing the name from "The Late Christopher Bean" to "Her Sweetheart" may have had something to do with the small business, but if your patrons like Marie Dressler, they will not be disappointed. The whole cast is perfect, good story, good sound. Played Jan. 21-22-23.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—This is a fine show but the humor is not broad enough to sink into the masses. The humor is subtle, the acting is great and everything is fine but somehow the masses do not get it. I knew for weeks in advance that business would not equal "Tugboat Annie." Business far above average. Running time, 87 minutes. Played Jan. 20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—Two good stars in a mighty fine picture. Running time, 90 minutes. Played Jan. 13.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—Played this one late. It is an exceptionally fine production worthy to show in the finest theatre. A clean picture and not exaggerted. Pictures like this would bring patrons to the theatres that now stay away. Fully 50% of the present day pictures insult the intelligence of the average person. Not so with "Looking Forward." Did not do a rushing business but it pleased. Nothing trashy about it. Running time, 70 minutes. Played Dec. 28.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MEET THE BARON: Jimmy Durante, Jack Pearl—All I can say is that I showed this picture on New Year and I had good business matinee and night. In addition to a good turn-out, the patrons seemed to enjoy the picture. Jimmy Durante is still popular and justly so. Zasu Pitts is always welcome. Nothing outstanding about Jack Pearl; Jimmy pushed him through the picture from start to finish. Remember Jimmy made "Hell Below" an outstanding money making production. Running time, 65 minutes. Played Jan. 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Good at the box office and got a lot of laughs. Some liked it and some, including the proprietor, did not. Went over good with the young folks but a little too silly for the more conservative. Running time, 65 minutes. Played Jan. 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MIDNIGHT MARY: Ricardo Cortez, Loretta Young—An underworld picture that got the money. Played Dec. 31.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

NIGHT FLIGHT: Helen Hayes, John Barrymore, Lionel Barrymore, Clark Gable, Robert Montgomery—A man's picture. The ladies didn't take to it. Average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

NIGHT FLIGHT: John and Lionel Barrymore, Clark Gable, Helen Hayes, Robert Montgomery—The stars in this one should make money for you, but the picture is poor entertainment. I hope that the day will come soon when the producers learn that it takes more than stars to make a good picture. This may go over well in the large towns, but here it is just another program picture that nobody wants to see. Played two days to only a fair business. Played January 15-16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NIGHT FLIGHT: Helen Hayes, John and Lionel Barrymore, Clark Gable, Robert Montgomery—Business better than average. Aeroplane titles are popular here. The cast studded with star names also had its bearing on the attendance. To me the parts taken by the Barrymores seemed too minor and commonplace. Print was in poor condition and for some reason or other my sound outfit must be turned on all the way to make the dialogue audible with any MGM picture, and I have one of the two best makes on the market. Running time, 80 minutes. Played Dec. 29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—A picture that holds the interest of the patrons from start to finish. Good cast, good story, good photography and good at the box office. This kind of picture is worth two or three of the so-called "specials" that in lots of cases are just special prices and special flops. Running time, 91 minutes. Played Jan. 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Myrna Loy, Max Baer, Walter Huston—Did a very poor business with this one, although I will say it was the fault of the title. If you can get the patrons to ignore the prizefight title and come in, they will enjoy this production. My patrons do not fall for prizefight or

football pictures any more than they fall for Chinese, Japanese or costume pictures. I knew I was licked with this one when I heard the adverse criticism about the advertising. Running time, 102 minutes. Played Dec. 30.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RASPUTIN AND THE EMPRESS: John, Ethel and Lionel Barrymore—Got more people on this picture than expected but didn't please many. Too long and heavy for anyone looking for entertainment. Running time, 127 minutes. Played Jan. 18.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

STAGE MOTHER: Alice Brady—A mighty fine picture. Star great and wonderful support. Story very entertaining. Pleased them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan—A very good picture that was not so good at the box office. Alice Brady hard to understand. Good music and gorgeous settings. The Rainbow dance is exceptionally good. Generally liked by those who came. Running time, 87 minutes. Played Dec. 30-31-Jan. 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—You're always sure to see a good picture with Marie and Wallace. Played Aug. 15-16-17-18-19.—Spero D. Latchis, Latchis Auditorium, Brattleboro, Vt. General patronage.

Monogram

RIDERS OF DESTINY: John Wayne—Dandy. Hope Monogram keep him in good stories.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SENSATION HUNTERS: Arlene Judge and Preston Foster—Still effective from their last inoculation of success, Monogram are striving toward elevated regions with drama that will appeal to the majority of cinema followers, and will meet with a stamped approval of all critics in attendance. The film is based on the story "Cabaret" by Whitman Chambers, well represented by a stellar cast with Arlene Judge, Preston Foster and Marion Burns occupying the limelight, with perfect performance and with well balanced under cast. Good humorous comedy and two timely song hits well executed are important while the direction is under the capable reign of Charles Vidor. Monogram's last year prophecy has hit the stride and they give all indications of living up to their standard. Played Jan. 14-15-16. Running time, 67 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Pathe

BIG MONEY: Eddie Quillan—Played the re-issue of Pathe's "Big Money" starring Eddie Quillan. Ran this picture for two days Friday and Saturday. The audiences' reactions toward this picture were very good and everyone liked it and enjoyed it. It is too bad that pictures with box office stars such as Mr. Quillan are not available more often than they are. In that event the exhibitor always welcomes a re-issue. Eddie Quillan in "Big Money" was assisted by Robert Armstrong and James Gleason. What a trio that makes! Business for the two days was very good. I am looking forward for more Quillan pictures. He is the type of star that appeals to both young and old and what more could a fellow ask for.—G. Vaveris, Strand Theatre, Johnstown, Pa. General patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—Excellent production of its kind. A great children's picture but the adults liked it also. No one should be disappointed in it for everyone should know what to expect from the story. More of a novelty than entertainment. Business very satisfactory.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

ALICE IN WONDERLAND: Charlotte Henry—Played this with high school basketball team behind it. Child's entertainment only. Very disappointing. Played Jan. 24-25.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

BIG EXECUTIVE: Ricardo Cortez, Elizabeth Young, Richard Bennett—Fast. Paramount almost made a hit out of a program picture. Played Jan. 12-13.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

BILLION DOLLAR SCANDAL: Constance Cummings, Robert Armstrong—Here's a good picture showing the scandal of the Teapot Dome. We played it plenty old, but good for any audience that has not seen it. Played Sept. 23-24.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CRADLE SONG: Dorothea Wieck—Don't let anyone kid you into saying this is not a fine picture. It's one of the cleanest and very best. If you are in a Catholic community, get them interested. The picture will please not only the Catholics, but every other creed. Did a fairly good business for me. Running time, nine reels. Played Dec. 14-15.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

CRADLE SONG: Dorothea Wieck—A good picture of its type. Best to sell through churches, P. T. A., or Women's Club. Average business. Played Jan. 23-24-25.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town patronage.

DESIGN FOR LIVING: Miriam Hopkins, Gary Cooper, Fredric March—A very good comedy but a little too sophisticated to do the business this cast deserves in my town. Should go over better in a larger town. Business average.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

DUCK SOUP: Four Marx Brothers—Drew good and pleased fairly well. People wanted to hear the brothers play. I believe this is their poorest picture.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

DUCK SOUP: Four Marx Bros.—Each picture they make gets worse. Means nothing at the B.O. and following nice business on "Little Women" one wonders why the producers wish such trash off on poor unsuspecting exhibitors. Running time, 69 minutes. Played Jan. 7-8.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

DUCK SOUP: Four Marx Bros.—The nuttiest-craziest picture I ever saw, yet there was a laugh every minute. It's rapid fire, some good singing. We did not have many ladies the first night, but lots of kids, second night very few ladies. Believe the largest percentage of men have ever shown to. Played Jan. 25-26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DUCK SOUP: Four Marx Bros.—Harpo doesn't and Chico doesn't tickle the ivories. So what? A special disappointment.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson—Much divided opinion on this. Some liked it, especially the fair sex, and some did not. Guess the title was deceptive. Personally liked it, but it was the biggest box office flop in months. Running time, 80 minutes. Played Jan. 14-15.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

GIRL WITHOUT A ROOM: Margaret Churchill—If your town likes Ruggles, this picture will go over. If they don't, it won't. A rather weak story, but Ruggles makes it a very pleasant evening's entertainment. Went over fine for me.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GOLDEN HARVEST: Richard Arlen—Boy what a swell picture for a country town like mine.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—A mighty good program picture. My people like Arlen so it drew good and satisfied. It is nothing big, but should make a good weekend program.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

I'M NO ANGEL: Mae West—In my opinion this is a much better picture than her previous one. Drew very good business for me and every one seemed to enjoy it. Running time, 87 minutes.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

I'M NO ANGEL: Mae West—Good picture, but didn't please all classes. Some complained. Played Nov. 20-21-22.—Spero D. Latchis, Latchis Auditorium, Brattleboro, Vt. General patronage.

I'M NO ANGEL: Mae West—Here is a picture that even the most fastidious enjoyed. Miss West is without a doubt one of the most versatile stars on the screen today. This pleased every class. Played it on a mid-nite show on Saturday and then Sunday and Monday. When a picture holds up well for three days in this, it's got to be good. All compliments, no complaints. Running time, 87 minutes. Played Jan. 20-21-22.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.



LONE COWBOY: Jackie Cooper: This picture ideal for Friday and Saturday. Much better than average western. Great entertainment for youngsters. Played Jan. 12-13.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town patronage.

LONE COWBOY: Jackie Cooper—Ran this on Saturday and it pleased 100 per cent. Business above average.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

MIDNIGHT CLUB: George Raft—Can't say much for the story, but Raft is all right. Made a good Saturday picture. Running time, 70 minutes. Played Jan. 20.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

ONE SUNDAY AFTERNOON: Gary Cooper.—Different. Interesting. Very good entertainment. People like the change. Played Jan. 5-6.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SITTING PRETTY: Ginger Rogers, Jack Oakie, Jack Haley—Pleasing musical. Nothing lavish, but good entertainment. Played Jan. 14-15.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

SUNSET PASS: Tom Keene—Westerns seem to be the dessert of our audience. Played two Tom Keene pictures to best week of any during the year. "Cheyenne Kid," an RKO release, was the other played this week.—W. J. Carter, Maxine Theatre, Coswell, Mich. Small town patronage.

TAKE A CHANCE: James Dunn—This drew quite a little criticism. Some liked it and some didn't. I don't believe it is a picture that will be generally liked.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TAKE A CHANCE: Jimmy Dunn, June Knight—Hit and miss musical that didn't appeal to me personally. However, the majority of patrons liked it, so maybe I am wrong. Played Jan. 21-22.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Who said westerns were dead? Paramount and Zane Grey never miss. This is a big western above average, with some beautiful shots. Take my word for it, it's a good outdoor picture. Played Jan. 19.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth, Baby LeRoy—Plenty of fun which attracted a little larger than normal audience. Played Jan. 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TILLIE AND GUS: Alison Skipworth, W. C. Fields—W. C. Fields at his best. If your patrons like Fields give it a good spot. Running time is short, but a lot of good comedy throughout. Played Jan. 19-20.—E. A. Reynolds, Stand Theatre, Princeton, Minn. Small town patronage.

TORCH SINGER: Claudette Colbert—Okay. Nothing to rave about. Business good. Running time, 72 minutes. Played Dec. 31-Jan. 2.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

TORCH SINGER: Claudette Colbert—Excellent picture, Claudette at her best. Good story well received. Played Dec. 31-Jan. 1.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

TO THE LAST MAN: Randolph Scott—They killed off most everybody in the picture which seemed to please the audience. A wild and woolly western. Business good. Played Jan. 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TO THE LAST MAN: Randolph Scott—Played this to the biggest Saturday in two years. Even in a western, Paramount gives you stars, good sound, good photography and a marvelous story, and some of these vital points are missing in a lot of so-called "Specials." Running time, 70 minutes. Played Jan. 20.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

TOO MUCH HARMONY: Bing Crosby—If your patrons like Bing Crosby, this will give excellent satisfaction. It's clean. Running time, 75 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie—I guess every one heard the songs over the radio and wanted to see this one, because it does a good business. Running time, 75 minutes. Played Jan. 15-16.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier—Chevalier with Edward Everett Horton makes this good entertainment and always does good business. Played midweek.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—A deviation from Maurice Chevalier's usual pictures. Slippery highways cut into the attendance,

but the feature satisfied. Played Jan. 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WAY TO LOVE, THE: Maurice Chevalier—One of the worst drawing stars we have. His stuff never goes over here. Played Jan. 14-15.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

WHITE WOMAN: Carole Lombard, Charles Laughton. A two-year-old baby could talk any language better than Laughton did. Business no good and didn't deserve any. Played Dec. 16.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

WHITE WOMAN: Carole Lombard—Just fair. A good double feature show. Charles Laughton very hard to understand.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RKO

ACE OF ACES: Richard Dix, Elizabeth Allan—A man's picture. Good acting and some wonderful airplane scenes, but a little too brutal for some. A good sermon against war. Running time, 74 minutes. Played Jan. 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

AGGIE APPLEBY, MAKER OF MEN: Wynne Gibson, Charles Farrell—Rather warm in spots where it certainly does not help to build up the picture business. Running time, 73 minutes. Played Jan. 14.—E. E. Warner, Opera House, Augusta, Wis. Small town and country patronage.

AGGIE APPLEBY, MAKER OF MEN: Charles Farrell, Wynne Gibson—This picture is absurd. Jokes are cracked about dead parents; such jokes are never funny. Absolutely no moral to the whole sloppy story. A married woman living with man promiscuously is the highlight of the story. The box office proves that the big business done with Janet Gaynor and Charles Farrell was due to Janet Gaynor. Personally, I like Farrell, but he meant nothing at the box office in this picture. Running time, 72 minutes. Played Jan. 24.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ANN VICKERS: Irene Dunne—This was to be one of RKO's big specials. I will say they were white enough to withdraw it from this class and put it in the B class. To be regular fellows they should have ditched it entirely. I was expecting at least average business, but the reputation of this picture travelled before it, consequently I played to an empty house. Walter Huston making love to Irene Dunne is rightly compared to a high school boy in a home talent show. Huston may be all right in roles fitted for his type, but as a lover he merely speaks his lines. Another flop. Running time, 71 minutes. Played Jan. 17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BED OF ROSES: Constance Bennett—Just fair entertainment. Would please the Saturday night crowd. Played Dec. 30-31.—E. H. Malone, Community Theatre, Hammond, Wis. Small town patronage.

BLIND ADVENTURE: Robert Armstrong, Helen Mack—A very entertaining picture. They all said they liked it and so we could not expect any more. If they don't like a picture nowadays, they will be sure to tell of it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHANCE AT HEAVEN: Ginger Rogers, Joel McCrea—When some one referred to this picture as a sweet, clean little show I fell over backwards. I was considering this one for Christmas and how lucky I was that I was warned in time not to play it. In my community mothers and sons, fathers and daughters, brothers and sisters, respectable girls and their gentlemen friends attend the theatre. Lucky indeed was the fact that I played this one two nights to an empty house. The first part of the picture was sweet and clean without question; but the last several reels were positively raw and disgusting. Pampering a spoiled girl about her giving birth to a baby and then more baby-coming and still more baby-coming; just the stuff that roughnecks and illiterates pass loud remarks about. To cap the climax the baby disappears before it is born legitimately. I think "Birth Control" would have at least been an honest title for this picture; patrons would then know at least what to expect. Sweet and clean? Anything but; and I am warning you to be careful on what nights you play it; that is, if you cater to family trade. This one is poison for little towns. If you play this one keep your lights very low or else you are going to see some very red faces on the respectable class of patrons—and justly so. Running time, 71 minutes. Played Dec. 26-27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CHEYENNE KID: Tom Keene—Westerns seem to be the dessert of our audience. Played two Tom Keene pictures to best week of any during the year. "Sunset Pass," a Paramount release, was the other played this week. Played Sept. 26-27.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CROSSFIRE: Tom Keene—We seem to have extra good crowds on Keene pictures. We don't like to show them too often; it tends to overcrowd the appetites for westerns. Played Oct. 17-18.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

SEVEN "CUB" REPORTERS JOIN THIS WEEK

Seven new contributors, and each from a different state, have their first reports in "What the Picture Did for Me" this issue, attesting both the constant increase in exhibitor cooperation in the objectives of the department and the widespread extent of that cooperation geographically.

Read the reports of the following, cub reporters yes, but also experienced exhibitors:

J. W. Lauritson, Idan-ha theatre, Soda Springs, Idaho; G. Vaveris, Strand theatre, Johnstown, Pa.; Antonio C. Balducci, Avon theatre, Canastota, N. Y.; Sammie Jackson, Jackson theatre, Flomaton, Ala.; Spero D. Latchis, Latchis Auditorium, Brattleboro, Vt.; E. E. Holmquist, Broadway theatre, Centerville, S. Dak.; and E. E. Warner, Opera House, Augusta, Wis.

CROSSFIRE: Tom Keene—The best Tom Keene yet. Plenty of action, pleased a good crowd on Sunday. Running time, 60 minutes. Played Jan. 14.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

DOUBLE HARNESS: Ann Harding—Was afraid of this one. Found it to be a fine picture. Many said it was best show they had seen in weeks. Played Jan. 14-15.—E. H. Malone, Community Theatre, Hammond, Wis. Small town patronage.

DOUBLE HARNESS: Ann Harding, William Powell—Excellent dramatic performance of Ann Harding and William Powell. Just a little too much dialogue. Business fair. Running time, 74 minutes. Played Jan. 9-10.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

FLAMING GOLD: Bill Boyd, Mae Clarke—A very fine Saturday picture and good enough for any day. Something really to it, and plenty thrilling. Running time, 63 minutes. Played Jan. 20.—E. E. Warner, Opera House, Augusta, Wis. Small town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred Astaire, Ginger Rogers, Gene Raymond—The best musical I have run since "Whoopee." Pleased 100 per cent. The dance numbers get a little "hot" at times, but that seems to be what my patrons like. This picture should go over big everywhere. A big special if there ever was one. Good music, beautiful girls, elaborate sets. Astaire is great.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

FLYING DOWN TO RIO: Gene Raymond, Dolores Del Rio—What a honey this one is. Following the avalanche of musicals this is a wow. Draw big and comments from patrons more glowing than any in a long, long time, which only goes to prove that they will go over if they give them something good. Entire cast perfectly cast. Gene Raymond never before so good. Ginger Rogers and Del Rio excellent. Raul Roulien, this time cast in a characterization of his own native land, was perfect. Last, but not least, comes Fred Astaire, who just about steals the show. Watch him from now on. After many headaches, RKO has finally given us two pictures, thus far this season, but they are both pictures.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—Starts with bathing beauties, ends with gangsters. Plenty of action in this one. Running time, 60 minutes. Played Jan. 21.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

IF I WERE FREE!: Irene Dunn, Clive Brook—Good program picture. I only wish that these actors and actresses would speak the American language. The public is getting tired of hearing that English slant what no one can understand. Running time, 67 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

LITTLE WOMEN: Katharine Hepburn—Undoubtedly one of the sweetest pictures of the season. Excellent cast and superb acting. Comments very favorable from the older people, but less so from the younger set. Business disappointing. However, this is a picture which should be shown in every theatre in the country for the prestige of the theatre and the industry as a whole will be greatly enhanced by such a picture.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

LITTLE WOMEN: Katharine Hepburn, Joan Bennett, Frances Dee, Paul Lukas—The greatest picture for entertaining 100 per cent. Some people came two and three nights to see this one, the first time we ever had this happen. We did the biggest business we have done in this house in over a year and every one praising the picture as best they ever saw. As to the picture, all I can say is, it is great. Need more like it. Played Jan. 14-15-16.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LITTLE WOMEN: Katharine Hepburn—A box office wow and one mighty fine picture. One of the biggest women box office draws in the history of pictures. The men will like it after they come, and they do come on this because the fair sex will make them come. Story just made to order for Hepburn and they'll have a hard time making another like it. The success of this picture will undoubtedly start a cycle of this type of picture, but the successes will be few and far between. Running time, 115 minutes. Played Jan. 17.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—Played rather late, but my patrons liked it better than any picture shown recently. One objection—Phil Harris. Running time, nine reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MELODY CRUISE: Charles Ruggles—A fairly good musical comedy that pleased our audience. Nothing big; just a program picture. Played Oct. 21-22.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Here is a honey from RKO which not only pleased but brought capacity crowds, and better still, the people talked about it and brought many more the next day. Bruce Cabot does some very good work here and was favorably received. The story, with Annapolis background, moves well and should "hit" anywhere.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Ran this one on Christmas and again showed "Three Little Pigs." Needless to say, "Three Little Pigs" was the drawing card, although "Midshipman Jack" gave satisfaction. It is clean, wholesome entertainment with a strong moral. Running time, 71 minutes. Played Dec. 25.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MORNING GLORY: Katharine Hepburn—Don't let me say anything about this if I can help it. The RKO exchange in Albany might hear me and raise my rentals. But I plugged this picture, played it late, and it broke every house record in the year. I personally didn't care for the picture, although Hepburn was something cooling and refreshing, if you know what I mean. But what I thought and what it did at the box office were two different things. Play this picture and plug "Hepburn."—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MORNING GLORY: Katharine Hepburn, Douglas Fairbanks, Jr.—One of the worst pictures that ever played in my theatre. The picture means nothing, business was nothing and nothing from nothing leaves nothing. Running time, 74 minutes. Played Jan. 2.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Rated as a wow, but just ordinary entertainment. Will please your customers, however. Played Oct. 28-29.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

RENEGADES OF THE WEST: Tom Keene—This is a good western picture, full of interest and plenty of action and thrills. Our audience as a whole did not like this picture, but personally I think it just as good as any western can be. It is a little old, but then the age of westerns does not matter. Tom Keene is a good drawing name in our town and business good for one day. Played Jan. 13. Running time, 55 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SON OF KONG: Robert Armstrong, Helen Mack—An awful letdown from "King Kong." The public expects more than they get in this one. Running time, 70 minutes. Played Jan. 12-13.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

TOMORROW AT SEVEN: Chester Morris—Boys and girls, here's a real mystery drama that will keep them on the edge of their seats until the last minute. If your customers like mystery, step on this one. You can face your customers when they go out. Played Oct. 24-25.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

United Artists

BOWERY, THE: Wallace Beery, Jackie Cooper, George Raft—What a honey. Pleased every one, young and old. Lots of action and quite a bit of music. Splendid acting. Running time, 90 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BROADWAY THRU A KEYHOLE: Russ Columbo, Constance Cummings—Wish I had stepped on this more as people ate it up. Some came all three

nights. Excellent music. I think it is lots better than "Too Much Harmony," but it's not as well known, of course. Running time, 85 minutes. Played Jan. 7-8-9.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

EMPEROR JONES: Paul Robeson—Got by. Some like it real well. Robeson's escape in the forest dragged pretty bad, so I eliminated the seventh reel after the first showing and it made a better show without any one noticing the change. Played Dec. 22-23.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HALLELUJAH, I'M A BUM: Al Jolson—I didn't know that one picture could be so poor. This rhythmic dialogue sounds like a glorified nursery rhyme. The first day, business was pretty good, as it was Sunday, but Monday receeipts did not take care of the electric juice. If you bought it, eat it or do anything you like with it, but don't play it. Running time, 90 minutes. Played Jan. 14-15.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

Universal

BY CANDLELIGHT: Elissa Landi, Paul Lukas—A splendid entertaining picture. Gave extra good satisfaction. Played Jan. 12.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BY CANDLELIGHT: Paul Lukas, Elissa Landi—Just an average program picture. The story is weak and the action is slow. Ran it to the poorest Sunday business in months. Landi and Lukas have no drawing power here.—D. B. Fiske, Fiske Theatre, Oak Grove, Ia. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—Fair picture if your people like this type. Played Jan. 22.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore—A good picture well made, with Barrymore doing a good job, as the counsellor. No extra business, however. Played Jan. 14-15.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—From the title you would think this one was one of those mushy love pictures. It's one of the finest racetrack stories you have ever had the pleasure of showing. Pleased our audience and to good business. Played Nov. 7-8.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

GUN JUSTICE: Ken Maynard—Good western and nice photography. Running time, 60 minutes. Played Jan. 10-11.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HER FIRST MATE: Zasu Pitts, Slim Summerville—This team does not draw at all here. I can't in the least blame my patrons, as I think that they are painfully silly, and every one of their pictures are the same. Universal should find a new story for them. Business fair. Running time, 70 minutes. Played Dec. 31-Jan. 1.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

HORSE PLAY: Slim Summerville, Andy Devine—If you like Summerville, picture okay. Plenty of comedy. Did not take in expenses. Running time, seven reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HORSE PLAY: Slim Summerville, Zasu Pitts—Not so hot. This guy Summerville never did make money for me. His pictures are too silly. Running time, 70 minutes.—P. G. Held, Strand, Griswold, Iowa. General patronage.

LADIES MUST LOVE: June Knight—A splendid program picture. Good story, fine singing and acting. Gave good satisfaction. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—A little raw in spots, not bad. The courtroom scene saved the show. Here is a real comedy team and if the vehicles hold up, they should continue to draw good business for a long time. Business good. Played Jan. 20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carillo—Wonderful picture, but my patrons liked "Melody Cruise" best and told me so.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MOONLIGHT AND PRETZELS: Leo Carrillo, Mary Brian—Will please your German people. A fair to good musical comedy. Did not consider it very big. Played Nov. 4-5.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

ONLY YESTERADY: John Boles, Margaret Sullavan—What a swell picture this is. Will rank as one of the ten best of the year. A great picture for New Year's and I hit it just right. Didn't break any records, but the picture will please all. Directed by John M. Stahl, who has never made a failure. Running time, 11 reels. Played Dec. 31-Jan. 1.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

PRIVATE JONES: Lee Tracy—Excellent picture. One of the best from Universal. Good business to a well pleased crowd. Step on it; it's worth advertising. Tracy at his best. Played Aug. 8-9.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

SECRET OF THE BLUE ROOM, THE: Lionel Atwill, Gloria Stuart—Another mystery drama that keeps your audience in suspense until the last minute. A good picture for any day of the week. The kind they talk about after. Played Nov. 11-12.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Gowland—A great picture of its kind, but did not do so well at the box office. Running time, 70 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

TRAIL DRIVE, THE: Ken Maynard—Poorest picture I have played from this star. Didn't go over here.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

Warner

BLESSED EVENT: Lee Tracy—Had more favorable comments on this than any picture I've ever played. 'Nuf said.—Samuel Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

COLLEGE COACH: Dick Powell—An excellent picture that drew me capacity business. Seemed like old times to put out the old SRO sign. Picture should please anywhere.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

FROM HEADQUARTERS: George Brent—A nice little program picture that will go over all okay for a one-night showing. Would not suggest a longer run. Patrons seemed to like it. Running time, seven reels. Played Jan. 2-3.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

GIRL MISSING: Ben Lyon, Mary Brian—A good mystery drama that keeps your customers in suspense until the last few seconds. A good picture for any day of the week. Have had some very good pictures from Warners this season. Played Oct. 10-11.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Ruby Keeler, Dick Powell—This is a second run for us, and I am surprised how well it drew. People came back the second time to see it over and thoroughly enjoyed it. It's a great box office bet. I am not so sure but what I'll run it back the third time. Best box office picture on the Warner group. Played Jan. 19-20.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GOLD DIGGERS OF 1933: Dick Powell, Ruby Keeler—Although I did not play this picture until late, it proved a good draw and pleased exceptionally well. A picture worth playing in any house. Running time, 98 minutes.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Ruby Keeler, Dick Powell—Played this Christmas day. Did capacity business with it. It was really worth every cent of the film rental and the overage, as people came out and thanked me for allowing them to witness such a spectacle. Warners have the product, their prices are right, and they are the friends of the small exhibitor. Running time, 90 minutes. Played Dec. 24-25.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

HAUNTED GOLD: John Wayne—Pleased Saturday night patrons. Blue Washington makes the picture. Give us more like it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LADY KILLER: James Cagney—A very fine program picture. I think it is his best. Lots of action and very interesting story. Splendid cast gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

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PARACHUTE JUMPER: Douglas Fairbanks, Jr.—A very good picture with Douglas Fairbanks, Jr. Good business to satisfied audience. Played Nov. 14-15.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

WORKING MAN, THE: George Arliss—Another good picture from Warners with Arliss. Step on it. It's sure to please your Arliss fans. Warner has turned out some good pictures this year, but it's awful hard to get advertising from them. Played Oct. 14-15.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

Short Features

Columbia

BROTHER, CAN YOU SPARE A MILLION: Ken Murray—This is a takeoff on the Morgan investigation. Personally, thought it was poor. Running time, 18 minutes.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

OUT OF THE ETHER: Krazy Kat Kartoons—A good cartoon.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SAFE IN JAIL: Sunrise Comedies—This is a fairly good two-reel comedy. I had previously come to the conclusion that Columbia could not make a good two-reel short, but this is an exception. However, nothing too good about it, but better than all the others put together. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UM-PA: Musicals—Just fair.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

Educational

BIG SQUEAL, THE: Andy Clyde—Andy Clyde isn't the comedian he used to be. People are tired of him. Running time, 18 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

BROADWAY GOSSIP (No. 4): If the show is crowded run a Broadway Gossip. It will calm the house. Running time, nine minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

DIVORCE SWEETS: Tom Howard—Fair. Not bad. Nothing extra.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FARMER'S FATAL FOLLY: Moran and Mack—A very good comedy. Shown to a full house on New Year's, this comedy kept them laughing continuously.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

FROZEN ASSETS: Andy Clyde—Andy Clyde always amusing. This comedy made them laugh. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HONESTY PAYS, BUT NOT MUCH: Tom Howard—Who said that Tom Howard was a screen comedian? This short and the balance of his are poor. Running time, eight minutes.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

LAST DOGIE, THE: Song Hit Stories—Exceptionally good. Ran this on a New Year's program and now and then a patron still speaks about it. Splendid recording and excellent singing. An outstanding short.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MILLION DOLLAR MELODY: Musical Comedies—Only a dented tin can.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

POPPIN' THE CORK: Musical Comedies—This is without doubt the best musical comedy ever made—and I have played them all. Boys, this is a "knockout." Running time, 26 minutes.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

SUNNY SOUTH, THE: Terry-Toons—Fair.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

BACKS TO NATURE: Todd-Kelly—A refreshing comedy. MGM has the comedies, no doubt about it. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BEER AND PRETZELS: Musical Comedies—See report on "Rhapsody in Brew."—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CROOK'S TOUR: All-Star Series—A comedy that seemed to be enjoyed by all. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DIRTY WORK: Laurel and Hardy—The best comedy produced to date. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FINE FEATHERS: Oddities—Another swell short from MGM. Running time, nine minutes.—A. H. Ed-

wards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FINE FEATHERS: Oddities—Another Oddity that is a knockout. Beautiful birds in natural colors. The comments by Pete Smith are clever and interesting. These Oddities have been consistently good. I now use them to strengthen my weak programs.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

HANDLEBARS: Oddities—If you want something refreshing, something novel, here it is. The Oddities of MGM cannot be beaten. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

LUNCHEON AT TWELVE: Charley Chase—This is a fine comedy. It is well that MGM entered the comedy field. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ME AN' MY PAL: Laurel and Hardy—Poorest Laurel and Hardy comedy to date. Running time, 10 minutes.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MENU: Oddities—Here is a reel that will bolster up your program. Done in color. It is not only pleasing to the eye, but very interesting. The off screen talk is exceptionally clever. These MGM Oddities are fine. Not one dull moment in any of them. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MIDSUMMER MUSH: Charley Chase—A real funny comedy with Charley Chase at his best. You must go a long way to beat this one. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PLANE NUTS: Ted Healy and Stooges—Lots of comedy in this one. MGM makes them right. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RHAPSODY IN BREW and BEER AND PRETZELS: Musical Comedies—I wonder where the producers get the idea that the slopping of intoxicants is funny or welcomed by decent people. The riff-raff may enjoy drinking scenes, but we can't continue in business with the riff-raff. Our efforts must be directed toward the decent population. Get them in and the others will follow. I consider my theatre at least a bit better than a grog shop, and while I cannot afford to shelve a picture, I do not advertise beer or brew on my programs, in my lobby or anywhere else. I want the good will of the people that are respected and it is mighty difficult to explain the junk that will creep into pictures.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STRATOS-FEAR: Willie Whopper—The poorest cartoon I ever showed. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STRATOS-FEAR: Willie Whopper—Fair.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWICE TWO: Laurel and Hardy—Another Laurel and Hardy comedy that my patrons liked, even if I did not. They go over fine here. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TWIN SCREWS: All-Star Series—This comedy was much better than the average. The second reel is exceptionally good. Many good laughs.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

WHOLE SHOW IN ONE REEL, A: Goofy Movies—My people do not get the drift of this style of entertainment. Some do, but if audible mirth is the go-by, then these singles are disappointing. Running time, ten minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WRECKETY WRECKS: Taxi Boys—Seemed to go over, which is all the long suffering exhibitor wants. Best Taxi Boys short I have run. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

BARBER, THE: W. C. Fields—Fields is always good for laughs here and this got plenty of them.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

CAPTAIN HENRY'S RADIO SHOW: Lanny Ross, Annette Hanshaw, Don Voorhees—Fine single reel.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

I HEARD: Betty Boop—Betty Boop cartoons are always good.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

LITTLE BROADCAST, THE: Headliners—This is a very good single reel. Worth running on any program. Running time, nine minutes.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

MARRIAGE HUMOR: Harry Langdon—Good slapstick and well received.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MEET THE CHAMP: Eugene Pallette—Got more laughs than any comedy in years. Pallette as the champ is a riot. Running time, 20 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

MORNING, NOON AND NIGHT: Betty Boop—This is a very good cartoon.—P. G. Held, Strand, Griswold, Iowa. General patronage.

PLEASE: Bing Crosby—A very good two-reel comedy.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

POPEYE THE SAILOR CARTOONS: These cartoons are excellent and bring extra business.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

SAILORS, BEWARE: Eugene Pallette, Walter Catlett—Good.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

STATION T. O. T.: Headliners Series—Not much. Just a bunch of kids showing off. Running time, seven minutes.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

THREE LITTLE SWIGS: Leon Errol—You can't go wrong on this. It's very good. Running time, 18 minutes.—Albert S. Raine, Queen Theatre, Dallas, Texas. General patronage.

RKO

AIR TONIC: Headliner Series—A dandy musical short. Helps fill out a weak program.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

CALIFORNIA WEATHER: Ruth Etting—This musical comedy is worth while showing. Ruth Etting has a fine voice and the comedy is all right. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CUBBY'S PICNIC: Cubby the Bear Cartoons—These are only imitation cartoons, and sad ones at that. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FLIRTING IN THE PARK: Blonde and Red Head Series—Pretty fair.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

FORCED RESPONSE, A: Ely Culbertson—This is the first of the series that I played. I want no more. If I can't get rid of them in some way, I will be compelled to take my loss and shelve them. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HOW COMEDIES ARE BORN: Gribbon-Kennedy Comedies—Terrible. Not one smile in the whole load. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MICKEY'S APE MAN: Mickey McGuire—These Mickey McGuire comedies are okay, but after preaching for two years to the RKO exchange, I find that it does no good to ask them for a print that doesn't have at least one patch to the foot. Very good entertainment. Running time, 20 minutes.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

SO THIS IS HARRIS: Phil Harris—A very good musical comedy. Running time, 30 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

SUITS TO NUTS: Gribbon-Kennedy Comedies—Another flop from RKO. The one who conjures up their comedies must certainly have a quaint, remote sense of humor. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WHAT FUR?: Edgar Kennedy—Not so bad for Edgar. He has cut down on his noise a bit and this is an improvement. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

United Artists

MICKEY'S PAL PLUTO: Mickey Mouse—Just another Mickey Mouse cartoon. This one should please every one, especially the kids, but not as good as some of the others. Personally, I am disappointed in this series of shorts. There are many others on the market better. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NOAH'S ARK: Silly Symphonies—Not "Three Little Pigs" by any means. Somehow it seemed sacrilegious. Fables or fairy tales are okay, but when Disney uses Bible subjects—well, it does not seem exactly all right, especially when he brings prayer and supplication into burlesque situations. No good. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Universal

GLEASON'S NEW DEAL: James Gleason—Gleason is good for a laugh in anything, but this wasn't so hot. Running time, 18 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

GOOFYTONE NEWS (No. 1): Didn't seem to please, although I personally liked it fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STRANGE AS IT SEEMS SERIES: These are all good, as strange as it seems.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

STRANGE AS IT SEEMS: Does not please my patrons.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

VAUDEVILLE ON PARADE: Mentone No. 6—Knockout two-reeler. Could use a lot of shorts of this type.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Vitaphone

ALMA MARTYR, THE: Fred Waring and His Pennsylvanians—Good.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

BOSKO IN DUTCH: Looney Tunes—This is a good cartoon comedy presenting Bosko and Honey in Holland, the land of the windmills. Some good ice skating by Bosko. A very pleasing one-reeler. Run this one and listen to the audience laugh at Bosko. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DAY WITH DICK POWELL, A: Dick Powell—Excellent medium for selling "Footlight Parade." It is not only sales talk, but entertainment and comedy. Running time, eight minutes.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

JACK DENNY AND BAND: Melody Masters—Another good number of the "Melody Master" series of musicals, with Jack Denny and his orchestra furnishing the music and they play several popular numbers. If you have not bought this series, get in touch with your exchange immediately. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RUFUS JONES FOR PRESIDENT: Ethel Waters—Vitaphone are certainly to be congratulated on their musicals. They hit the mark every time. This one is fine.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SITTING ON A BACKYARD FENCE: Looney Tune—This is a good cartoon comedy on the new contract and is sure to please both young and old. Many laughs and some excellent drawings. Here's hoping Vitaphone will give us more like this. Good entertainment and will make an excellent filler. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THAT GOES DOUBLE: Russ Columbo—A good two-reeler with quite a lot of comedy and some good music. Skating number especially good. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THE NAME IS FAMILIAR: Broadway Brevities—Very good. Enjoyed by all. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Griswold, Iowa. General patronage.

WAY OF ALL FRESHMEN, THE: Hal LeRoy, Mitzi Mayfair—Very good dance act. Good for a change. Running time, 19 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

WAY OF ALL FRESHMEN, THE: Hal Leroy, Mitzi Mayfair.—Vitaphone sure puts out the short product. This one was entertainment from start to finish. Excellent. Running time, 20 minutes.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

Serials

RKO

LAST FRONTIER, THE: Creighton Chaney—Very old, but it sure keeps the crowds coming. Running time, two reels each chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Universal

CLANCY OF THE MOUNTED: Tom Tyler, Jacqueline Wells—A good serial that brought enough extra business to more than pay the rental. Wonderful scenery and is clean. Can recommend this for children and was liked by adults.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—This proved a good serial and held business all the way through. Jones very popular here.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

PERILS OF PAULINE: Evelyn Knapp, Robert Allen—Am on the fourth chapter and it is holding interest very well. Believe it will prove a good serial.—Harold Smith, Dreamland Theatre, Carson City, Iowa. Rural patronage.

PERILS OF PAULINE: Evelyn Knapp, Robert Allen—First two chapters of this serial were very slow. It seems that the characters have found themselves. These Universal serials sure draw at the box office, though.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"THERE IS EXULTATION"

From the beginning we have emphasized, editorially and otherwise, the importance of the manager in the successful operation of the industry. Time and again have we proclaimed there can be no happy future for the motion picture until this importance is recognized.

Terry Ramsaye lends further strength to this opinion in his lead editorial, issue of Jan. 27, wherein he discloses—in the course of his extensive travels—there are many indications that the manager is slowly but surely being allowed his proper "place in the sun."

We quote from Mr. Ramsaye:

"Regardless of what may prove to be the practical outcome of the movement for profit sharing in theatre receipts by managers, there is immediate significance in its refreshing recognition of the importance of the manager as a component of the merchandising system. There should be exultation over in A-Mike Vogel's Round Table section."

There is exultation. There is also firm conviction that in spite of themselves, self-centered, narrow-visioned, fumbling executives, of necessity are coming to realize the desperate need of allowing the manager sufficient latitude in thought and operation, without which the exhibition of the motion picture cannot endure.

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MORE ON PROFIT SHARING

In the final analysis, the condition of any theatre's profit and loss statement over a period of time rests, to a great degree upon the "selling" ability of the individual manager. The showmanship, initiative, personality and general business ability of the manager are, in a sense, as essential to the theatre's success as the attractions.

And if this be so, we would like to see put into effect a plan suggested recently, by which the capable showmen would be compensated on the same basis as are salesmen in other lines—a flat percentage, this to apply to all profits above the house "nut." Without doubt, such a plan of profit sharing will inspire managers as nothing else can. For the real showman, it means an opportunity to prove his actual value in terms of dollars and cents, which in itself should almost guarantee a better financial return for his employer.

Many smart exhibitors would no doubt welcome a workable plan of this nature, and now that the ice has been broken with the announcement of profit sharing in Warner Brothers and Interstate Theatres, we look forward to the time when managerial ability will be judged by other standards than now obtain in too many situations.

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A CLEARING HOUSE

In our tour in New England last week, we visited with that fast-stepping showman, Jack Goldstein, RKO Radio advertising chief, who in the course of conversation observed that in the future he intended entering more seriously and actively into the Club affairs. The reason he gave is so sound, that we are repeating it for the benefit of other members inclined to be laggard in their support.

"The Managers' Round Table Club," he stated, "is the only real clearing house in the business for the manager. Whatever he may want to know, do or have done in regard to his theatre work, his surest and quickest source of aid is Club headquarters. The Club pages are crammed with a lot of good stuff on what showmen are actually doing to boost their grosses, and I make it a point to read it carefully each week.

"Therefore I feel that this organization has well earned my earnest support, and I intend paying my dues in the form of more regular contributions to the pages."

Theatremen who have been taking the many Club services for granted might do far worse than follow this member's example.

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DISCOVERING MANPOWER

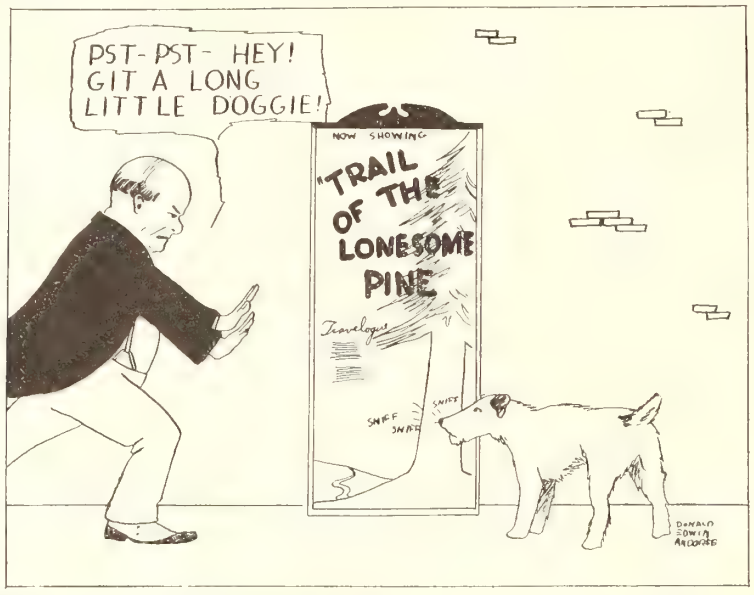
The major prize winners and those upon whom the Honorable Awards were bestowed in Paramount's "I'm No Angel" contest are announced in this issue. Also published are the highlights of the two winning campaigns. We are pleased to have been in on it, and to have noted that the competition drew such high calibred representation from the field.

But of far greater significance to us is the statement made by Paramount's ad head, Robert F. Gillham, to the effect that the stuff shown in many of the entries indicated a fine supply of extra manpower that may be very useful to Paramount.

We recall to the modest showman in the field who steers away from contests of this sort, the venerable saying that has to do with hiding one's light under a bushel.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Here's one we believe needs no caption!

Teaser Gags Sell "Hi, Nellie" Opening

Much of the advertising selling strength of the picture being in the title, the Warner exploiteers laid off from circusing the opening of "Hi, Nellie" at the New York Strand.

Thousands of teaser snipes with the title in red script and nothing else were spotted everywhere throughout the greater city ten days in advance, and a special record with the expression "Hi, Nellie" as shouted by six different voices were planted in strategic Broadway spots. The same gag was used in all local Warner houses for weeks ahead between curtains, and repeated with a sound truck working the main streets.

Three-inch stickers printed black on yellow, with copy saying, "Paul Muni Is Coming in a Big One" were used on all Strand letterheads, envelopes and programs for some time ahead of the opening. The title as a greeting phrase was further plugged by 1,500 Warner employees among friends.

Window tieups and hookins with fan magazines also rounded out the campaign, and the song hit of the picture was plugged by music stores and by orchestra leaders in hotels and on the air. The lobby flash also came in for attention (see photo) with the title and star punched out across the front in six-foot cutout letters, the color scheme in red, black and white, with a huge head of Muni done in full palette.



Strand "Hi Nellie" Front

Further newspaper breaks were secured with pictures of Sid Skolsky, New York news columnist, shown with Ned Sparks, one of the leads and this can no doubt be duplicated in any other spot where this column is syndicated.

Work For A Quigley Award!

Lederer Club Convenes For Music Hall Date

A club idea that sounds promising is a recently inaugurated international Francis Lederer Club, members of the New York Chapter being on hand to see "Man of Two Worlds" at Radio City Music Hall, after the performance convened for a meeting.

Rutgers Neilson reports that foreign branches of this organization wired congratulatory messages to the star on the general release date of his first American picture. Among the cities being represented were London, Prague, Berlin, New York and Chicago.

BOSTON PARTY

Tuesday night, March 6, has been selected by the Boston members for their Managers' Round Table Club "Get-Together," as reported by the following committee chairmen:

Jack Goldstein, RKO, General Committee; Joe Di Pesa, Loew's, Publicity; Gene Fox, Metropolitan ad chief, and J. J. McGuiness, Massachusetts Allied Theatre head, in charge of entertainment; Harry Browning, M. & P. Circuit ad head, and Charles Bassin, Oriental Theatre, in charge of arrangements.

The place and cost will be announced shortly, and a large attendance is expected. Circuit heads and division managers have endorsed the project, these including: Martin J. Mullin and Sam Pinanski, M. & P. Theatres; Max Finn, of E. M. Loew's Theatre; Charles Koerner, RKO Theatres, among others.

Further details will be carried in next week's issue.

Sock Ads Feature N. Y. "Nana" Date

Featured by a newspaper teaser campaign that plugged the new star from many angles, and followed by an out of the ordinary advertising series of display ads, United Artists' "Nana," starring Anna Sten, had its New York premiere at Radio City Music Hall, with a number of smart salable angles whipped across by the combined ad staffs of the Music Hall, United Artists and Sam Goldwyn offices.

The teaser campaign took the form of a number of large ads in which each day a new picture of the star was used, emphasizing a different angle of her personality. The size of the ad increased until on the opening day almost half pages were taken.

Tieups with a number of leading merchants included a number of ads plugging the star in conjunction with hat, dress and fur styles, and many Fifth Avenue windows were secured for similar hookins. Book shops displayed special cards created by Rockwell Kent, which were also used to publicize the novel.

Possibly the best newspaper break was secured with a story carried by many of the dailies which reported that congregations of Russian churches in the city were praying for the success of the star, who was brought from Russia by Sam Goldwyn.

Work For A Quigley Award!

Dempsey Wires Plug for "Prizefighter and Lady"

Salt Lake City being Jack Dempsey's home town, Manager Jack Marpole of the Paramount in that city, arranged for telegrams to be sent by the former champ to the leading local fight promoter, plugging "Prizefighter and the Lady" in advance of the date. The wire was read from the ring between bouts, with mention also being made of the theatre and date. As Dempsey plays quite a part in the picture, this idea went over very well, sport writers also publicizing it in their stories.

The special preview was put on for sport writers, representatives of women's clubs and other notables, and another feature of the campaign was a parade of hundreds of boys comprising the Junior Traffic Police, made up of honor school students who, with all the local Liberty magazine carriers, marched to the theatre headed by police.



CARAVAN. The start of the "Moulin Rouge Caravan" making a coast-to-coast tour of key cities to exploit the picture. Atop bus are a number of picture stars who are making the trip in special limousines.

Winners Announced In "Angel" Contest

William Hollander and his ad crew, for their efforts at the Oriental Theatre, Chicago, and Wm. L. Hendricks for his work at the Strand, Oshkosh, Wis., receive the two major awards in Paramount's "I'm No Angel" advertising, exploitation and publicity contest, as announced by Robt. F. Gillham, Paramount ad head.

Though Eddie Levin handles the Oriental in Chicago, all of Hollander's staff worked on the campaign, and it was therefore agreed that other prize provision be made so that all could share equally in the award.

Bill Hendricks, now at the Warner, Memphis, Tenn., landed the small city prize for the excellent campaign he put over while manager of the Strand in Oshkosh. Some of the highlights of his efforts and those of the Hollander staff are publicized on a following page of this issue.

Honorable Mention Awards

As many other entries were given high rating by the judges, Gillham announces that personal gifts from Mae West will be forwarded to those whose campaigns have been selected for honorable mention. They are as follows:

H. F. Arnold, Indiana, Terre Haute, Ind.; Geo. Baker, Newman, Kansas City, Mo.; Paul Binstock, Republic, Brooklyn, N. Y.; Robert Blair, Saenger, New Orleans, La.; Harry Botwick, Paramount, Rutland, Vt.; E. Brodie, Paramount, Haverhill, Mass.; Dan Burgum, Paramount, Greenville, Miss.; J. J. Cahill, Brockton, Brockton, Mass.; J. L. Cartwright, Empire, Daytona Beach, Fla.; I. J. Craite, Fort, Fort Atkinson, Wis.; E. V. Dinerman, Albee, Cincinnati, O.; Gene S. Fox, Metropolitan, Boston, Mass.; Vic Gauntlett, Fifth Avenue, Seattle, Wash.; Harold Gross, Regent, Battle Creek, Mich.; Marvin S. Harris, Irvin, Bloomington, Ill.; S. S. Holland, Warner, Elkhart, Ind.; E. M. Hart, Reade's Plainfield, Plainfield, N. J.

Bill Jenner, Fox California, San Bernardino, Cal.; Johnny Jones, Ritz, Shawnee Okla.; Bob Kelley, Majestic, Houston Tex.; Joseph Kinsky, Capitol, Sioux City, Ia.; L. Lamm, Capitol, Elyria, O.; Frank Larsen, Paramount, Idaho Falls, Ida.; Sid Lawrence, Avon, Watertown, N. Y.; Lee Levy, Colonial, Allentown, Pa.; J. E. McCammon, Dickinson, Chillicothe, Mo.; Eddie Mitchell, Princess, Honolulu; John L. Mitchell, Genesee, Waukegan, Ill.; Mr. and Mrs. Moulder, Criterion, Sapulpa, Okla.; J. J. Musselman, Rialto, Louisville, Ky.

Harry L. Royster, Century, Rochester, N. Y.; J. J. Rosenfield, Paramount, Omaha, Neb.; Morris Rosenthal, Majestic, Bridgeport, Conn.; Adolph Sievers, Fargo, Geneva, Ill.; Arden Strange, RKO Palace, Columbus, O.; George F. Sharp, Fox Wilson, Fresno, Cal.; George Sargent, State, Portland, Me.; H. N. Schrodt, Majestic, Centerville, Ia.; Bernard Thomas, Loew's State, Memphis, Tenn.; J. Clayton Tunstill, Saenger, Pine Bluff, Ark.; Chas. B. Taylor, Shea's Buffalo, Buffalo, N. Y.; E. E. Whitaker, Fox Theatre, Atlanta, Ga.; R. W. Waterson, Tivoli, Michigan City, Ind.; Anna Bell Ward, Ben Ali, Lexington, Ky.; A. F. Weiss, Jr., Olympia, Miami, Fla.; George P. Zeppos, Rex, Wheeling, W. Va.

Honorable mention has also been awarded for the following theatre campaigns in which managers have neglected to include their names: Flynn, Burlington, Vt.; Ritz, Denison, Ia.; Saenger, Mobile, Ala.; Ambassador, St. Louis, Mo.; Strand, Jonesboro, Ark.; Paramount, Greenwood, Miss; Minnesota, Minneapolis, Minn.; Stanley, Utica, N. Y.; Sheboygan, Sheboygan, Wis.; Loew's, Canton, O.; Palace, Morrilton, Ark.; Paramount, Lynn, Mass.; Paramount, Springfield, Mass.; Warner, West Chester, Pa.; Strand, Lowell, Mass.; Paramount, Syracuse, N. Y.; Liberty, Portland, Ore.

"DEADLINE"

February Tenth marks the date set by the judges — the "deadline" for January exploitation campaigns forwarded by managers to be considered for the first month's Quigley Award. There has been a gratifying response in the number of entries received from every section of the country, from small towns as well as big cities.

As already noted, the following well-known executives, representing three different branches of the industry, have consented to act as the Committee of Judges to determine the campaign that in their opinion will merit the January Award:

GEORGE J. SCHAEFER, Vice-President and General Manager, Paramount Pictures

S. CHARLES EINFELD, Advertising and Publicity Director, Warner Bros. Pictures

ARTHUR L. MAYER, Managing Director, Rialto Theatre, New York

It is expected that the January winner will be announced in the February 17 issue, at which time the winning campaign will be publicized in detail for the information of the membership.

The competition for the next Award, that of February, is now being waged briskly and, from indications, will be even more spirited than the first-month battle. Remember that every manager everywhere in the world is eligible for these Awards and that campaigns may be entered on any picture of any product, domestic or foreign.



GOOD AD. The above is a shot of one of Erle Wright's ace ads on "Roman Scandals" at the Poli, New Haven, Conn. The original ad was three columns on 100 lines, selling the star and return date very effectively. We like it!

Magicians' Society Guests of Rosenthal

Money evidently is quite free in Bridgeport, Conn., according to the quarter-sheet teaser snipe card put out by Manager Morris Rosenthal, Majestic Theatre in that city, the card containing copy offering $50,000 for the capture of the "Invisible Man."

The theme of the story was well carried out in an advance lobby stunt, in which a rocking chair was kept in continuous motion by being geared to a windshield wiper motor, with copy on a card alongside telling of "The Invisible Man" in the chair. The laughable goldfish bowl gag was also used, wherein chemicals were placed in the water to cause a ripple effect, announcement being made that the "invisible" goldfish could be actually seen twice daily only, the idea gathering the curious in large numbers.

Another angle that worked out very effectively was a large black box placed in a store window in which a man dressed in black performed various feats of illusion. The only things visible from the street were cutout title letters painted in white and a chair painted white in front and black in the rear which when turned around quickly gave the effect of immediately disappearing.

Rosenthal also put over a special preview for the local branch of the Society of American Magicians, the guest of honor being the national secretary of the association. The event landed a good story in the newspapers which quoted the secretary on the possibilities of actually making a human being invisible, the copy of course including full theatre credits and plugging the picture.

CONNECTICUT FINDS BUSINESS ON RISE

Western New England Showmen Show Plenty of Ingenuity in Lining Up Effective Campaigns That Are Selling Many Tickets

by A-MIKE VOGEL

Taking a four-days swing up through New England, your Chairman in quick succession visited the members in Bridgeport, New Haven, Hartford, New Britain and Boston. Much was seen, and below is set down briefly an account of the editorial ramblings through some of these spots.

Morris Rosenthal, Majestic, Bridgeport, sums up neatly the improvement in grosses, as follows:

"Five months ago, the cheaper balcony seats went clean an hour before the orchestra filled. Today both floors sell evenly, as the former balcony patrons now have money enough to sit downstairs, and the balcony is occupied with those who for the first time in months have money to spend for the movies."

What with factory wheels again turning, and with government funds putting money in circulation, Bridgeport showmen are cheerful and working hard to get their share of this new dough.

For instance Matt Saunders, skipper of the Poli, and locally active for many years, put plenty behind a recent campaign on "Flying Down to Rio," and cashed in on a healthy newspaper campaign. Matt's lobby is plenty big, as are all those in the Poli houses, but he keeps it handsomely decorated through the brush of his able artist, Johnny Buyk.

Town Flesh-Hungry

The above mentioned Rosenthal also has a staunch helper in the person of art head John Fogarty, who is turning out some distinctive air brush lobby stuff. These showmen have built their own photographic workshop, and are turning out some neat enlargements at little cost for much less than they would have to pay in the open market. More about this in a later issue.

The town is hungry for flesh shows, states Manager Cuneo, of the Globe, who bases his opinion on the turnaway he is doing with amateur nights and revues put on by the pupils of the theatre's dancing school.

Eddie Dolan, of the Lyric, former legit house, also thinks "vaud" would do business, and another vote in this direction comes from Edgar Lynch, helmsman of the Warner Cameo, one of the first houses in America to have talking equipment.

Edgar, however, manages to get his share of business as is, having done big on "Little Women" with a lot of ace angles, which will all be publicized in an early issue. Mike Carroll, his assistant, is now learning to snap pictures of Lynch's ideas for the Round Table pages. Incidentally, Edgar broke into showbusiness years ago while he was in the army and stationed in Panama. It's quite a story, and it may appear soon in these pages.

This first visit in years to Bridgeport left a decidedly pleasant impression, so far as the managers and their theatres are concerned. The boys not only seem to take a lot of pleasure in running their houses efficiently, but are continuously on their toes to try anything new that will react favorably upon the box office, and this thought also came to mind in visiting the members in New Haven.

New Haven Bullish

One of the main industries of this spot being Yale University, Ben Cohen of the College, makes good use of the "studes" for many of his stunts, such as debates with chorus girls from the stage, a stunt with which he has promoted a lot of breaks in the papers, usually tough to picture stuff. Ben has been in and out of New Haven, and has the local situation sized up well.

It seems that when money was much easier, the "A" houses could usually depend on profitable business, but today theatre men say that the house with the attraction gets the breaks, with the "B" stands profiting through lower prices.

Ace Showmanship

Jack Sanson is inclined to agree but nevertheless is credited with doing a lot to bring attention to the Roger Sherman, although he modestly gives the credit to his Warner pictures. Personal and family illness has not slowed up this member, and his campaigns are doing much to keep the town picture conscious.

Walter Lloyd, over at the M. & P. Paramount, gets a general ace buildup from the rest of the showmen in this stand, and although he refrains from overuse of the personal pronoun, his level headed and clear thinking showmanship has done much to keep the theatre-pot boiling quite merrily. Details of his recent campaigns, as well as those of the other members in New Haven will also be carried in these pages. Walter has much worth repeating to say on showbusiness of today.

Erle Wright at the Poli, a comparative newcomer to the town, has already added his bit to the general high level of exploitation. One of his ads on "Roman Scandals" is reproduced in this issue and other things he has done will be brought to the attention of the membership. It's all good. Erle campaigned around Pittsburgh and other spots, knows where to go and how to do it.

As in Bridgeport, the boys are working together to make the town more theatre-conscious, and it was good to hear the nice things each manager had to say about the other fellow.

(Next Week—What was seen and done in Hartford, New Britain and Boston.)

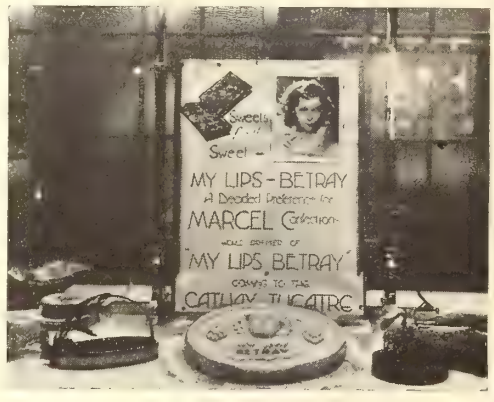
Griffith Promotes Shanghai Windows

Shanghai, China, being quite a cosmopolitan city, takes quite readily to modern theatre exploitation methods, as indicated by reports from Beverly Griffith, Fox China manager, who forwards some recent instances of advertising activities.

Pictured below is a decidedly class window on the Shanghai engagement of "My Lips Betray." Note, the especially baked cake in front of the theatre card, this confection creating a lot of attention and gathering a goodly number of the curious. The rest of the display is in keeping with the atmosphere of the picture.

Quite an extensive campaign was also put on for the Shanghai showing of "Cavalcade," featured among the many angles being a large window in the leading tobacco shop advertising "Cavalcade" cigarettes, with stills from the picture used as border decoration and tastily arranged.

From such visual evidences of foreign exploitation, it is apparent that theatre men in other parts of the world are rapidly learning the ropes, turning out stuff that in many cases is on a par with picture advertising on this side.



Smart Shanghai Window

Benjii Gets Many Calls On "Mr. Skitch" Teaser

A return of over a thousand phone calls is reported by Manager Ed Benjii, Orpheum, Kenosha, Wis., on the calling-card gag he used in advance of his "Mr. Skitch" date. It was a teaser idea, the card containing only the title, the phone number of the theatre and handwritten copy as follows: "Called, and you were out. Sorry to have missed you." Ed distributed these cards to homes and in office buildings, and in answer to the many phone calls the theatre cashier announced the picture and date, also adding information about story.

Benjii also put over a nice co-op page, in which each ad included a pictorial reproduction of some prominent American scene, familiar to tourists and sightseers. Money prizes were given to those identifying the landmarks, name of merchant in whose ad each appeared, and state in which each is located.

Ed states that as a result of these two ideas business was above average on the picture and therefore he is passing these along for the information of the membership.

"Alice" Photos Help To Build Good Will

Add Harry Botwick's name to the list of smart showmen who almost automatically take advantage of every opportunity to further good will among local students. This Round Tabler, who is turning out a lot of fine campaigns for the Paramount, Rutland, Vt., after his date on "Alice in Wonderland" gathered all the stills and other photographic material on the picture and presented them to the junior and senior high schools. Harry says this material was accepted with many thanks and added to the school libraries, much valuable institutional publicity forthcoming.

The accompanying photo illustrates special side wall display on "Little Women," made up for the theatre by a well known artist spending the winter in Rutland. The background was light blue with black charcoal etching and the four heads were pencil drawings on cream paper on beaver board frames. The dates and title plaque were of beaver board, lettered in soft contrast. It was lighted with baby spots, and was reported to have attracted more attention than any display Botwick has yet used.

Incidentally, this member reports the use



Side Wall Art Work

of an oldtime gag, the planting of 100 "snow birds" made possible by a snow storm during the run of "Alice." These were stuck into snowdrifts in various parts of the town and attracted sufficient attention to make them worthwhile.

Damen Promotes British Fan Magazine Contest

A city-wide tieup that is causing plenty of buzzing has been put over by Dillon Damen, British advertising and publicity manager for Warner Brothers, who has promoted *Film Weekly,* a popular London fan magazine, to run a "Choose Your Star" contest, in which nine featured Warner players are listed and readers asked to place these players in what they consider the chronological order of ability for stardom.

The winners are selected from the lists of those entrants which correspond most nearly with the correct order as decided by the total voting. To give the idea further publicity, a special trailer showing scenes in which these players appear was shown in many London and provincial theatres during the run of the contest.

The magazine also distributed heralds each week, further plugging the idea and thousands of replies are reported.

WASHINGTON ROUND TABLE PARTY FEB. 17

Ace "Get-Together" Arranged by Members in Capital Zone at Washington's Club Michel; $1.50 Per Head Covers Cost

Starting at 11:30, on Saturday night, Feb. 17, and continuing from then on, Round Tablers and their friends in the Capital City district will put on their Managers' Round Table Club "Get-Together" at the elaborate Club Michel, 14th and Thomas Circle, N. W., Washington.

A great time is promised, and a great time will be had. The various committees are working hard and fast to make this an event to be long remembered, and judging from the reservations reported, few managers in Washington, and within reaching distance, will fail to be on hand Feb. 17 to enjoy themselves and to meet their friends. The party is to be strictly "stag."

Good food, plenty of brew, headline entertainment in an atmosphere of conviviality and good fellowship—at a price within reach of all. One dollar and fifty cents is the cost per head, and immediate reservations are suggested, to be made through Round Tabler Walter Morris, Metropolitan Theatre, Washington, D. C.

Committees Now Working

Morris heads the arrangement committee in Washington, and Round Tabler Frank Boucher, Maryland Theatre, Hagerstown, is taking care of details in Maryland and Virginia. Other prominent showmen who are lending their aid are Elmer H. Brient, Loew's Theatre, Richmond, Va.; Benjamin T. Pitts, Pitts Colonial Theatre, Fredericksburg, Va.; J. Louis Rome, Associated Theatres, Baltimore, Md., and Carl B. Sherred, Paramount Strand, Cumberland, Md.

Round Tablers Carter Barron, Loew's Fox, and Guy Wonders, Warner Washington Theatres, are handling the entertainment, and that means plenty of real big time acts to entertain the guests. Frank LaFalce, Washington Warner ad chief; Hardie Meakin, RKO Keith head, and Rodney Collier, of the Rialto, are doing the publicity.

Harry Hunter, Paramount exchange manager, is looking after the attendance from the local exchanges, thus insuring a good turnout from the film men. Harry is endeavoring to secure guest tickets for the golf addicts who will arrive early Saturday, or expect to stay over Sunday.

From every report, nothing is to be left undone to make this event outstanding. A number of prominent guests have been invited, including Messrs. J. J. Payette, Washington Theatre zone head; Stephen A. Early and Marvin H. McIntyre, the White House secretaries; A. Julian Brylawski, Washington M.P.T.O.A. president, among others.

However, the committee promises no speeches, no formality, just a good time. "Come as you are," they say, "and remember if you can't get away for the start of the party, it will run for a long time." Every manager who can possibly make it is not only urged to attend, but to make his reservation now by using the blank below.

Work For A Quigley Award!

Laurence Puts on Annual Charity Matinees

The details of his 15th annual series of toy and Christmas toy and old clothes matinee, put over in conjunction with the Red Cross, are given by Manager H. L. Laurence, Capitol, Paris, Tenn., who states that these events brought greater returns this year than ever before, the two matinees netting hundreds of packages of various kinds of food and clothing sufficient for the needs of his local charity and church cases.

"H. L." also states that his New Year's eve midnight show went over splendidly with nearly a thousand tickets sold in twenty minutes, and many hundreds turned away for lack of space. For this occasion, a stage band was imported, in addition to which a vaudeville performance was given, after which the stage was cleared and the audience invited to dance.

Although there is nothing original in the idea, it was new in this situation, and the fact that it brought the theatre plenty of valuable advertising is sufficient proof that an idea no matter how old is good if it works and it certainly did for "H. L."

WALTER MORRIS, Chairman
Metropolitan Theatre, Washington, D. C.

Enclosed find $..... for ..... reservations ($1.50 per head) to the Managers' Round Table Club "Get-Together" to be held at the Club Michel, 14th and Thomas Circle, N. W., Washington, D. C., on Saturday, February 17th, starting at 11:30 P. M.

NAME .....

THEATRE .....

CITY & STATE .....

SELLING PUNCH IN POSTERS

Wisconsin Theatre Artist Gives Opinions on What Can Be Done To Make Posters Sell More Tickets

by DONALD ANDORFER

Strand, Whitewater, Wis.

You may have heard it said that a poster artist in the theatre was merely a luxury. This is not true; the poster artist is today a necessity and his posters should be first, last and always a sales medium.



Donald Andorfer

Your artist can sell the show with one good illustration in place of a lot of copy. In an early article on Ballyhoo in the HERALD one manager stated that "illustrative descriptions are ideal—many verbal ones are asinine"; he has put in present day vernacular what a Chinese philosopher wrote centuries ago, i. e., "One picture is the equal of a thousand words." The poster can and will attract more attention if it is seven-eighths illustrated and one-eighth copy.

Many theatres have what might be termed a "newspaper" front. They tell one-half the story and then add superlatives and adjectives and stills by the score. Some emphasis on the picture's merit naturally makes the public dubious and doubtful of the veracity of the statements. What is more important, we are advertising to crowds who are more or less in a hurry to reach their home, work or some other destination and they will remember an attractive picture longer than a sign covered with words which they are not likely to stop and read.

Why tell them the story on our fronts? Let them come inside and see it. A rule among outdoor advertisers is to limit the message from two to 14 words and this rule should apply to theatre advertising also.

At the present time, the public is beginning to tire of musicals and the theatre that has been showing most of the musicals will do well to place emphasis on the romantic or humorous angle of the next musical that comes along. This change will give your artist an opportunity to use a different sales angle and will revive the box office receipts.

Artist Must Create Punch

The poster artist must decide on the sales punch for his display. The manager should do nothing more than send up a press sheet and a few stills and remarks on the possible local reaction to the type of picture; beyond this point, the artist should be permitted to work alone. After all, we have spent a great amount of money to learn our profession and we read books and magazines on advertising and keep in touch with all the new ideas in our game. This is our business and we should know what will and will not sell a picture.

This is the first of the articles on better posters, contributed by Don Andorfer, whose excellent work has appeared frequently in the Club pages. This Round Tabler has some decided opinions on what should and should not go in a lobby display, contending that the right kind of art is necessary today to get patrons off the street and into the theatre. Theatre artists who agree or disagree with Don and would like to say something on the subject are invited to contribute their thoughts which, of course, we will be glad to publicize.

I know a theatre manager who at one time was a sign painter and when he employed a young theatre artist he insisted on his doing sign lettering and expressed his desire to have only lettered signs covered with stills. What a break for a trained poster artist! Needless to say, the fellow didn't stay on the job long.

In the northern part of this state is a theatre manager who literally "plasters" the front of his theatre with still so that the lobby is not visible through the doors! During conversations with acquaintances I had made I brought up the subject of movies and everyone I talked with said they detested going to this theatre. Most of them remarked it was like going into a sign shop. They preferred the opposition theatre, which employed a poster artist who created inviting lobbies.

Suggests Fewer Signs

At one time I attended a theatre that advertised a coming attraction with exactly ten signs each having the same copy and devoid of any design or illustration! If a coming attraction must be announced with several signs, which should never exceed four in number, let the artist vary the copy on each poster and use different illustrations; for instance, one poster might portray the star of the picture, another a forceful screen from the picture, etc. This makes for variety, which is always interesting.

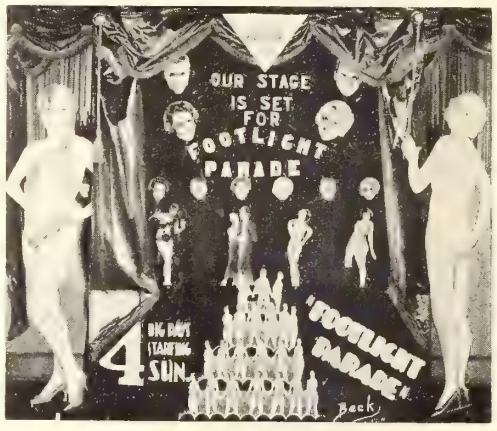
So, Mr. Theatre Manager, let us use larger illustration, less copy and fewer stills. We can cut expense for you in this manner and bring in more money at the box office. The theatre that looks like a photo gallery or a sign shop must lose prestige and patronage, but the theatre with sensible, original, clever seat-selling posters will grow to bigger and better things, so let's start the year off right. Give your artist a chance to do his part in selling the show.

Manuel Creates Sock Display for 35 Cents

Coincidental or otherwise, it seems that some of the most effective animated displays received recently by the Club have been on "Footlight Parade," and the latest, by Manager Johnnie Manuel, Kenton, Kenton, Ohio, not only packs a wallop, but tops the others in regard to cost, the whole idea being put through, according to Johnnie, for the startling sum of 35 cents.

As the accompanying photo shows, the flash is in the form of a miniature stage, complete in every detail including footlights, border lights, back drop and tormentors. The 15-inch cutout figures in the center are mounted on an endless belt that moved that section of the display from one side of the stage to the other.

Of course, the photo cannot do justice to the striking arrangement or the special lighting, but the idea was good enough to keep a large crowd around it in advance of the showing and during the date.



Manuel's Fine Display

Our thoughts on the added box office strength of animated displays have often been voiced in these columns, and Manuel's flash is another confirmation of the worth of this form of advertising. Incidentally, the small sum spent was made possible through the salvaging of most of the material from other Warner theatres in this Round Tabler's zone.

Work For A Quigley Award!

Capital Showmen Put Over President's Party

Showmen in Washington got together and put over a big campaign for a benefit show at Loew's Fox in honor of President Roosevelt's birthday, the proceeds of the event going to the President's Warm Springs' fund.

Heading the arrangements committee were John J. Payette, Washington Warner Theatres' zone chief, and working with him were Hardie Meakin, RKO; Lou Browne, Loew's; Frank La Falce, Warner Bros.; Rodney Collier, Universal; Carter Barron, Loew's, and Guy Wonders, Warner Bros.

1934 *CALENDAR CORRECTIONS!*

Holders of Booking Calendars please make the following corrections:

February 14th—Ash Wednesday.

April 1st—Easter Sunday.

Highlights of "I'm No Angel" Prize Winner Campaigns

In the two drives put over by the Paramount contest winners it hardly seems that any possible ticket selling angle was neglected. Literally, these winners utilized hundreds of different ideas, and proved they did with tear sheets, samples of all other advertising and photographs illustrating all stunts. As it would be manifestly impossible to detail everything they did, the following will touch upon those slants which returned the biggest dividends.

Oriental, Chicago, Ill.

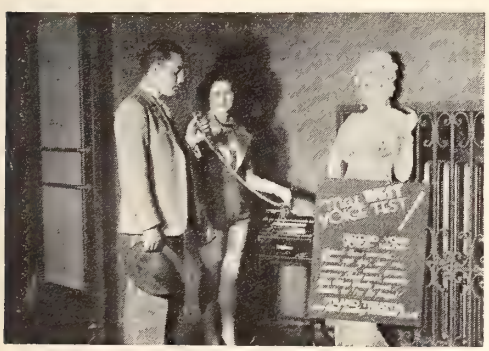
Bill Hollander and his staff, headed by Eddie Levin, Oriental publicity chief, started well in advance to plug the special world premiere on the night before the scheduled opening. Besides all manner of publicity breaks in all newspapers, fashion layouts and West pictures were planted in women's sections of the papers, including a full page spread of costume designs, with serialized West life story and series of West stories, written by Cary Grant, getting much space. Radio breaks were secured on prominent hours as far as three weeks in advance.

West street bally was promoted into American Legion parade, as described in a previous issue, department stores featured West gowns in windows and large ads with orginal West gown from picture displayed, and many other shops tied in in this fashion. A "Diamond Lil" ball, given by the Chicago four hundred, resulted in many breaks, pictures landing in all roto pages. Many local ballrooms put on special West parties, all ads including proper theatre mention.

Strand, Oshkosh, Wis.

Bill Hendricks put on his prize winning campaign at this theatre before moving on to the Warner, in Memphis, where he is now stationed. Actually, he lists over a hundred various things to promote the showing, and the following are some that got the most attention:

A continuous crowd gatherer was a loudspeaker behind three sheet cutout West poster, cashier with mike, plugging the picture and continuing bally frequently during the



Hendrick's Dictaphone Gag

day. "West" voice test put on in lobby with dictaphone (see photo) into which patrons were invited to speak, the "come up and see me" line for prizes.

House artist worked in lobby on West poster, tying in nickname contest for tickets, and department store cooperated on West letter contest, using many ads to put it over. A traffic stopper was a girl in bed in furniture window with copy that she was resting up for the wisecracks in the picture.

Street bally with West impersonator in swank car with chauffeur handing out heralds was used, and special West night put on at leading night club advertised in newspapers. Linoleum mats were lettered and placed all over town and further bally was West girls on street carrying lettered parasols and distributing candy in imprinted bags.

Telephone chain call idea was effective with cashiers each calling five friends and asking them in turn to call five others about the picture, this tying up telephone exchange in 15 minutes. Radio show in foyer landed full page co-op ad, each plugging picture. Clever cards with theatre ad were given out at football game with copy saying, "Throw this card in the air when Oshkosh makes the first touchdown."

Girls riding bicycles, each carrying one letter of star and picture, paraded down the street, and plane was promoted to tow hundred foot theatre banner over town and surrounding country. A Hollywood premiere was put on opening night which featured a "West walk" contest on the stage.

Splendid newspaper cooperation was secured in town and in all neighboring cities, Hendricks landing much valuable free space in art and stories. He rolled up an amazing number of ace box office stunts and without doubt he, and the Oriental Theatre boys, are fully entitled to the prizes.

Work For A Quigley Award!

Warnerites Issue Ace Press Book on "Fashions of 1934"

Another one of those highly practical press books, which also manages to be very attractive, has been put out by S. Charles Einfeld, Warner advertising and publicity chief and his staff on "Fashions of 1934." Bound in a blue and black cover, which carries snappy designs selling the theme of the picture, the body of the book is composed of over 40 pages, leading off with explanation and photos of 23 stunts used on the New York campaign.

Other ideas that should sell extra tickets include fictionized serials for newspaper use, full page Sunday feature article, complete material for 10, 20 or 30 minute broadcasts, pages on pages of exploitation slants of every kind, and a special ten page insert of ads of all sizes that sell the picture from every possible angle.

There is enough material in this book to suit the demands of showmen in most any size situation, large or small.

Work For A Quigley Award!

Sell Co-op Page in Both A.M. and P.M. Papers

Working with Manager Ray Hendry, Capitol, Salt Lake City, Hal Elias, MGM exploiteer, whipped across an effective number of stunts on the showing of "Christopher Bean" in that city, one of the slants being a large compo book placed in the lobby, the pages of which were illustrated with stills and copy from the picture, and patrons invited to turn the various pages, which they did in large numbers. A co-op page that helped a lot consisted of merchants' ads which included scenes taken from different Dressler pictures with passes given to readers who turned in correct lists of the names of the pictures and the players shown. Incidentally, this was the first time a co-op page was sold in Salt Lake City which appeared in both morning and afternoon papers. That's real promotion!

ATTENTION—

Two new direct services for managers have been added to the contents of "Better Theatres," beginning with the current issue, that appears as Section Two of today's Motion Picture Herald.

One is "Maintenance Tabs," the other is titled "Electrograms," and both give the manager a lot of timely advice. Sedge Coppock, well-known Round Tabler, of the Paramount, Stapleton, N. Y., speaks on dressing up the theatre and show; and, of course, Jack Knight writes another helpful article on modern theatre operation.

There is pelnty of "meat" in these articles and new features. Don't miss them.

Jake Again Trots Out the "Upside-Down" 24 Sheet

Late reports from Waterloo, Iowa, indicate that "everything is rosy with Rosenthal," to use the well known slogan that identifies the Iowa Theatre, in that city, where Jake Rosenthal keeps the folks excited with his activities.

A recent stunt on "Little Women" was the venerable gag of posting 24 sheets upside down, and Jake says that half his town called up to report the bill poster's mistake. The rest of the campaign was along more conservative lines, imprinted photos of Hepburn being sent to all school teachers in the city and surrounding territory and indorsements by the Mayor and clergymen used as lobby blowups and in ads.

The picture was given an unusual distinction by the attendance in a body of a large group of nuns together with a prominent clergyman who brought his entire choir to see the show. Jake also registered with a neat lobby stunt, in which a group of local youngsters dressed in the garb of the four "little women" welcomed the patrons as they entered the foyer.

As a result of all these ideas, Rosenthal reports excellent business, and also sends along a shot of himself with Tom Mix, who recently appeared at the Iowa.



Jake in Person, and Tom Mix

Bevel Stepping Fast Down in Tennessee

From Harriman, Tenn., comes a welcome report of L. W. Bevel's doings at the Princess in that situation.

Most important was the personal appearance of the former "Freckles" of the Our Gang Comedies, and Bevel, realizing the possibilities of this booking, unusual for a town the size of Harriman, went to work to get the extra business needed to make the engagement successful. Complete coverage of every town within drawing distance was accomplished, and heralds plugging the date were distributed in every situation, and from



Bevel and "Freckles"

the way "L. W." is smiling as he congratulates "Freckles" (see photo) indicates that the advertising was not in vain.

Bevel put out a herald for his New Year's Eve show that—to say the least—attracted plenty of attention. In his copy he planted the words, "murder, fire and police," these tieing in with the rest of his message, in red and large caps against the other copy, printed in black and smaller. For instance, he says he is guilty of "price murder" in offering his show at "fire sale" prices, etc. The herald was six inches wide by 18 deep.

Good Will Contacts Bring Booth Extra Business

In a recent issue, we publicized the activities of Manager Billings Booth in putting over a number of profitable benefits on a percentage basis with many of his local organizations at the Jefferson, Springfield, Mass. These valuable contacts, no doubt, had much to do with the choice of the Jefferson as a meeting place for the county Parent-Teachers Association, Booth having effected many such cooperations with various P. T. A. units.

In addition, this aggressive Round Tabler was also selected to speak before the Springfield Motion Picture Council, his subject being "Production, Distribution and Bookings of Motion Pictures," this being included in a front page newspaper story, copy including mention of the fact that Billings is a charter member of the Managers' Round Table Club.

As a further result of these organization tieups, the Council selected many of the neighborhood theatres in Springfield of the Winchester Circuit, of which the Jefferson is a part, in which to show Friday and Saturday programs of endorsed pictures, this also clicking for two-column front page spread.

Word Building Contest

Among other of Booth's recent ticket selling ideas is noted a word contest which he reports very successful. It was in the form of a competition in which many tickets were awarded to those making the most words out of the name "Jefferson Theatre." The "snapper" in the idea was that the words had to be listed on a regular contest blank only given to those attending the show.

From the first week of the contest, business showed a notable increase and the idea went over so well that even the English department of the Junior High School endorsed the idea and got behind it to put it over. On the night that the prizes were awarded, the usual procedure was followed in requiring participants in the contest to be in the theatre or to hold a paid ticket for the show. Booth says that the only expense to the theatre was the cost of printing the blanks, a not too costly item.

Mexico City Goes Strong For "Gold Diggers"

A campaign that went "Broadway" in many respects was put over successfully by Filipo Mier, Warner Bros. Mexico manager, for "Gold Diggers" at the Cine Palacio, in Mexico City.

For a street ballyhoo, Mier had four girls of different nationalities, German, French, Mexican and American, parade through the main streets of the city distributing heralds and small photos of the chorus girls in the picture. The girls wore signs on their backs reading, in Spanish, "I'm one of the Gold Diggers," and the heralds were in the form of Mexican pesos. The photographs that were distributed con-



Mier's "Digger" Front

stituted a tieup with one of the big stores in Mexico City, whereby the store paid half of the cost of the photos in return for half the space on the back which was devoted to store advertising.

The song hits were of course plugged on all radio stations and a novel contest was sponsored whereby prizes were given to listeners in for the best Spanish translation of the words of the American songs, this last bringing in hundreds of replies.

American and English residents were contacted with special mailing cards, and at the annual Foreign Club ball held a few days in advance of the opening, Mier arranged an effective pavilion with posters and stills announcing the picture, also to play the song hits for the dancing.

The accompanying photo of the front of the theatre indicates that the above campaign returned gratifying dividends and Mier is to be congratulated for whipping over this campaign in fast American tempo.

Work for a Quigley Award!

Taylor Promotes Many Windows on "Scandals"

Merchants in Buffalo are certainly well sold on the benefits of cooperative theatre window displays to judge from the number obtained by Manager C. B. Taylor, of Shea's Great Lakes Theatre, on "Roman Scandals." Eight leading music stores, including department stores selling music, broke out with flash displays, all using the ballyhoo record between recordings of the song hits.

The tieup with Cantor's radio coffee sponsors resulted in cards displayed in all stores selling this brand and in addition life size cutouts of the star were also used by the merchants. Kresge's gave the picture an entire front window, built around copy which read, "Enjoy a Roman Holiday at Kresge's, and Then See Eddie Cantor, in 'Roman Scandals', etc. and etc."

ROUND TABLE BIRTHDAY GREETINGS

Sam J. Aaron
K. L. Adams
Alvah Barber
Harry Black
C. J. Bolender
George Bronson
Mrs. Gerald Brownfield
Bernard Buchanan
Claude D. Burrows
Mrs. I. C. Byersley
Archie Connolly
J. C. Combs
Joseph W. Crockett
V. M. Cummings
Samuel Daskalakis
Laurie J. Derenzy
Eddie Forester
Saul L. Goldstein
Ben Gross
Edgar B. Hands
Paul H. Harrell
Milton S. Harris
Lou S. Hart
G. Otto Hartsoe
Homer R. Hisey
Earle M. Holden
Russell N. Hurt
G. W. Jinks
Johnny J. Jones
Jack Kleinman
Albert Knopp
Dan E. Krendel
George E. Langness
H. A. Larson
Harold C. Lee
W. A. Lee
Perry L. Lessy
Jack Litto
Otis V. Lloyd
J. Ellison Loth
John F. Mackenzie
Charles V. Martina
Walter W. Murphy
Roy L. Patterson
Paul D. Rainsberger
M. J. Reed
W. Horace Reese
Joseph Rosenfield
John A. Ryan
Raymond E. Salisbury
G. W. Sampson
Israel Schancupp
Edward Selette
J. Warren Sever
Fletcher L. Shea
John D. Shutz
Lloyd E. Sinclair
Warren A. Slee
Lynn Smith
Edward Spengeman
M. J. Stockwell
Bernie J. Stone
George F. Strandt
Morris Swartz
Earle M. Tate
Ken Veach
Harry Wade
Mrs. A. T. Waldron
Thomas Wall
Rodney White
F. H. Whittemore
Ernst Williams
A. M. Wilson
Herman G. Wilson
Rudy Zalowitz

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Cross Streets	John Mack Brown - Claire Windsor-Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell	Feb. 5,'34	65	
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Birds of a Feather	John Miljan - Shirley Grey - Monroe Owsley	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	68	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall in Love	Ann Sothern - Edmund Lowe	Dec. 26	64	Jan. 13,'34
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing (See "In the Cutting Room," Nov. 18.)	Bruce Cabot - Mary Brian	Dec. 3	65	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25

Coming Feature Attractions

Don't Fall in Love	Grace Moore	
Fighting Ranger, The	Buck Jones-Dorothy Revier	
It Happened One Night	Clark Gable-Claudette Colbert	
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76
Line-Up, The	William Gargan-Marian Nixon	
Man Trailer, The	Buck Jones-Cecilia Parker	
Most Precious Thing in Life	Karen Morley-Richard Cromwell	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	
One Is Guilty	Ralph Bellamy-Shirley Grey	
Party's Over, The		
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut	
Social Register	Colleen Moore-Alexander Kirkland	
Storm at Midnight	Tim McCoy-Billie Seward	
Twentieth Century	John Barrymore-Carole Lombard	
Whirlpool	Jack Holt	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34		

Coming Feature Attractions

Fantomas	Jean Gallard	Feb. 15,'34	59	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Colette Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May '34	58	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	90	Sept. 16
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	All Star	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34	
Hit Me Again	Joan Blondell-Warren William				
Journal of a Crime	Ruth Chatterton	Mar. 10,'34			
Modern Hero, A	Richard Barthelmess	Apr. 28,'34			
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 21,'34			
Very Honorable Guy, A	Joe E. Brown				
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95	Feb. 3,'34
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34		
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	98	Apr. 29
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Sleepers East (See "In the Cutting Room," Dec. 30.)	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams-Helen Twelvetrees	Apr. 6,'34			
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Apr. 13,'34			
Cats-Paw, The	Harold Lloyd-Una Merkel				
Coming Out Party	Frances Dee-Gene Raymond	Mar. 2,'34	80	Jan. 27,'34	
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 30,'34			
David Harum	Will Rogers-Evelyn Venable	Mar. 9,'34			
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34			
Fox Follies	(All Star Musical)	Mar. 30,'34			
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65		
I Believed In You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34			
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster	Mar. 16,'34			
Odd Thursday	Warner Baxter-Rosemary Ames	May 25,'34			
Only Girl, The	Lilian Harvey-Charles Boyer		85	Aug. 12	
"Scandals"	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Apr. 27,'34			
Three On a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunt Sally	Cicely Courtneidge-Sam Hardy		82	
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		69	
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 89
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino - Gina Malo		88	
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Turkey Time	Tom Wallis-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	
Divorce Bed, The	Edward Arnold-John Miljan	Jan. 15,'34		
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo - John Gilbert	Feb. 9,'34	103	Dec. 30
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	76	Jan. 27,'34
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	

Coming Feature Attractions

Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	
(See "In the Cutting Room," Oct. 21.)			
Hollywood Party, The	(All Star Musical)		
Laughing Boy	Ramon Novarro-Lupe Velez		
Louisiana	Jean Parker-Robert Young	Mar. 2,'34	
Men in White	Clark Gable-Myrna Loy		
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	
Operator Thirteen	Marion Davies		
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall	Mar. 16,'34	
Show-off, The	Spencer Tracy-Madge Evans	Mar. 23,'34	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan		
Viva Villa	Wallace Beery-Fay Wray	Mar. 9,'34	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep (See "In the Cutting Room," Dec. 2.)	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Coming Feature Attractions

Ape, The	Ed Lowry-Verna Hillie		
Beggars in Ermine	Lionel Atwill	Feb. 22,'34	
Blue Steel	John Wayne		
City Limits	Ray Walker		
Jane Eyre			
Loudspeaker, The	Ray Walker		
Man from Utah, The	John Wayne		
Manhattan Love Song			
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar. 15,'34	
Numbers of Monte Carlo			
Star Packer, The	John Wayne		
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55 Jan. 20,'34

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Belore	George Raft-Carole Lombard	Feb. 23,'34	
Cleopatra	Claudette Colbert - Harry Wilcoxin		
Come On, Marines	Richard Arlen-Ida Lupino		
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable		78 Jan. 20,'34
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72
It Ain't No Sin	Mae West		
Man Who Broke His Heart, The	Preston Foster-Victor McLaglen		
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern		
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23,'34	
Scarlet Empress, The	Marlene Dietrich-John Lodge		
She Made Her Bed	Sally Eilers-Richard Arlen		
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake		
We're Not Dressing	Bing Crosby - Ethel Merman - Carole Lombard - Leon Errol		
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Desperate Trails	Kazan		
King of the North	Kazan		
Lone Avenger, The	Kazan		
Teeth of Steel	Kazan		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	66	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father (See "In the Cutting Room," Nov. 18.)	John Barrymore-Helen Chandler	Jan. 19,'34	63	
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 11	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 18	73	Aug. 12

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½ Jan. 6,'34	
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74 Jan. 20,'34	

Coming Feature Attractions

Alien Corn	Ann Harding			
Crime Doctor	Otto Kruger-Karen Morley	Apr. 6,'34		
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	Mar. 23,'34		
Green Mansions	Dolores Del Rio-Joel McCrea	Apr. 27,'34		
I Love An Actress	Gregory Ratoff	Apr. 20,'34		
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	72	
Last Patrol, The	McLaglen-Karloff	Feb. 16,'34	75 Feb. 3,'34	
Of Human Bondage	Leslie Howard	Apr. 13,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	May 4,'34		
Spitfire (See "Trigger," "In the Cutting Room," Nov. 18.)	Katharine Hepburn	Mar. 30,'34		
Success Story	Douglas Fairbanks, Jr.-Colleen Moore - Genevieve Tobin	Mar. 9,'34		
Transient Love	Irene Dunne-Ralph Bellamy	Mar. 16,'34		
Wild Cargo	Frank Buck	Feb. 23,'34		

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head				
St. Louis Woman		Mar. 3,'34		
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65 Jan. 6,'34	
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77 Feb. 3,'34	
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts.	Jan. 15,'34	80 Dec. 30	
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts.	Nov. 24	66 Dec. 2	
Film Parade		General Plcts.	Jan. 12,'34	55	
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 29	65 Dec. 9	
Hell's Holiday	(War Film)	Superb Plcts.		77 July 22	
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59 Nov. 4	
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64 Oct. 21	
Le Gong (Dance of the Virgins)		Bennett Plcts.		55 Jan. 20,'34	
Mad Age, The		Resolute Plcts.	July 19	70 July 29	
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90 Dec. 2	
Mr. Broadway	All Star	B'way-Hollywood		59 Sept. 23	
Over the Seven Seas		Vanderbilt		70 June 3	
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57 Sept. 16	
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64 Oct. 21	
Savage Gold		Harold Auten	July 24	67 July 29	
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58 Sept. 16	
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60 Aug. 19	
Sleepless Nights	Polly Walker - Stanley Lupine	Remington	July 21	65 July 29	
Sweden, Land of the Vikings		John W. Boyle		70 Jan. 13,'34	
Through the Centuries		Beacon Films	Dec. 1	70 Dec. 16	
Truth About Africa, The		Wm. Alexander		47 Apr. 22	
Volga Volga	H. A. Shlettom	Kinematrade	Dec. 14	76 Jan. 6,'34	
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90 Oct. 28	
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70 Dec. 23	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63 Dec. 9	
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93 Aug. 19	
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65 Nov. 18	
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90 Oct. 7	
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85 Oct. 21	
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80 Sept. 23	
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86 Dec. 9	
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75 Feb. 25	
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71 Dec. 23	
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97 Sept. 23	
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85 Dec. 9	

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant	Feb. 23,'34		
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great (T.)	Douglas Fairbanks, Jr.- Elizabeth Bergner	Mar. 16,'34	91	
Firebrand, The	Fredric March-Constance Bennett			
House of Rothschild, The	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80 Feb. 3,'34	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85 Jan. 13,'34	
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83 Jan. 27,'34	
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar. 16,'34	99 Jan. 6,'34	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82 Dec. 23	
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68 Jan. 13,'34	
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70 Dec. 23	
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77 Jan. 27,'34	
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78 Nov. 25	
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Her First Mate	Summerville-Pitts	Aug. 10	70 July 22	
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70 Nov. 4	
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78 Dec. 2	
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70 Sept. 9	
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63 Nov. 11	
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70 Jan. 6,'34	
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84 Sept. 2	
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68 Sept. 9	
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105 Nov. 25	
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70 Sept. 23	
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72 Sept. 23	
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60 Sept. 30	
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Countess of Monte Cristo	Fay Wray - Paul Lukas	Mar. 19,'34		
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman-Mrs. Leslie Carter			
Glamour	Constance Cummings - Paul Lukas - Russ Columbo	Apr. 2,'34		
Honor of the West	Ken Maynard	Apr. 16,'34		
Let's Be Ritzy	Lew Ayres	Mar. 26,'34		
Love Birds, The	Summerville-Pitts			
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65 Jan. 6,'34	
Song for You, A	Marian Nixon-Jan Kiepura			
Wheels of Destiny	Ken Maynard	Feb. 19,'34		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72 June 24	
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75 Nov. 18	
Disraeli (Reissue)	George Arliss	Dec. 16	88 Dec. 14,'29	
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61 Jan. 20,'34	
Ever in My Heart	Barbara Stanwyck	Oct. 28	68 Oct. 21	
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101 Oct. 7	
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63 Dec. 2	
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98 May 27	
Hi, Nellie!	Paul Muni	Jan. 20,'34	75 Feb. 3,'34	
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68 Dec. 9	
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73 Nov. 4	
Lady Killer	James Cagney	Dec. 9	76 Dec. 2	
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70 June 24	

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	72	
Blondes and Bonds	James Cagney-Bette Davis	Mar. 17,'34		
Dragon Murder Case, The	William Powell			
Fur Coats	Aline MacMahon-Paul Kelly			
Gambling Lady	Barbara Stanwyck	Mar. 31,'34		
Gentleman from San Francisco, A	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Goin' to Town	James Cagney			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34		
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	
Hot Air	Dick Powell - Pat O'Brien - Ginger Rogers			
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34	68	
Key, The	Kay Francis-William Powell			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods			
Upper World	Warren William - Mary Astor - Ginger Rogers			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89 July 29	
Counsel's Opinion	Henry Kendall	London Film		71 Apr. 22	
Don Quixote	Feodor Challapin-George Robey	British-United Artists		July 8	
Girl from Maxim's, The	Frances Day	London Film		Oct. 14	
Hawleys of High Street	Leslie Fuller	British Int'l		68 July 8	
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British		Aug. 12	
Just My Luck	Ralph Lynn	British and Dominions		80 May 20	
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80 Apr. 22	
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80 Apr. 15	
Money for Speed	John Loder - Ida Lupino - Cyril Maglen	British-United Artists		67 July 15	
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Prince of Arcadia	Cari Brisson	Gaumont-British		80 Oct. 28	
Radio Parade		British Int'l		70 May 13	
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84 Oct. 21	
This Week of Grace	Gracie Fields	Radio		92 Oct. 28	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours Hans Lange and Orchestra		9
2—Ave Maria Dion Kennedy at the Organ		7
3—Water of Minnetonka Gus Haenschen and Orchestra		6
4—Hula Moon Native Hawaiian Troupe		7
5—Waltz in A Flat Major Hans Lange and Orchestra		4

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Hold Your Temper Smith and Dale		2 rls.
Hot Daze Smith and Dale	Oct. 20	2 rls.
Playful Husbands Walter Catlett		2 rls.
Radio-dough Sidney and Murray		2 rls.
Ten Baby Fingers Sidney and Murray		2 rls.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	1 rl.
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure		1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	1 rl.
3—In South America	Dec. 22	1 rl.
4—Among the Nordics		1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out		1 rl.
No. 5—The Missing Clue		1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
No. 3—School for Romance Lou Holtz		2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse		1 rl.
False Alarm		1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	17
Entertainer, The Will Mahoney	Oct. 4	20
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
It's Sport in Any Language		1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills		1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Dawn to Dawn Julie Hayden-O. M. Ness	Dec. 25	35
Lot in Sodom Frederic Haak	Dec. 25	26
No Woman's Land (Travelogue)		45

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	2 rls.
Hello, Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	
Good Bad Man, The	Dec. 8	
Inventors, The	Feb. 2,'34	
North of Zero	Jan. 19,'34	
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	2 rls.
Leave It to Dad	Oct. 20	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	2 rls.
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	1 rl.
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby Helen Morgan	Nov. 24	1 rl.
Slow Poke Stepin Fetchit	Sept. 22	1 rl.
Trav'lling the Road Alexander Gray	Feb. 9,'34	1 rl.
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Grand Uproar	Aug. 25	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	1 rl.
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Static	Sept. 29	2 rls.
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills Radio Rubes		6
Sally Singin' Sam-Don Wallace		7
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		8
Melodies of Love Carlile-Rawlinson-White		
Songs of the Range Art Dickinson-Lew White		
Rhapsody in Black Gary-Rawlinson-White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	2 rls.
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		1 rl.
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
MUSICAL COMEDIES		
Jail Birds in Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Nertsery Rhymes	Aug. 26	20
Rhapsody in Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Bear Hunting	Dec. 16	1 rl.
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
Roping Wild Bears	Jan. 13,'34	1 rl.
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Babes in the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	1 rl.
Hell's Fire	Jan. 6,'34	1 rl.
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Ha! Ha! Ha!	Mar. 2,'34	1 rl.
I Heard Don Redmond	Sept. 1	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Old Man of the Mountains Cab Calloway	Aug. 4	7
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
Bundle of Blues, A Duke Ellington	Sept. 1	10
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw-Don Voorhees	Aug. 11	11
Crazy College Henry Burbig	Mar. 16,'34	1 rl.
Hi-De-Ho Cab Calloway	Feb. 23,'34	1 rl.
Little Broadcast, The Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27	11
Radio Roundup, A Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24	11
Rumba Rhythm Vincent Lopez	Sept. 29	6
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger? Borrah Minnevitch	Dec. 22	10
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing—Manhattan Nocturne—Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6— Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—	Feb. 23,'34	1 rl.
No. 9—	Mar. 23,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	1 rl.
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music Eton Boys	Nov. 10	10
Keeps Rainin' All the Time Gertrude Niesen	Jan. 12,'34	10
Lazy Bones Borrah Minnevitch	Apr. 13,'34	1 rl.
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing Baby Rose Marie	Dec. 15	9
Stoopnocracy Stoopnagle and Budd	Aug. 18	7
Tune Up and Sing Lanny Ross	Mar. 9,'34	1 rl.
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 16	7
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horse Power	Feb. 16,'34	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 9—Flying Bodies	Mar. 23,'34	1 rl.
No. 10—Animal Antics	Apr. 13,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16,'34	21
Cold Turkey Joseph Cawthorn	Dec. 1	19
Ducky Dear Sidney Toler	Sept. 1	19
Gold Nuggets Walter Catlett	Feb. 2,'34	18
Just an Echo Bing Crosby	Jan. 19,'34	20
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette- Walter Catlett	Aug. 4	21
New Dealers, The Pallette-Catlett	Apr. 6,'34	2 rls.
No More Bridge Leon Errol	Mar. 16,'34	2 rls.
Old Bugler, The Chic Sale	Jan. 5,'34	20
On Ice Harry Langdon	Oct. 6	21
One Awful Night Pallette-Catlett	Oct. 20	21
Please Bing Crosby	Dec. 15	22
Roaming Romeo, A Harry Langdon	Dec. 29	21
Sailors, Beware Catlett-Pallette	Sept. 15	18
Three Little Swigs Leon Errol	Nov. 10	21
Up and Down Franklin Pangborn	Mar. 2,'34	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rasslin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
Iceman's Ball, The	Aug. 13	20
In the Devil Dog House	Feb. 2,'34	21
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	1 rl.
Cubby's Picnic	Oct. 6	7
Cubby's World Flight	Aug. 25	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Nut Factory	Aug. 11	1 rl.
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5,'34	20
Henry the Ape Bert Lahr	Jan. 26,'34	2 rls.
Hizzoner Bert Lahr	Nov. 17	21½
Strange Case of Hennessy Cliff Edwards	Dec. 8	21½
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Elv Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CELEBRITY		
Jack and the Beanstalk		6
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto		
4. Camping Out	Feb. 16,'34	7
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
No. 4	Jan. 29,'34	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	1 rl.
Five and Dime	Sept. 18	8
Gingerbread Boy	Mar. 12,'34	1 rl.
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 26,'34	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers Louis Sobol—No. 3		21
Peeping Tom Louis Sobol—No. 4	Sept. 20	17
Boswell Sisters, The Nick Kenny—No. 4	Dec. 6	21
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	1 rl.
No. 37—Novelty	Feb. 19,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First Sterling Holloway	Mar. 14,'34	2 rls.
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Full Coverage Henry Armetta	Feb. 28,'34	2 rls.
Meeting Mazie Sterling Holloway	Dec. 20	20
Mountain Music Louise Fazenda	Jan. 3,'34	18
Not the Marrying Kind Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame Henry Armetta	Oct. 25	20
Out of Gas Louise Fazenda	Nov. 8	21
Palsie Walsie Henry Armetta	Jan. 31,'34	2 rls.
Pie for Two James Gleason	Dec. 13	21
Stung Again Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A Vince Barnett	Jan. 17,'34	19½
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer? Vince Barnett	Feb. 7,'34	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy Jack Haley	Sept. 16	21
No. 2—Close Relations Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw Gus Shy	Nov. 4	21
No. 5—In the Dough Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie Ben Blue	Dec. 9	18
No. 7—Tomalio Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8—How D'Ya Like That? George Givot-Charles Judels	Jan. 13,'34	18
No. 9—Nervous Hands Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses	Feb. 17,'34	21
No. 11—Mushrooms Harry Gribbon	Feb. 14,'34	2 rls.
No. 12—Foiled Again Ben Blue	Mar. 24,'34	2 rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34	2 rls.
No. 15—I Scream	May 19,'34	2 rls.
BROADWAY BREVITIES		
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr. Gusy Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring Patricia Ellis- Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11	20
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble Mitchell and Durante	Dec. 2	23
No. 10—Around the Clock Norma Terris- Four Eton Boys	Dec. 16	29
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Havel	Dec. 23	22
No. 12—Kissing Time Jane Froman- Georges Metaxa	Dec. 16	22
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20,'34	29
No. 14—Not Tonight, Josephine Frank McHugh- Kitty Kelly (Technicolor)	Jan. 27,'34	21
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	10
No. 17—Business Is a Pleasure Dorothy Stone	Mar. 3,'34	2 rls.
No. 18—Silver Living	Mar. 17,'34	2 rls.
No. 19—Let's Play Post Office Jean Sargent	Mar. 31,'34	2 rls.
No. 20—Story Conference Lillian Roth	Apr. 7,'34	2 rls.
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34	2 rls.
No. 22—Private Lessons Hal LeRoy	June 5,'34	2 rls.
HOW TO BREAK 90 BOBBY JONES		
No. 4—Down Swing	July 8	1 rl.
No. 5—Impact	July 15	1 rl.
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		7
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		7
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out	Sept. 9	8
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	May 12,'34	1 rl.
No. 4—Buddy the Gob	Jan. 13,'34	1 rl.
No. 5—Buddy and Towser		1 rl.
No. 6—Buddy's Garage		1 rl.
MELODY MASTERS		
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		20
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd Dave Apollon and Orchestra		10
No. 2—Barber Shop Blues Claude Hopkins and Band		9
No. 3—Rubinoff and Orchestra		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
No. 8—Isham Jones	Mar. 17,'34	1 rl.
No. 9—Phil Spitalny	Apr. 14,'34	1 rl.
No. 10—Vincent Lopez	May 12,'34	1 rl.
No. 11—Tin Hat Harmony Abe Lyman	May 12,'34	1 rl.
No. 12—B. A. Wolfe	July 7,'34	1 rl.
No. 13—D. Mendoza and Vitaphone Band	Aug. 4,'34	1 rl.
MERRY MELODIES		
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
No. 2—Sitting on a Back Yard Fence		1 rl.
No. 3—Pettin' in the Park	Jan. 27,'34	1 rl.
No. 4—Honeymoon Hotel	Feb. 17,'34	1 rl.
PEPPER POT		
No. 1—Walter Donaldson		10
No. 2—Admission 5c		10
No. 3—Rock-a-Bye-Bye, with Dr. Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective Sigmund Spaeth		9
No. 11—Mississippi Suite		9
No. 12—The Wrong Wrong Trail Block and Sully		10
No. 13—Song Hits, with Roy Turk		11
No. 14—Easy Aces, No. 2		1 rl.
No. 15—Pure Feud		1 rl.
No. 16—Radio Ramblers		1 rl.
No. 17—Lulu McConnell		1 rl.
No. 18—Good Old Days		1 rl.
No. 19—Radio Reels Jessel—Van		1 rl.
No. 20—Charles Ahearn		1 rl.
No. 21—Little Jack Little		1 rl.
No. 22—Radio Reel No. 2		1 rl.
No. 23—Dad Minds the Baby		1 rl.
SPORT THRILLS SERIES		
TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		10
No. 8—Beauty Spots of the World		1 rl.
No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		10
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.
No. 2—Samoan Memories		1 rl.
No. 3—Heart of Paris		10
No. 4—Italy, the Old and the New		11
No. 5—Cannibal Islands		1 rl.
No. 6—Spanish America		1 rl.
No. 7—Jerusalem, the Holy City		1 rl.
No. 8—Picturesque Siam		1 rl.
No. 9—Slackers of the Jungle		1 rl.
No. 10—East Indies		1 rl.
No. 11—Central America		1 rl.
No. 12—Dark Africa		1 rl.
No. 13—South Sea Islands		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		
MASCOT		
Fighting with Kit Carson Johnny Mack Brown- Noah Beery	July 6	20 (each)
Lost Jungle, The Clyde Beatty	Apr. 1,'34	20 (each)
Mystery Squadron, The Bob Steele	Dec. 23	20 (each)
Three Musketeers, The John Wayne-Ruth Hall	Apr. 7	
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Tarzan, the Fearless Buster Crabbe	Aug. 11	20 (each)
UNIVERSAL		
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline Evalyn Knapp-Robert Allen	Nov. 6	20 (each)
Phantom of the Air Tom Tyler-Gloria Shea	May 22	20 (each)
Pirate Treasure Richard Talmadge- Lucille Lund	Jan. 29,'34	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23,'34	20 (each)

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ACHIEVEMENT

SINCE Eastman Super-sensitive Panchromatic Negative was introduced early in 1931, its revolutionary qualities have fulfilled every hope and prediction of its sponsors. It has helped cameramen and producers so tremendously... it has affected the motion picture art so profoundly... it has contributed to so many cinematic triumphs, that a further prediction can now be made: In its fourth year, as heretofore, this Eastman film will be an important factor in the most conspicuous motion picture achievements. Eastman Kodak Company. (J.E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-sensitive*
Panchromatic Negative

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in "Bolero"

with CAROLE LOMBARD and
SALLY RAND (the fan dancer)
directed by Wesley Ruggles

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MOTION PICTURE
HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

FEBRUARY 10, 1934

COPPOCK ON

Dressing Up the Theatre and Show

KNIGHT ON

Maintenance of Theatre Machinery

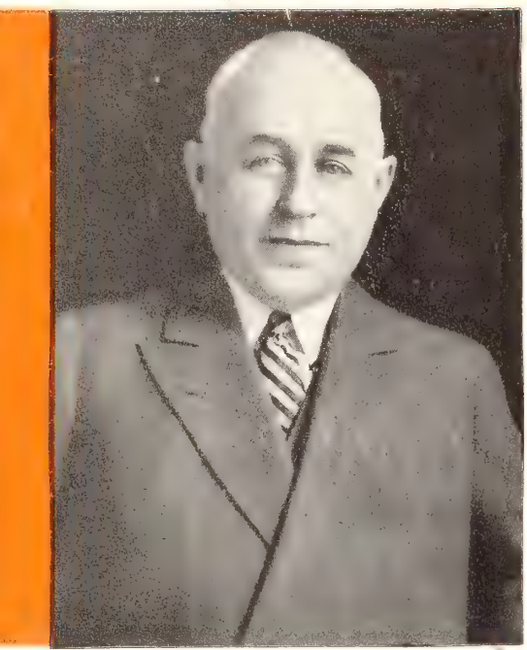
BEGINNING

Maintenance Tabs . . . and Electrograms



In 2 Sections — Section 2

FLOATING COMFORT



TO MY MANY FRIENDS IN THE THEATRE INDUSTRY

On December 1st, 1933, I joined the International Seat Corporation as Vice President in charge of sales, after severing a connection of sixteen years. This step was important inasmuch as the product to which I brought my experience and happy associations was comparatively new.

The nationally known chair I sold in the past was, to my belief, and still is the best in its class. But I now state, without hesitation and with sincere enthusiasm, that the U 16, with FLOATING COMFORT, marks the dawn of a new era in theatre seating. In simplicity of construction and beauty of unit design, it is as far advanced over present equipment as the "airflow" auto is over the horse and carriage.

The growth of any industry is measured by the continuous perfection of its product. Outside of the steel back panel and steel bottom board to replace veneers, which were specified and adapted by Paramount seven years ago, theatre chair design has progressed little in the past twenty years.

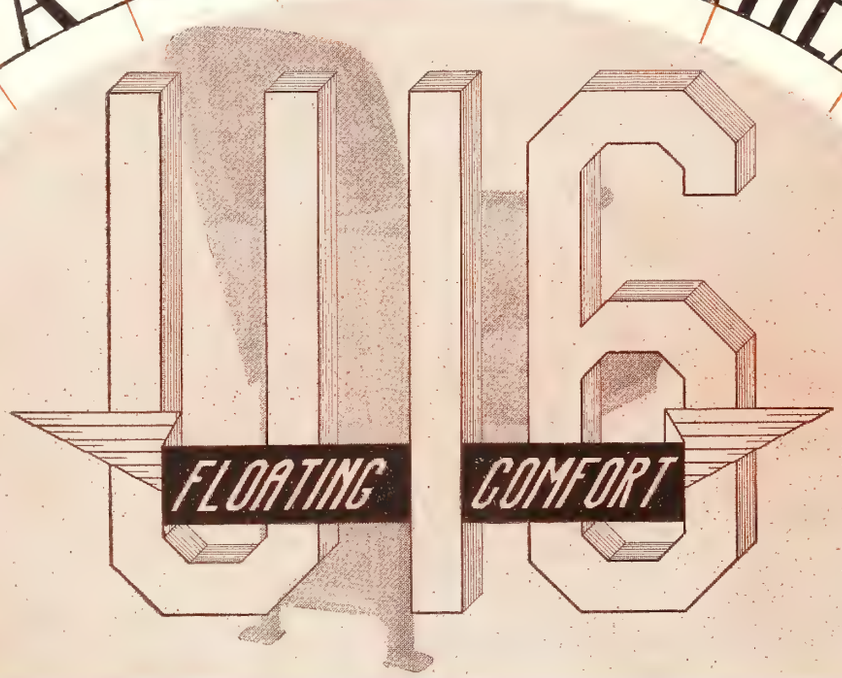
With the designing of the U 16 by automotive body engineers on the principles of unit construction, the theatre chair industry has jumped twenty-five years ahead of its present day product.

I would be happy to have you inspect the FLOATING COMFORT of the U 16 at my show room in the Paramount Building, or at the offices of our representatives if you were unable to attend my recent show at the Astor Hotel in New York.

J George Leinbach

Vice-Preside
in Charge of S

THE DAWN OF A NEW ERA IN THEATRE SEATING



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COMPAÑIA DE VALORES E INVERSIONES, S. A.
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December 22th 1933.

Motion Picture Herald,
1790 Broadway,
New York.

Gentlemen:- At. Better Theatres

Reading on page 11 of Dic. 16/33 "Better Theatres", the articles The Carlton Modernized, we saw that in this parragraph about acoustic, there is a material call Sabinète good for better sound.

Would you be please inform where to have some information about the price, how to use it etc?

Thanking very much, we beg to remain

Very Truly Yours
TEATRO "CUBA"
Manager.

EXHIBITOR

JOHN FAIRWEATHER, F.R.I.B.A.
F.R.I.A.S.
CHARTERED ARCHITECT
TELEPHONE BELL 1660

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"Better Theatres" Division,
Motion Picture Herald,
1790 Broadway,
NEW YORK,
U. S. A.

Gentlemen,

I shall be obliged if you would forward this request to the agents, National Theatre Supply Company, for further particulars and, if possible, samples of glass tiles produced by Sealed Joint Products Company as illustrated in your January "Better Theatres Section" under Modern Illuminated Facades.

Yours faithfully,
John Fairweather.

ARCHITECT

IN REPLY PLEASE REFER TO
W. L. McJannet

ONTARIO
DEPARTMENT OF HEALTH
HOSPITALS DIVISION
OFFICE OF THE DEPUTY MINISTER OF HOSPITALS

TORONTO,
January 18, 1934.

Gentlemen:

The Hospitals Division of this Department is in the market, at the present moment, for a silent motion picture screen. It would be appreciated if you will kindly advise the best type and class of screen to use, and where this screen may be purchased.

Yours very truly,
W. L. McJannet,
Hospitals Division.

Better Theatre Division,
1790 Broadway Ave.,
NEW YORK,
U.S.A.

WLM:DLS

GOVERNMENT

. . . and they come constantly, such letters, from many places in many foreign lands, adding themselves to those from American interests, demonstrating international reader response to

Better Theatres

World Headquarters for information and guidance in planning, maintaining and equipping the motion picture theatre.

Better Theatres

February 10, 1934
Vol. 114, No. 7

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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Observations

¶ Further defining the new position in the industry won by the theatre manager—a position in keeping with the training and energy his responsibilities today demand—is the adoption by a number of theatre groups of a bonus plan, by which the manager shares financially in the prosperity of a theatre according to the success he brings to it.

And need it yet again be pointed out that such success does not come alone from the playing of pictures having noteworthy box office virtues, or merely from the gift of shrewdness in the arts of exploitation? In the first place, pictures are made in Hollywood, not in the manager's office, and there will always be a percentage which will require, if not defy, an inspired ingenuity in those who would exploit them. The successful manager is he who can keep the box office level from too many deep dips by selling, not only the picture, but his theatre; and who can keep the property operating effectively without waste in time and money.

Management in this sense—in today's sense—is not mere exploitation. It is fiscal and technological supervision as well. And it is this kind of management which well deserves to participate in the profits of proprietorship.

Incidentally, the bonus plan was suggested many months ago by Mr. J. T. Knight, Jr., in one of his early articles in BETTER THEATRES.

¶ Because to cool the theatre during the warm months is the most obvious recommendation of modern air conditioning, this function in theatre operation suggests itself most readily as we dare to think of spring. Yet it really is, of course, an all-year-round affair.

Today it is appreciably different from the time when summer cooling became the boast of our million-dollar theatres. And the developments in the science of air conditioning have also placed its mechanical means within reach of houses far more economically planned. Well indeed that this is so, for the public today is learning about air conditioning, for offices and homes as well as theatres—and that the *better* theatres have it.

The public is becoming air conditioning-conscious, as it were, because at last the research work devoted to it has developed a good-sized industry. In a recent address, Mr. H. F. Hildreth, representing Westinghouse, explained this prominence thus:

"First, it should be remembered that literally millions of dollars have been expended in the necessary research work to uncover the facts and principles of the subject.

"Second, because of the fact that at last somebody is actually doing something about the weather, naturally everyone would talk about it, write about it, cuss it, discuss it and what not! I think I might say with perfect safety that few subjects in our memory have had the publicity, good and otherwise, that air conditioning has.

For identification of writers and editorial notes on articles in Better Theatres refer to Among Contributors to This Issue, *on page* 32.

"Third, the demand is here, the market is ready, and with proper engineering and applications, air conditioning just cannot be kept in the background."

Mr. Hildreth further declared that the engineering principles and facts of air conditioning now are "as nearly accurate as is humanly possible."

"In a large sense," he said, "the publicity given has been entirely justified, and we can now safely say that air conditioning has reached the stage where it can be considered as a self-liquidating investment."

¶ The name of Dr. A. N. Goldsmith has been suggested among those worthy of representing the theatre in the motion picture Code organization. He is certainly all of that. An engineer of international affiliations, widely experienced as an organizer, energetic in all his activities, he has also demonstrated a deep, constructive sympathy in the affairs of the motion picture theatre since the presidency of the Society of Motion Picture Engineers added these to his many interests.

He has sought for example, to make the Society more intimately useful to the motion picture industry, to carry its activities to the rank and file. He has attended every meeting of the Practical Projection Committee. The theatre's daily job he judges not too small for the technologist's pains. And this very attitude suggests that he would bring to the Code deliberations not only a proper knowledge of the theatre, but full appreciation of those who do the theatre's work.—*G. S.*

DRESSING UP YOUR THEATRE AND SHOW

By EDWIN SEDGWICK CHITTENDEN COPPOCK

Declaring what your patrons want is change—and offering some inexpensive ways of giving this to them

DID YOU ever have an expensive hat or suit which you wore a great deal, but soon found yourself tired of, although it was still serviceable? Sure you did. So have all of us, and so do we come to feel about other things. And that's how your patrons feel about your theatre. A woman puts a new bit of trimming on an old hat, and she is proud of herself and quite as pleased with her appearance as if the hat were new. Why can't we do the same thing to our theatres?

It is extremely simple to perk up the house a bit to relieve the stereotyped impressions your patron gets as he sits in the auditorium of your theatre watching a show. After all, your policy probably consists in an almost constant repetition of the same type of show—feature picture, newsreel, comedy, cartoon, etc., and yet you undoubtedly realize that variety and change and novelty amounts to the essence of this business. I am convinced that false economy practiced at the sacrifice of the creation of different atmospheres for the presentation of a show, is costly and will have a telling effect upon gross business, all other things being equal.

If you are married, I'll wager anything that you have barked your shins on a chair that happened to be in a different place, simply because your wife got tired of seeing the furniture in the usual order and shifted the layout of the room. She wanted a change. We all need change, and certainly the common meeting place of the people, your theatre, should reflect the necessity of change.

SMALL REPAIRS OF BIG EFFECT

IN THE paragraphs below I offer some simple ideas for freshening the appearance of your house at a minimum cost, plus a few thoughts on a new use for existing idle equipment in your theatre.

BOX OFFICE

The first point of impression is the box office. Why not have a second set of draperies of inexpensive material for use in summer. Are the walls of the box office clean, or are they covered with scribbled telephone numbers? Fifty cents worth of paint and a porter's time can very simply solve this problem.

How about the ticket chopper? Every patron entering the theatre walks past the chopper and cannot help but glance at it. If it is painted, why not change the color scheme occasionally with ten-cent store lacquer?

STAIRCASE

The lobby probably does present a changing appearance because of the difference in posters and the positions of easels. But how about the grand staircase just off the lobby going to the balcony? It is a safe bet that the carpet on the leading edge of the steps is worn. It is a very simple trick to loosen the carpet on the entire stairway, and push it down 4 or 5 inches, thus putting a new surface of carpet on the tread of the steps and hiding the worn spots. This little plan has probably been used before, and I am sure you will agree with me that while not as effective as new carpet, of course, it creates a decided improvement.

HANDRAILS

The handrails naturally become worn by constant use. If they are finished with varnish, it is simple enough to sandpaper them and put a little varnish on. If you like to putter around the place yourself, why not try it sometime? (The exercise won't do you a bit of harm!) Otherwise have an usher who takes pride in the appearance of the theatre in which he works, do the job. If the handrails are painted you have a little different problem. I have found that two coats of good lacquer, covered by another coat of clear lacquer, gives a serviceable wear-resisting finish.

LOBBY WALLS

Possibly the walls beside the stairs are covered with finger prints. Try removing them with a weak solution of Ivory soap and water. In places where the wall is chipped or scratched, temporary touching-up can be done with a bit of water color. Even show card colors from your poster artist will do the trick.

IMPROVEMENTS THAT COST LITTLE

IF YOU HAVE read this far in this article, you probably have one of two impressions. First, you may have decided by now that this discussion is lot of old-maidish nonsense, or it may have served to remind you that patrons, who make the existence of the theatre possible, would have their pleasure enhanced if they were not annoyed with things in the appearance of theatres that they would not tolerate in their homes.

Some people, of course, criticize modern theatres and say that they are over-decorated and in bad taste, but you and I know that over-decoration is deliberate because motion picture theatres in general are supported by the "masses" and not by the "classes." The bulk of the people that make up your audience possibly are tired of the drab appearance of their own homes. They are seeking color, illusion, splendor and glamour, and the least expensive way that they can find it is through a visit to your theatre. Certainly that should be sufficient reason for making a conscientious effort to maintain the appearance of the house, and in maintaining that appearance, to effect enough changes so that people seeking relief from drabness will not be treated to a similar monotony, in both the appearance of the theatre and the stereotyped character of the show when they come to your playhouse

FURNISHINGS

Why not shift the furniture around a bit? Move the furniture from the balcony foyer downstairs to the orchestra floor. Shift things around in the lounge. Put new ash trays in the women's lounge, and make a slight change in the lamping of the chandeliers. All of these things cost practically nothing but a little effort, and the resultant effect will be sufficient reward for a little back-bending.

If the walls of the men's and women's lavatories are not of tile, but are painted, it is extremely simple to achieve new effects by repainting these walls and possibly by trimming them with a simple stencil design

MR. COPPOCK



that you can get for 25c in any progressive paint store.

AUDITORIUM FLOOR

The other day I happened to be checking loose seats in the theatre and noticed that the concrete floor, which had been painted some two years ago, was becoming a bit shabby. Truthfully, we were not in a position to repaint the entire floor at that time, but we were able to paint a strip of floor on each aisle in the width of two seats. The change in the appearance certainly justified this expenditure. If an usher is seating with a flashlight, the patron naturally looks at the floor to avoid stumbling. Your carpet, of course, is clean, but when the patron turns into the aisle to be seated, the contrast between a clean carpet and a shabby floor isn't any box office help. Cement paints have been developed that will dry over night.

ADDING INTEREST TO THE SHOW

I PERSONALLY believe that the greatest possibilities for the relief of sameness about your theatre is in the presentation of the program itself. Those houses that are fortunate enough to be equipped with a Brenograph (Brenkert effects projector) have almost unlimited possibilities to color up a program, but the theatres that are not so equipped are in the majority.

For those theatres which have effect projectors, almost unlimited change is possible. Instead of just putting a background design on the screen, why not occasionally divert the beam with the mirrors on the front of the lamp and put a design on the sides of the proscenium arch or on the organ grilles or ventilator grilles at the sides of the front of the auditorium?

SHORT SUBJECTS

If your stage happens to be equipped with a light colored traveler curtain, pillars of solid color or any simple design will become effective in adding atmosphere to a short subject. Pages and pages could be written suggesting stunts to do with the Brenograph, but I believe that the houses that need dressing up in the atmospheric presentations of their programs (because they are apt to lack it now) are those that are not equipped with an effects projector. Any theatre that has two old incandescent spotlamps, whether they be from the stage or permanently mounted on the balcony rail, can achieve remarkable effects for the ornamentation of the show.

Regular sciopticon condensers and objective lenses for these spotlights to convert them into stereopticons, are expensive. Any High school student with a rudimentary knowledge of optics can plan for you a sciopticon mounting for these spotlights. Possibly a discussion of the arrangement in our theatre will be sufficient for you to see a way to make a similar device.

A sheet-iron tube about 30 inches in length, was fitted on the front of the spotlights, with a slit near the back where a slide or metal stencil could be placed. An objective lens was fitted into the far end of the tube. The tube itself was made of two sections that telescoped so that the distance from the back of the tube to the objective lens could be changed. Obviously such construction is necessary in order to focus for a sharply projected image. We were able to equip completely two 1,000-watt spotlamps with these mountings for $6 each. Now for the use of these sciopticons.

APPLYING PROJECTORS

Mount them on the balcony rail where they are out of sight, and where you probably already have an electric outlet. Any poster shop with a cut-awl can cut out a simple design from shim brass, thus giving you a stencil that can be slipped into the slot at the rear of the lens tube. To color the effect, of course, a sheet of gelatine may be slipped in next to the stencil. A simple design that we have effectively used for the presentation of the newsreel consists merely in closing the traveler curtain to the sides of the screen, using a shim brass stencil of a cameraman and camera projected on the traveler curtain for the entire newsreel.

To create further atmospheric effect, pro-

In presenting these ideas from the managing director of the Paramount in Staten Island, New York, we publish what is always welcome to our pages—the experience of the manager himself

scenium strip lights, or a hanging spot from the grid, or another spot from the balcony rail, covered this section of the traveler with a background color of blue, while a piece of amber gelatine was placed over the stencil of the cameraman. If you carry out this idea, I am sure you will be agreeably surprised at the pleasant effect created, and the touch of color that is added to the drabness of a black-and-white screen show.

If the mechanical description above hasn't been sufficient for you to picture in your mind the construction of this type of sciopticon, I am sure you will understand the plan quite clearly if you will merely look at the construction of any simple stereopticon of the type used in schools for the projection of educational slides. Naturally, the focal length of the lens used is dependent on the distance of throw and the size of image you desire. Single stereopticon lenses cost only a few cents and are exchangeable. In using these sciopticons for six months, we have built up a library of brass stencils of the following designs: cameraman, triangles, moon and stars, dogs, horseheads, campfire, bathing girl, golfer, diamonds, baseball played with bat, cowboy, etc. Hundreds of other designs will suggest themselves to you. The flexibility feature of such apparatus is itself extremely valuable, as to the place upon which the image may be projected, the size of the image, its color from the use of gelatine, and its low-cost construction.

The public is definitely color-conscious. Automobiles used to be sold on their mechanical perfection, but today the color of their bodies is an important factor. Fountain pens are colored, glassware is colored, there is color everywhere, and why shouldn't people coming to your theatre to release themselves temporarily from a drab existence, also enjoy color?

SEASONAL SETTINGS

Another simple little stunt to add atmosphere and color to a film presentation is possible if your stage is quite wide and there is an unused space on the apron at each side of the screen. By placing a baby spotlight in the foots, and hanging another spot out of sight directly overhead, miniature seasonal settings can be simply lighted. Why not borrow fountains from the local florist? How about a simple harvest scene

(*Continued on page* 34)

SUGGESTS . . . among other things. . . . a second set of box office drapes for use in summer. . . . touching up walls where plaster is chipped, with water color or poster paint. . . . shifting the furniture from one foyer to another. . . . a bit of trimming for the lavatories achieved with a two-bit stencil. . . . paint for the concrete floor beneath the aisle chairs (this fools 'em into thinking the whole floor is painted!) . . . spotlighting impressive features of the auditorium decorative scheme before the first performance and during intermissions. . . . using the effects projector to give the screen program color and novelty. . . . for example, designs along the proscenium arch or at the organ or ventilator grilles. . . . special interpretive lighting effects for the short subjects, using your effects projector. . . . or if not fortunate enough to have one, using one made by adapting your spots. . . . two old incandescent spotlamps will do, attaching projecting device made along lines of that used at the Paramount theatre in Staten Island and described in the accompanying article. . . . and developing a library of stencils for projecting effects with color gelatines. . . . using the opened traveler as a screen for lighting effects. . . . or using the apron and sides of the stage, if wide enough, for seasonal settings, lighted by simple arrangement of spots. All of these "tricks of the trade" Mr. Coppock and his staff have used at the Paramount theatre in Stapleton, Staten Island, New York, one of the most successful of Paramount Publix houses, and others may find them as effective.

MAINTENANCE OF THEATRE MACHINERY

By J. T. KNIGHT, JR.

The care electrical and mechanical equipment needs to continue working efficiently—the tenth article of a series

ANY DISCUSSION of mechanical and electric maintenance must of necessity emphasize the three words, *lubrication, cleanliness* and *adjustment*. Practically, these three words cover the entire problem.

Full appreciation of the technical significance of lubrication, cleanliness and adjustment by the manager, and the conscientious effort on the part of the engineer or theatre handy-man to put them into practice, will save money and the inconvenience of sudden breakdowns.

Lubrication is certainly the most important element in mechanical maintenance. Poor and insufficient lubrication will result in ineffective and costly operation even of the finest equipment. The old saying, "It's not the first cost but the upkeep," must have been the reaction of a man who did not appreciate the importance of proper lubrication.

The purpose of oil as a lubricant is to keep sliding or rotating surfaces apart. The oil forms a film between the two metal parts, which minimizes wear and reduces friction, thereby eliminating the excessive heating of the metal parts. Under the microscope, the smoothest bearing surfaces of a well-built machine is made up of ridges, hills and valleys. A cross-section of this same surface will appear as a saw-tooth edge. When two such surfaces are rubbed together, or one rotated upon the other, the high spots tend to wear down. Continuing this action at even nominal speeds will soon develop excessive heat. In the incident of axles, the heat expands the metals causing the axle and the bearing to stick, commonly referred to as "freezing."

SELECTION OF PROPER LUBRICANT

WATER, GREASE, oil, graphite or soapstone might be used to lubricate these two surfaces. The action of a lubricant is to fill up the valleys and to form a film between the two surfaces. Until such lubricants are "broken down," or are lost by leakage to the point where the high spots of the metal come in contact again, the process of lubrication might be said to have been accomplished. From this discussion it follows that one of the primary qualities of a lubricant is the keeping of a film between moving parts.

HEAVY PARTS

In cases of heavy moving parts, the pressure tends to increase the rate of breakdown of the lubricant. Hence the film strength or the resistance to breakdown is one of the qualities to consider in selecting a proper lubricant. The necessity of having this quality eliminates water from being considered a good and satisfactory lubricant.

VISCOSITY

Possibly the next most important quality of a good lubricant is that it must not run out from between the bearing surfaces. This depends to a great extent upon the viscosity of the oil or grease, and the effect that heat has upon the viscosity. The viscosity of any fluid is the resistance offered by the fluid to the flowing motion of its particles. A liquid that flows as easily as water is said to have a low viscosity, whereas one that flows like thick molasses has a high viscosity.

If reducing the wear between two surfaces with the smallest amount of lubricant is all that is necessary, it follows that it only would be necessary to use the thickest oil or grease possible. But heavy oils and greases do not necessarily greatly reduce friction. Therefore a medium must be arrived at in selecting a proper lubricant for a particular part of a machine. The proper oil will reduce friction and wear to a minimum, should not run out of the bearing too freely and should not break down rapidly.

EFFECT OF TEMPERATURE

Attention is especially directed to the fact that temperature is a very great influence on viscosity. It is for this reason that lighter oil (lower viscosity) is used in motor cars in winter than in summer. It follows that the oil used in motors or ventilating fans or pumps so located that they are affected by the seasonal change of temperature, should be lubricated with lighter oils and greases in winter than in summer. Specifically, a fan and motor located in a penthouse on the roof is subjected to the freezing temperatures of winter. The motor may not be able to carry the starting load if a heavy body oil is used. However, in warm weather this same fan and motor is subjected to the highest temperature. At such times the heavier oil will prove most satisfactory.

This briefly and very generally covers the subject of those qualities necessary to keep in mind when selecting a proper lubricating oil. Cheap or reclaimed oils should not be used, they are very expensive in the long run. It is recommended to use the oil and grease products of a reputable producer or refiner. Most of the larger oil companies have on their staffs lubricating engineers who will visit theatres and advise on proper grades of oils for each particular job. This service is rendered without charge. Also, the manufacturers of equipment are always glad to give advice as to the proper oils and greases to be used on their machines.

CLEANING THE EQUIPMENT

CLEANLINESS of mechanical and electrical equipment is second in importance to lubrication and is of much more importance in reducing wear and increasing prolonged life and performance than generally realized by some managers. Dust may be removed from motors, generators and fans best by the use of an electric blower. These blowers are especially designed with a long rubber nozzle for getting air pressure into places that are difficult to reach in any other way. Such blowers are comparatively inexpensive and should be in every theatre.

REMOVING GREASE

Thick grease or thick and hardened oil can be removed by using kerosene or gasoline. Metal bearings of bronze or babbitt should be cleaned from time to time. When these bearings are cleaned certain grooves will be noted. These are oil grooves and should be carefully cleaned so that they

electrogram

ARMATURE PROTECTION—After making any necessary repairs on fields or armature windings, use a liquid insulation equal to "Ajax" air drying varnish, red protective No. 880 or "Glyptal" 1201 laquer (General Electric Company) or other reliable brand. Glyptal or asphaltum paint are especially fine for use when a machine is subjected to battery acid fumes.—M. R.

• Write us your electrical problem. An expert reply will be promptly Electrographed.

won't be clogged with sediment or dust that has worked its way into the oil. These oil grooves are for the purpose of permitting a free passage for the oil when accelerated by the rotary motion of the axle, and the oil from these grooves feeds in between the bearing surfaces. Such grooves also assist in retaining the oil in the bearing and retards the loss of oil through leakage. On some machines there are definite rings or packing provided to protect against the loss of oil through leakage.

On other types of machines the bearings are fed oil by oil rings which obtain their oil from an oil bath or oil well through which the ring passes. In this type of bearing it is essential that the lubricating oil in the well be kept at the proper height, otherwise the bearing will not receive the necessary amount of oil.

Glass oil cups and grease cups are provided on many types of machines. These should be kept filled and properly adjusted at all times for protection against dry bearings. Most bearing boxes and bearing oil wells are provided with dust caps or covers for the purpose of keeping dust from getting into the wells or bearing boxes. It has often been noted that such covers have been removed or lost, and replacement of these covers is necessary; often satisfactory substitutes can be made right in the theatre.

ADJUSTING THE EQUIPMENT

ALL EQUIPMENT should be kept in proper adjustment. An improper adjustment of the parts of a machine has a direct effect upon the rate of wear on the various parts and the performance of the machine as a unit. Loose bolts and nuts, belts too long or too short, foundation bolts loose, or worn bearings, all should be taken care of just as soon as discovered. Delays in all matters of adjustment in the parts of a machine always indicate excessive wear and strain, which in turn mean large expenditures for maintenance and repairs.

USE OF FUSES

With particular reference to all electrical equipment, protection against overload is provided for by fuses. A great responsibility rests upon the manager and the electrician to see to it that circuits and equipment are not over-fused. Over-fusing jeopardizes the equipment; it is liable to become damaged before the excessively large fuse link would melt, thereby breaking the circuit.

The cheapest and most usual circuit breaking device is the fuse. All fuses consist of a link or wire of fusible metal encased in a cartridge or plug, usually referred to as cartridge or plug fuses, depending upon the form. The fuse link is most generally of lead-zinc or tin alloy. All fuses are installed in the electric circuit to be protected in series.

All fuses are in some way plainly marked with their predetermined, safe carrying load. When a burned out, or "blown" fuse, is removed, replace it with a fuse of the same rated capacity. When more than the rated load passes through the fuse, there is heat enough generated at the fuse link to melt it, thereby breaking the circuit, resulting in saving the equipment from damage due to over-heating.

CIRCUIT BREAKERS

The general practice of all fuse manufacturers, except in certain exceptions, and usually indicated on the fuse label, is to design their fuses to take a 10% overload for an indefinite period. All fuses should "blow" when overloaded 25%. There are other devices for protecting electric circuits and the connected equipment, known as circuit breakers. Most types of circuit

(*Continued on page 27*)



maintenance tabs

By J. T. Knight, Jr.

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VENTILATING FAN (replying to J. M. O.): Your theatre with 209 seats should have installed a fan capable of delivering 5,225 cubic feet of air per minute. This is figured at the rate of 25 cubic feet of air per seat per minute. The cubic content of your theatres is 58 X 23 X 12, or 16,008 cubic feet. This means that with a fan delivering 5,225 cubic feet per minute you should get a complete air change every 3½ minutes.

We recommend a forward curved multivane fan, which operates at a low peripheral speed, combined with large capacity and quietness while in operation. It is also recommended that the fan be directly connected to the driving motor. Delivery of air at the point in your theatre indicated on the sketch should be satisfactory. A pressure will be built up in the auditorium, and air will be forced out of the entrance doors.

Some consideration must be given to the installation of directional louvres at the point where the air enters the auditorium. These are necessary so that proper distribution of air may be had and each person will get his share.

Write to any of the standard ventilating fan manufacturing companies and give them the following data and ask for their prices and terms on the equipment. We are sure that you can install it with local labor. Tell them:

1. Cubic feet of air per minute required.
2. Static pressure required (about 1 inch would be sufficient for you).
3. Type of motive power available.
4. Noise must be at a minimum, because blower must be installed within ..... feet of delivery point of air into auditorium and will only have approximately ..... feet of duct run.
5. As the whole installation must be as inexpensive as possible, a constant-speed motor is desirable.

In the construction of the ducts, keep them large; if they are to be made of sheet metal, line them with some sound absorbing material.

YOUR QUESTIONS: These pithy paragraphs, presented under the title, "Maintenance Tabs," will henceforth be a regular feature of Better Theatres, prepared by J. T. Knight, Jr., to supplement his more comprehensive discussions of theatre operating problems. The purpose of "Maintenance Tabs" is to give the theatre owner and manager authoritative practical service in the daily operation and maintenance of their properties. Your questions are therefore invited. They will be promptly answered in these columns with identification only by means of initials. In addition to answers to inquiries, "Maintenance Tabs" will offer advice on operating and maintenance topics selected by Mr. Knight.

•

CLEANING FLUES: All boilers are provided with flue cleaning openings through which the heating surface can be reached by means of brushes or scrapers. The flues of coal burning boilers should be cleaned once each week to keep the surface free from soot or ash. Oil-burning boiler flues should be examined frequently to determine when cleaning is necessary.

•

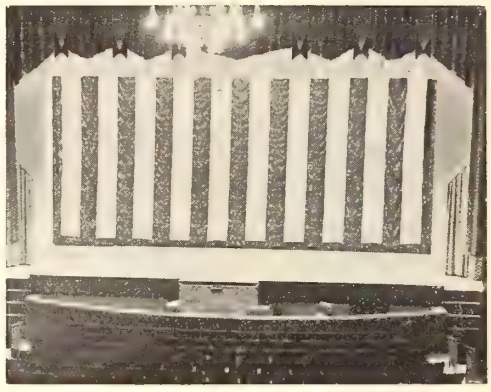
CRYSTAL FIXTURES: The crystals on lighting fixtures are best cleaned by dusting with a soft air blast from an air hose, or brushed with a soft painter's duster; then apply alcohol with a soft camel's hair brush. Finally polish each crystal with a soft rag or a dry camel's hair brush.

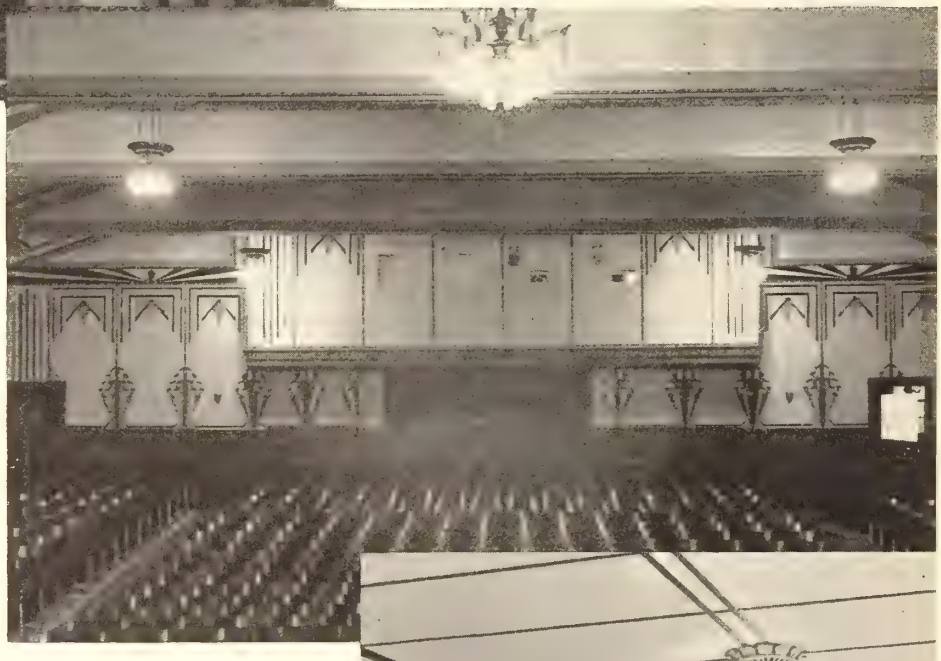
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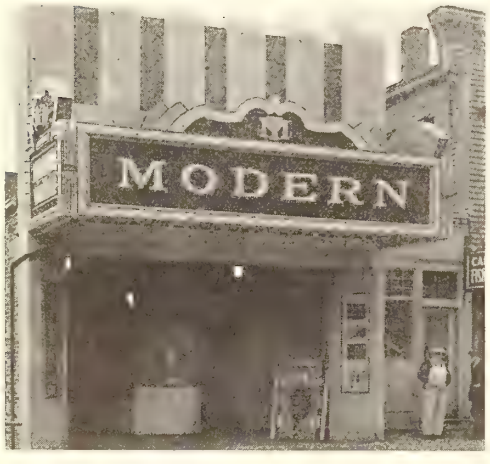
THERMOMETERS: Dial type thermometers which operate on the principle of different coefficients of expansion of two metals riveted together and coiled similar to the main spring of a watch, are not good for use in theatres. The length of time during which they give accurate reading is usually very short.

A 985-SEAT THEATRE THAT COST $40,000











● Illustrated here is a new theatre with a capacity of 985 on a single floor, built at a cost of approximately $40,000. The theatre is located in Brockton, Mass., and was recently opened under the name Modern. A modern design, effected through the use of modern materials and patterns, characterizes the architecture and plan. The architects were Eisenberg & Feer of Boston. The Modern is a single-floor house in a building measuring 62 x 132 feet, with a lobby entering at right angles, measuring 25 x 65 feet. The building is of brick, erected around a steel frame, with the roof framed in steel bowstring trusses and a steel and concrete roof deck. The roof is insulated with ¾-inch "Insulite" board over which is a five-ply built-up roof. All interior partitions are of gypsum and cinder block reinforced with steel. The front of the building is faced with artificial limestone, with a granite base, and is trimmed with porcelain metal. The plan includes lounges of simple modern design and furnishings. The auditorium has Celotex wall surfaces, on which modernistic patterns are stenciled. Of the total cost, $27,500 represents the structure, and $9,500 the equipment. The shell of the building cost $16,000, $3,500 went for heating and ventilating, $1,200 for decorating, and $1,600 for lighting and wiring.

RECENT DECISIONS IN THEATRE CASES

By LEO T. PARKER

Recounting and analyzing for the theatre owner and manager a variety of late litigations decided by the higher courts

DISCUSSION HAS frequently arisen with respect to the right of a theatre owner to restrict the lower floor of the theatre exclusively for one classification of persons, such as the white race. A careful review of the leading higher court cases discloses that the courts have consistently held that a place of public amusement is a private business which is not governed by rules governing common carriers or other kind of business affected with a public duty. Therefore, in the absence of state laws or regulations, the proprietors are not, as in the case of common carriers, obligated to admit anyone who may apply and be willing to pay for a ticket, but may admit or exclude persons at their pleasure. Moreover, if anyone applies at the ticket office of a theatre and desires to purchase tickets of admission and is refused, he has no right of suit against the proprietor of a theatre for such refusal.

Also, it is important to know that in the absence of a statutory regulation, a theatre proprietor may make such rules and regulations for the conduct of the business as he sees fit, and he may segregate or exclude persons of all classes or races and admit only whomsoever he desires. In other words, a ticket of admission to a theatre in the absence of a statute requirement is a mere license and revocable at the will of the proprietor.

When the right of revocation has been exercised, if a ticket holder attempts to enter, or if, after having entered, he refuses to leave, he becomes a trespasser. He may be prevented from entering or may be removed after having entered, with such force as is necessary for the purpose, and it makes no difference whether the ticket is one for general admission or for particular seats in a designated portion of the house. Where, however, a ticket is sold to a purchaser, whether white or colored, and the theatre proprietor refused to permit the purchaser to occupy the seat or portion of the house called for by the ticket, no more force can be legally used than is necessary to prevent the purchaser from entering or occupying the seat or the portion of the house called for by the ticket. Therefore, the purchaser is not subjected to abusive or insulting or offensive language, or otherwise by improper treatment, else the theatre owner may be liable in damages.

However, as above stated, in the absence of statutory regulation a theatre owner is not liable in damages for failure to refuse a patron, who has purchased a ticket, to enter the theatre providing the value of the ticket is refunded to the purchaser and he is refused admission to the theatre, or ejected therefrom with the least amount of force necessary under the circumstances.

CASE

For example, in the latest higher court case involving this point of the law, De La Ysla v. Publix Theatres Corporation (26 P. [2d] 818, Salt Lake City, Utah), it was disclosed that four Filipinos purchased four tickets to the Victory theatre and paid $1.40 therefor. The Filipinos presented the tickets to the usher and as they were about to enter the lower floor called for by the tickets, the head usher halted them and showed them to the balcony, to which the Filipinos objected and demanded an explanation. The head usher stated, "It is the rule of the house that we are not allowed to seat you Filipinos on the lower floor by reason of your race and color."

The Filipinos filed suit against the theatre owner and asked the court to grant a judgment of $4,000 damages as a result of such racial discrimination in the presence of many persons at the theatre at the time. The Filipinos contended that they were entitled to a judgment for damages because they were put to "shame, great embarrassment, mortification, ridiculed and humiliated thus causing them great disgrace, mental sufferings and humiliations of their personal dignities."

It is interesting to observe that the lower court refused to hold the theatre owner liable and dismissed the suit. The Filipinos appealed to the higher court which stated the following important law:

DECISION

"Their only remedy is for breach of contract, and the measure of their damages the amount paid for the tickets and other legal and pecuniary damages sustained by them as a direct and proximate result of the breach; but, in such cases, no recovery may be had for compensatory or punitive damages for disappointment suffered by reason of having been denied admission or for humiliation or mental suffering and the like. . . . Considering the case from the viewpoint, as we do, that the only legal damages for the alleged breach of the contract stated in the complaint was the purchase price paid for the tickets, and regarding all other alleged elements of damage as irrelevent and for which, under the allegations of the complaint, no recovery on the alleged breach of contract can be had, how stands the case?"

CASE

Also, in another higher court case, Taylor v. Cohn (47 Or. 538), it was shown that a negro purchased tickets to a theatre to occupy boxes. On presenting themselves and the tickets they were informed that "it is a rule of this house not to allow negroes to occupy boxes and you will have to exchange your tickets."

The negroes refused to exchange the tickets and were thereupon requested by the theatre owner to leave the theatre. The purchaser of the tickets filed suit against the theatre owner to recover damages alleging that he was greatly disappointed, disturbed in mind, and humiliated, etc. Since no statute regulated the operation of theatres in this respect the higher court held the theatre owner not liable, and quoted the law as follows:

DECISION

"The case as presented by the plaintiff has not a single tortious feature. He had purchased tickets, calling on their face for seats which he insisted on having, and it was the duty of the defendant to give them to him; but his failure to perform that duty was simply a failure to perform his contract with the holders of the tickets, and for such failure the remedy, as in any

electrogram

OIL LEAKS—For stopping oil leaks from the oil well of a motor or generator, which is caused by a flaw, sand hole or crack in the casting: Clean the part thoroughly with gasoline or carbon tetrachloride. Purchase a mixture of litharge and glycerin from a drug store, or cast iron cement from a hardware store, or a tube of "Permatex" from an auto supply store, and apply a thin coating to casting.

Write us your electrical problem. An expert reply will be promptly Electrographed.

other simple breach of contract, is in assumpsit for damages for the breach. . . . The proprietor of a theatre is a private individual, engaged in a strictly private business, which, though for the entertainment of the public, is always limited to those whom he may agree to admit to it. . . . When he sells a ticket, he creates contractual relations with the holder of it, and whatever duties on his part grow out of these relations he is bound to perform, or respond in damages for the breach of his contract, if it is of that only that complaint can be made."

Said the Oregon court further:

"It is clear, therefore, that plaintiff cannot maintain an action in tort against the defendant (theatre owner) to recover damages for the wrongful refusal to permit him to occupy the seats purchased, nor for the humiliation or inconvenience attending such refusal."

On the other hand, it is well to observe that some states have enacted statutes which prohibit theatre owners, and other owners of public places of business, from refusing to admit any patron on account of his race, creed or color. Under these circumstances a theatre owner may refuse admission to any one who violates any rule which he may have adopted, such as refusing admission to all persons who are intoxicated or unclean (158 N. Y. S. 867); improperly dressed (78 N. Y. S. 1109); mixed party as a colored person and a white person (103 Misc. Rep. [N. Y.]). Moreover, the theatre owner is not liable where an ordinary employe refuses admission to a patron because of his color, and the evidence indicates that the proprietor did not authorize the employe to do so (142 N. Y. S. 515).

YOU'RE BOSS OF SPECIAL POLICE

By M. MARVIN BERGER
MEMBER NEW YORK BAR

IN MY ARTICLE in the January 13th issue, I referred generally to the fact that a wilful or negligent act committed by the employe of a theatre operator in the line of his duty, which resulted in injury or humiliation to a patron, would generally make the operator liable to the patron. That statement applies to all the employes of a theatre operator alike, with but one possible exception. The one limited exception to this rule is a special police officer.

A number of theatres, especially those located in large towns and cities, make it a practice to employ special police officers or constables to maintain order on the premises. Generally such an officer is appointed by local authorities and is authorized by them to exercise the duties of a peace officer, being paid, however, by the individual employing him.

Let us now assume that John Jones is employed as a special officer at a theatre. His duties are to maintain order, restrain boisterous patrons and generally to guard his employer's property. While engaged in his duties at the theatre he hears an argument taking place at the box office and finds that a patron who has bought an admission, is protesting to the cashier that he has not received his correct change. Jones intervenes in the quarrel, and failing to placate the patron, loses his patience and bodily ejects the patron, inflicting serious injuries upon him. The customer sues the theatre operator for assault and recovers a verdict.

For the benefit of those who think that a special policeman is a privileged character, let me explain that the verdict in the above case is completely justified by law. To quote a leading case, "The weight of modern opinion is that where private persons, with the consent of the state, employ its police officers to represent them, and to do special work for them in protecting and preserving their property and maintaining order on the premises, and such officers are engaged in the performance of their duties to their employers and are acting within the scope of their powers and duties, they become and are the servants and employes of such private persons, and for negligent and wanton acts committed by them in the line of their duty, and when engaged in the performance of such duties, to the injury of others, their masters or employers are liable."

By this statement it must not be understood that the employer of a special police officer is liable for all the acts committed by him. The decisions hold generally that a special officer acts sometimes as a public officer and sometimes as the servant of the person employing him.

As a public officer, such a special policeman bears the duty of preserving the public peace and arresting offenders.

As the servant of the person employing him, his duty is to protect his employer's property and to maintain order upon the premises and to carry out the work assigned to him by his employer.

For any wanton or negligent injury to a third person, committed by the officer, while so engaged in his master's business, his employer is liable.

However, insofar as the officer acts as a public servant, charged with the duty of maintaining law and order, such as arresting a person for disorderly conduct, he does not act as his employer's servant. For injuries to a third person, while so officially engaged, his employer is not liable.

In any given case, the question whether the doer of the act complained of, was, at the time acting in his official capacity or within the scope of his employment as a servant is sometimes hard to determine. Ordinarily the question is left for the jury to decide.

Theatre operators employing special police officers, should drive home to them the very important fact, that up to the point where they are forced to make an arrest of a patron, they must forget that they wear shields and uniforms—or risk their employer's money and their jobs.

LANDLORD RETAINS $17,500 DEPOSIT

A LANDLORD is entitled to recover damages and take possession of theatre premises, where the tenant fails to pay rent in accordance with the lease contract. Also, under certain circumstances, the landlord may be entitled to retain in his possession any amount of money which the tenant places on deposit for the purpose of guaranteeing payment of rent, or if such deposit is made in view of the good will of the theatre business previously established by the landlord.

CASE

For illustration, in Burns & Schaeffer Amusement Company v. Conover (168 Atl. 304, Red Bank, N. J.), it was disclosed that the owner of a theatre building entered into a lease with a theatre operator as tenant at a rental of $10,000 a year for a term of ten years. By the terms of the lease the theatre operator agreed to keep the interior of the premises in good and proper repair, not to make any alterations without the written approval and consent of the landlord, and that it would "use the premises demised herein only for the moving picture or theatre business during the duration of this lease." There were also these clauses: ". . . . The party of the second part (theatre operator) agrees to pay, and does hereby pay, at the making of these presents, the sum of Twenty Thousand Dollars, the receipt of which is hereby acknowledged, in consideration of the good will of the party of the first part (landlord) and as a guarantee for the prompt payment of said rent. . . ."

After the theatre operator had operated the theatre for a period of time he failed to pay the rent in accordance with the lease contract. The landlord took possession of the theatre building and retained the $20,000 deposit.

The theatre operator filed suit to recover the $20,000. The landlord refused to refund the deposit contending that $2,500 was due for rent and that he had been required to expend considerable money in restoring the premises because of the tenant's violation of its obligation

(*Continued on page* 00)

MAYFAIR LANE: A THEATRE'S UNIQUE CAFE



Above is a view of the theatre entrance and the sidewalk cafe adjoining, just inside of which is located the unique lounge called Mayfair Lane, which, in the other picture on this page, is shown as it frequently functions, as the scene of parties.

A SIDEWALK CAFE and a tropical lounge are now established features of the Mayfair theatre in Miami, Fla. Gay umbrellas in many colored stripes provide comfortable shade over bright orange-and-black wrought-iron tables and chairs which line the parkway in front of the theatre. As many as 25 guests can be accommodated while waiting for friends, and before and after a performance. All this is quite unique, of course, and very successful, as we shall see.

Mayfair Lane, the tropical lounge, which is reached from the lobby, was introduced about a year ago. As many as 100 persons may be served at a time in this lounge. Hot or iced tea and coffee is available at all hours. The management declares that fully 30 per cent of the patrons stop in the lounge for refreshments. A hostess is in attendance at all times, and colored maids in neat uniforms serve from a kitchenette.

One of the special attractions offered by the theatre is a place where individuals or clubs may entertain. A woman may want to entertain a group of friends at bridge, to be followed by a "movie." She may have the use of the lounge for the afternoon or evening at absolutely no cost. Playing cards, tallies, and pencils are furnished by the management if she does not bring her own, and hot or cold refreshments are served at such time as she may call for them. At the close of the game she ushers her guests into the theatre. On the way out they stop for another cup of tea. If this hostess wants to add sandwiches or cake to the tea, then she is privileged to bring them with her, and the maids will serve whatever she provides. Or if she prefers, the theatre hostess will arrange for a caterer to furnish light refreshments. All that this costs the one entertaining, aside from extra refreshments, is a ticket for each of her guests. This service is proving popular with clubs, and many of them are taking advantage of such an easy and unique way of entertaining.



Off this lounge, is a small patio where several tables have been placed and which offers a more secluded spot for those who prefer more privacy.

Notices of parties in Mayfair Lane, with the names of guests, are given the society editors of local papers, and of course this helps to advertise the Mayfair theatre. Conversely, Miami merchants gladly supply the tea, coffee, sugar, cream and wafers for the advertising given them by a dignified credit line on a wall poster.

The Mayfair is not a large theatre—it seats only 400—but it is one of the most successful of the Wometco group, and a measure of its popularity is attributed to its Mayfair Lane and Sidewalk Cafe. To let the manager of the Mayfair himself—Mr. Sonny Shepheard—report on this unique service and how it works:

"Upon entering the theatre patrons are ushered through this lounge, and the hostess and the maid are there to take care of any patrons desiring to wait for friends, or to wait until the feature is over or to play a rubber of bridge.

"The hostess encourages attendance at the matinee by getting people to play bridge. She phones people and arranges parties for them. The only cost to the theatre is the salary paid the hostess and the maid."

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

WHY UP-TO-DATE SOUND EQUIPMENT?

By KENDALL CLOUGH

An examination of human hearing in relation to recent advancements in the art of motion picture reproduction

RECENT CONVERSATIONS with a considerable number of exhibitors and projectionists indicate a wide diversity of knowledge and opinion as to the technique of sound reproduction in the theatre. There seems to be no such difference of opinion, however, on the fact that *good* sound is a considerable factor in determining the receipts at the box office. Because this is true, it is to the interest of the exhibitor and projectionist alike to appreciate the factors that contribute to good sound, according to standards today, in the theatre, as well as the faults that cause sound of poor quality. Some of the considerations here discussed may have been brought to the attention of exhibitors and projectionists previously, but the whole subject is important enough to bear such repetitions as are necessary, especially in the light of conditions today.

The early Greeks determined that sound was the result of vibrations in the air and that the rate of the vibration determined the pitch of the tone. It is highly improbable, however, that these physical considerations had any great part in the development of the musical scale as we know it today. Rather, it may be presumed that the scale developed along purely artistic principles, and that the true physical nature of musical sound was investigated long *after* the arts of harmony and orchestration were being practiced to a degree of excellence attained by the early masters.

In spite of the fact that the dictionary defines an art as an applied science, it frequently happens, in technical history, that the art precedes the science, the latter becoming the stepping stone to greater developments in the already existing art. The same idea might be facetiously applied to the sense of hearing, for it is only in the last two decades that any very scientifically accurate facts have been learned about the nature of the human ear (in spite of the eons that this venerable sound device has been in use!). At this point we proceed to the actual nature of the human ear in relationship to *pitch,* and to *intensity* (loudness) in order to form some sort of a basis for the electrical and acoustical aspects of sound reproduction.

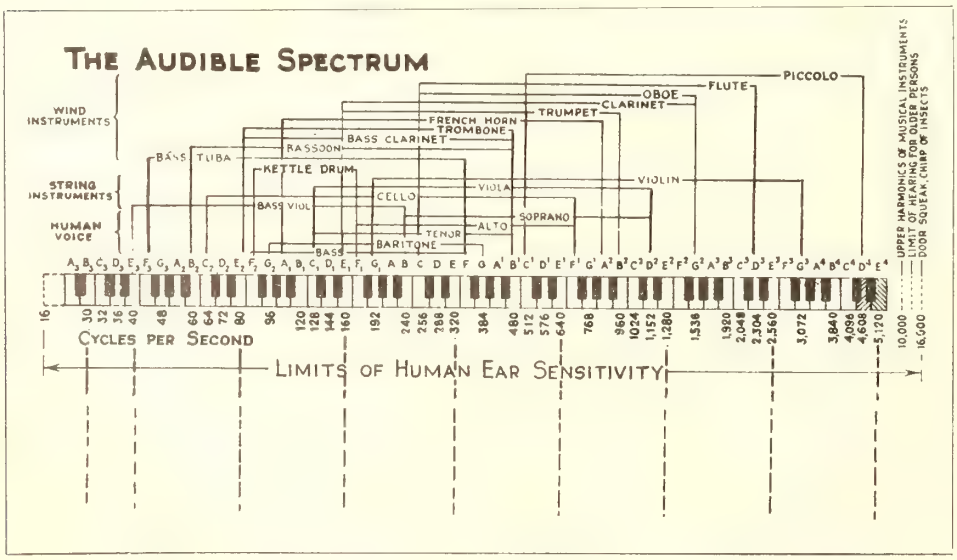


Figure 1

THE IDEA of pitch is best expressed by means of the chart in *Figure* 1. For simplicity, the keyboard of the piano is used with actual frequencies or rates of vibration opposite the keys. It will be noted that Middle C of the keyboard has a rate of 256 vibrations per second, while C^1 (one octave above) has a frequency of 512, or twice as many vibrations. In the same way the octave below Middle C, or C_1, has a rate of 128 vibrations. If one will follow out the scale as marked it will be apparent that the frequency rate of the sound doubles for each octave, as is seen by tracing out the C's, for example, which appear as 32, 64, 128, 256, 512, 1,024, 2,048, and 4,096, the latter being the highest fundamental tone that appears on the keyboard of the piano. In order to give the range of pitch encompassed by other musical devices in terms of the frequency scale, they are shown graphed above the keyboard drawing in *Figure* 1.

This fact of the frequency of vibration doubling for every octave of the scale is an important matter electrically for it permits the use of carefully calibrated oscillators for plotting the performance of the various units entering into a sound system, as well as the plotting of the results against a graph scale that is not only logical mathematically, but also assigns increments of equal proportions to the various octaves of the scale. This is the logarithmic scale and is the horizontal scale that has been used in plotting the curves in *Figure* 2, which shows in a pictorial manner some of the performance characteristics of the human ear.

This curve depicts data taken by Fletcher on a great many individuals, and averages are plotted for the group. The lower curve indicates the value for the sound pressure necessary for the average individual to *just* perceive the sensation of sound at any frequency within the range of audibility. The upper curve of *Figure* 2 indicates the value of sound intensity that causes the average individual the sensation of *feeling*—that is, very loud tones along the curve which cause the ear to tickle or which actually give pain to the listener.

It is interesting to observe that at 1,024 cycles (two octaves above Middle C) the ear has an intensity range of almost 10 million times—that is, the ratio between the lower intensity that can be perceived, and the loudest tone that does not cause discomfort to the ear. It will be noted also that the range of loudness decreases as the *pitch* or frequency becomes rather low or extremely high, so that a point is reached at either end of the scale where the ear perceives sound at the same level at which discomfort occurs. This fact rather defines the *limits* of audibility as seen by the curves, to the range between 20 and 18,000 cycles per second. While the most modern equipment does not aim to cover such an enormous range of tones, due to very practical considerations as well as to the fact that certain of these frequencies do not contribute in great measure to the reality of tone, nevertheless the figures above indicate that the ear is a device having larger capabilities than is often realized, being capable of responding to tones over a range of almost ten octaves and to changes of volume of some millions of times in a portion of the pitch range. Further studies by several investigators disclose that within that range these are approximately one-half million combination values of pitch and loudness that are within the discriminatory powers of the ear, and it should be noted that this figure applies to *pure* tones as distinguished from complex tones, such as are emitted by most musical instruments and the voice.

WE SHOULD note that the chart of *Figure* 1 applies only to the pure tones emitted by the various instruments. Thus we see that actual keys are present in the piano for frequencies of 27 to 4,096 cycles per second. Actually, when any particular key is struck, not only the marked frequency or fundamental tone is heard, but harmonics or musical *overtones* of the instrument as well. It is well known that it is the presence and relative intensities of these overtones that establish the character of tone and individuality of the various instruments. The overtones are likewise of equal or even greater importance in the definition of the speaking voice as well as in the reproduction of that class of sounds known as noises. In the latter classification are such sounds as the clatter of horses' hoofs, the clapping of hands, the sound of rain, gun shots and the characteristic sounds of other mechanical devices.

The presence and importance of certain of these harmonics add greatly to the complexity of sound reproduction in the theatre,

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Eardley Bell, Jr.

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that of the Projection Room — that of the Box Office





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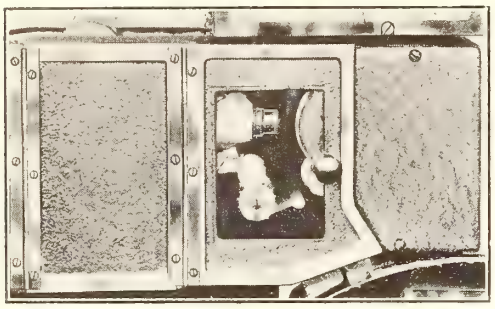
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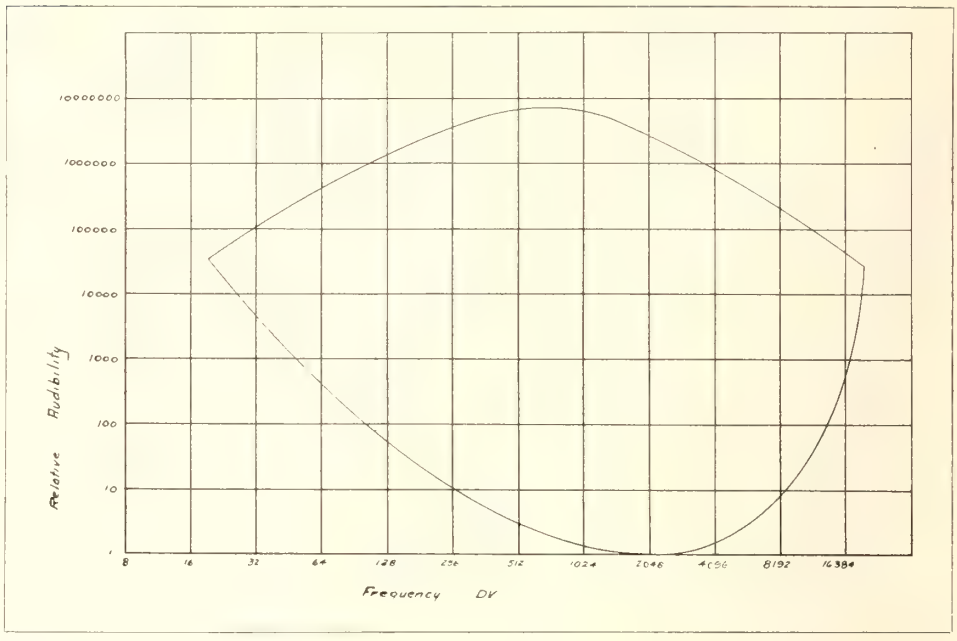


Figure 2

first in the recording of such effects on the film, and second in the reproduction of such sounds at proper intensity in the theatre.

The exhibitor is well aware of the improvements that have been made in film recording itself. The advent of noiseless recording and the reduction in the granular formations of the emulsions, have gone far to permit the recording of about an octave more of these important overtones than was possible in the early days of sound-on-film.

yet when she goes forth in the roadster the noises of the crowded business intersection must be sufficiently loud to create an illusion of realism to the audience. Some comprehension of the change in volume of these two possibilities may be better appreciated by reference to the data in *Figure* 3, where it is seen that these two effects represent a power ratio of 2½ million times.

Thus, summarizing, we see that the human ear is capable of responding to an

Tabulation Showing Approximately the Relative Intensity of Various Sounds

	Relative Pressure Level	Relative Power Level
Threshold of Hearing	1.0	1.0
Whisper	4.5	20
Residential Noises	20	400
Office Noises	70	5,000
Automobile	140	20,000
Conversation	630	400,000
Street Traffic	7,000	50,000,000
Train	30,000	1,000,000,000
Machine Shop	120,000	15,000,000,000
Thunder	500,000	250,000,000,000

Figure 3

Before the advent of recordings of this type it was manifestly impossible for the exhibitor to extend the range of his reproducing equipment without getting more extraneous noises and "static" than he had contracted for. With these considerations out of the way, as they are in a large degree at the present time, the exhibitor who has not investigated the progress that has been made in reproducing equipment is robbing his program of much of the realism that is latent in the film.

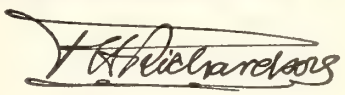
In addition to the extension of the range of pitch on the film we must take due regard of the improvement in volume range of the recordings. A good show, of course, demands that when the heroine of the subject whispers, it shall be truly a whisper, astounding range of both pitch and intensity. These capabilities must be exercised if the auditor is to leave the theatre with the impression that he has seen a good show. It will be the purpose of a future article to discuss more explicitly some of the improvements that have been made in the apparatus for sound reproduction that make possible the realization of the desired effects that can now be attained with the improved film.

[*This is the first of a group of araticles on changes in methods and apparatus of sound reproduction, as observed and appraised by an engineer doing development work in this field. A note on the author appears on page* 32.—THE EDITOR.]

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





LOW WAGES: A SMALL TOWN THEATRE PROBLEM

FREQUENTLY I am appealed to by small town and village projectionists who either complain that their pay is too low, or inquire what it really should be. Before me lies a letter from a small town projectionist down in Virginia, part of which reads:

"I am asked to project two shows a night without a helper. Must work every night except Sunday. It is required that I take care of the sound equipment, test its tubes, adjust its optical system and make all necessary repairs, for all of which I receive $12 per week. Minimum living cost here is $7 for room and board. It would cost in excess of $30 per month to have an RCA service engineer check up the equipment once a month.

"I have spent very real money and sincere effort in fitting myself to do the work properly. (Incidentally I not only have your Bluebook, but have studied it to my benefit, be it said.) The owner claims he cannot pay more, but I feel the sum is too low. I am dissatisfied, often feel I don't care whether I put on the best show possible or not. Perhaps I should not feel that way, but if the exhibitor wants really good work, should he not be willing to pay at least reasonably for it? May I ask what you think about the matter?"

At first glance $12 per week seems absurdly low—outrageously so, in fact. However, it must be remembered that only the evening hours are involved. This man has all day to himself, unless possibly a short while spent in attending to the equipment. However, while fully realizing the financial troubles of the small town exhibitor, I would say that two shows per evening should be well worth at least a wage of $1.50 per show, or $18 per week. Even that will seem absurdly low to city men, but this is not a city, and theatre revenue in small towns is limited.

It is seldom good business policy to pay wages so low that the projectionist has really just cause to feel dissatisfied. If that is done it will almost certainly be found impossible to get a man who will take the best care of the equipment and put on the best possible show. In the end such a policy will certainly work out to financial loss rather than gain.

Put bluntly, it is poor policy to be too niggardly in the matter of pay, even in a village. Excellence in projection work means much to the box office, and the exhibitor or manager foolish enough not to understand that fact will certainly in the end be the financial goat.

As to not feeling like putting on the best show possible, while I can thoroughly understand the feeling, still it won't do. Put on the best show you can—or *quit putting one on at all!*

SEEK INFORMATION ON CODE SCALE

FROM TWO MEN who sign themselves "Chief Operator and Assistant Operator," comes a letter reading, in part:

"We know you are about the only one we can turn to for reliable information. We work in a town of 10,000 population. The boss gets rid of the HERALD and BETTER THEATRES before we get a chance to see them since the N.R.A. came. We would very much appreciate your kindness if you will take the time to drop us a line wiseing us up on remuneration for operators. We receive $15 and $13 a week."

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Describing New Changeover Device. . . . . Page 18
Projection Group Discusses AC Arc. . . . . Page 19
Proposing Reels of 1,500 Feet. . . . . Page 20
Case of Buckled Film or Worn Parts. . . . . Page 20
Lubrication of H. I. Lamps. Page 20
Projectionists to Pay License Fee. . . . . Page 21
Tail Flame of No Screen Value. . . . . Page 21
The Range of Audibility. . . Page 22
Spending Much to Save Little. . . . . Page 22
Projection in Chicago. . . . . Page 22

It would really seem that projectionists would have sufficient enterprise to have the HERALD and BETTER THEATRES for themselves. There are many reasons why projectionists themselves should subscribe. In the first place, this is the paper that, in its component part, the old Moving Picture World began almost 25 years ago the struggle for recognition of projection as something more than merely "operating a machine," and for at least sufficiently increased pay to attract to the profession men of superior ability. That fight was begun about the time the I.A. entered the field, and was carried on vigorously years before the union organization had any real power.

But length of service is not all. The service of the HERALD and BETTER THEATRES to the profession of projection, and to the cause of the projectionist, is continuous. It is not only comprehensive, it is responsible, without fear or favor, to the best interests of the entire industry. The motion picture, as something to be sold to the public as entertainment, is the primary concern of these publications. And since the value of projection to the motion picture is fully realized, years of effort and a great deal of money has been spent in efforts to elevate projection to the level of a profession, to provide good working conditions for the projectionist, and to instruct the men in the technics of their craft.

These correspondents have been given the information they sought. But had they been subscribers to the HERALD and BETTER THEATRES themselves, instead of depending on the subscription of the theatre, they would have had the information without asking for it.

PROJECTION ON A SMOKE SCREEN!

ROY J. ARNTSON, projectionist of Minneapolis, has had a rather weird projection experience, which he describes in a recent letter. He writes:

"It has been quite some while since I have sent in 'Bluebook School' answers, but

here I am again. Have read and digested your articles regularly. The sincerity of your purpose and success of your endeavor is evident. I know it will continue.

"In a recent article I made note of your request for reports on condition of films received. Attached are two clippings taken from Warner's stock. These numbers were punched throughout the entire production. Seems to me this is a direct invitation to the projectionist to punch holes, or to do whatever he may please to the films. Such emasculation certainly is prima facie evidence that the company cares nothing for the effect of punch marks on theatre screens.

"Incidentally, Columbia prints fail to have the number ahead of the first reel, though it is on all subsequent reels. Why not on the first?

"And now for an oddity that happened recently in our theatre. So far as I know it is in a class all to itself. One night at about 10:30 I had the amazing experience of seeing four distinct, separate pictures, each on a screen in our theatre, whereas there is but one screen, really. It reaches almost to the theatre ceiling, however. What happened was this:

"The theatre is heated by ducts placed in three openings along the ceiling center line. That is to say, the heat is forced down into the theatre through these openings. That night some one who did not understand the furnace was sent down to fire up. He did not manipulate certain dampers correctly, with the result that from the ceiling opening next the screen, a cloud of pure white smoke billowed out, forming a screen upon which the picture showed up distinctly. An instant later the same thing happened at the second opening, and then at the third. The characters were plainly visible on each screen, that on the real one being most distinct. The effect lasted but a short while. The smoke gradually diffused and the picture went back where it belonged, the 'ghosts' fading slowly from sight before our eyes, the last one to go being the one next the projection room."

This must have seemed rather ghostly, those scenes fading out in the air. I'd like to have seen it myself.

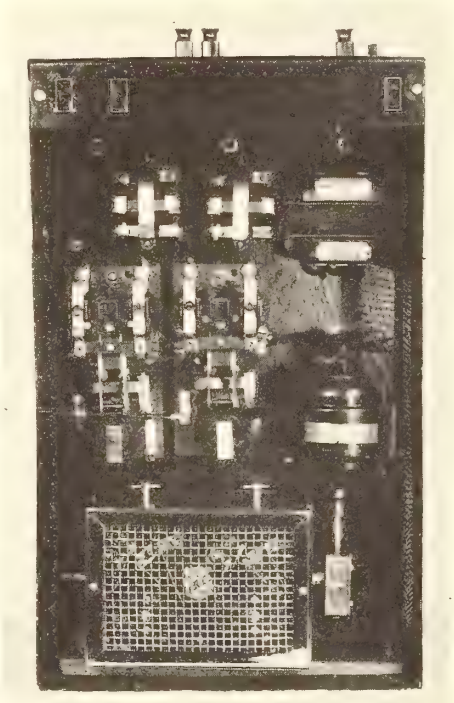
As to the film punching, I am forwarding the clippings to the general manager of Warner theatres. I am very certain Warners are not to blame and don't want any such thing done to their films. The marks doubtless are punched by some exchange. Whoever is responsible should be most emphatically advised that such film butchery is highly undesirable. If exchanges can mutilate film with hundreds of punch holes and thus force projectionists either to cut them out or to project them to the screen, then they certainly have absolutely no legitimate kick coming if the projectionists themselves butcher up films with changeover marks.

DESCRIBING NEW CHANGEOVER DEVICE

FROM J. K. STICKNEY of San Diego, Calif., has come a description of a new changeover device, which, unless I am in error, is the invention of a San Diego projectionist. The inventor and sponsors are unknown to me, and I have not personally inspected and tested the device. Mr. Stickney says:

"The many articles appearing recently on automatic changeover devices are interesting. While a few depend upon mechanical-electrical action, most efforts are centered upon a photoelectric tube, which is set into action by a cue photographed upon the film.

"Most projectionists are more or less familiar with the various present methods employed for changeover. However crude some of them may be, still they have served the purpose, though not always well, hence the introduction of a machine to perform the office will be compelled to run a severe gauntlet of criticism.



Automatic changeover device. See text.

"The Standard Release Print was hailed by many as a means for eliminating various changeover marks placed upon film, to its injury, by projectionists. However, it was found to have faults, the chief one of which is refusal of producers and exchanges to adopt 2,000-foot reels, which operates to induce many projectionists to 'double up' reels, in which operation four or more frames are lost in removing the trailer, making the splice and replacing the trailer when the run is finished, thus eventually destroying the changeover signal on each alternate reel.

"To assure perfect changeover under conditions that make visible changeover signals unnecessary and eliminate all cause for film damage, a new changeover device is offered, which we will describe in all its essential features.

"This device consists of two trip mechanisms, one for the upper reel of each projector, and the changeover unit illustrated in the accompanying photograph. In addition are the requisite switches controlling the two projectors and dowsers.

"The trip mechanism is built into each upper reel and its hub and so arranged that the reel may be installed in, and removed from, the magazine in the usual manner. This change can be easily made by the projectionist himself. With the trip mechanism in place no cue mark or anything else impressed upon the film is necessary. The device utilizes a small lever as its means for operation. It is inserted between layers of the film and moves clear thereof when uncovered in process of projection, this movement mechanically operating a switch in a cabinet located entirely away from the film.

"This switch is in series with one arm of a magnetic switch and a low voltage magnetic coil located within the changeover unit illustrated. There is a separate coil for each projector. By connecting the switch, the arm of the magnetic switch and the magnetic coil in series, the device is prevented from functioning except when the projector is in operation.

"In the changeover unit is located a small motor which runs continuously, driving a shaft extending in back of the panel of the mechanism. Along the length of this shaft are a pair of clutches and controls, one for each contact drum, which latter are located on the front of the panel referred to. The entire unit is mounted in a small cabinet, which may be mounted at any convenient point on the projection room wall.

"In action, as the trip mechanism lever in upper reel is released by unwinding of the film, one of the magnetic coils is energized, which puts the proper clutch on motor shaft into operation, causing contact drum on the face of the panel (under wire guard) to make one complete revolution, whereupon the clutch automatically disengages and the drum becomes stationary, the device automatically setting itself for the next changeover.

"When the contact drum rotates it moves clockwise and engages the first contact, which operates a locking magnetic switch, thus automatically starting the idle projector. The next contact (invisible in photo) automatically closes the dowser of the working projector and opens that of the other.

"The third and last contact opens the locking magnetic switch controlling the projector being cut out of operation. Sufficient time is allowed between the first two contacts to permit the idle projector to attain full speed. The film is all wound down into the lower magazine before the projector being cut out finally comes to rest. The time relation between the dowser controlling contact and other contacts may be altered by the projectionist.

"In rewinding, the projectionist inserts the trip lever of the mechanism at proper distance from end of film, which location may be governed by standard release print cues if present. When the reel is in place in the upper magazine the device is ready and requires no further attention by the projectionist. The reel may be inserted and removed without disturbing the device because of the fact that the circuit operating

it is complete only when the projector is in actual operation. Also by opening a small switch, the device may be made inoperative and manual control substituted."

The foregoing description is wholly by representatives of the inventor. I can see but one real objection to its adoption; namely, that it tends to make it still easier for the projectionist to stay away from the working projector where he belongs every minute it is in operation. I do not care to express any views one way or the other until I have actually seen the device in use in practical projection and checked up on its performance. That it will do as claimed I can see no legitimate reason to doubt. The question then resolves itself into, Do we want it done? Some while ago I would have answered with an emphatic *no*. Today I am more or less in doubt. There are so very many one-man rooms now, and in them the projectionist certainly has more than enough to do. In such projection rooms an efficient automatic changeover might be of great assistance.

PROJECTION GROUP DISCUSSES A.C. ARC

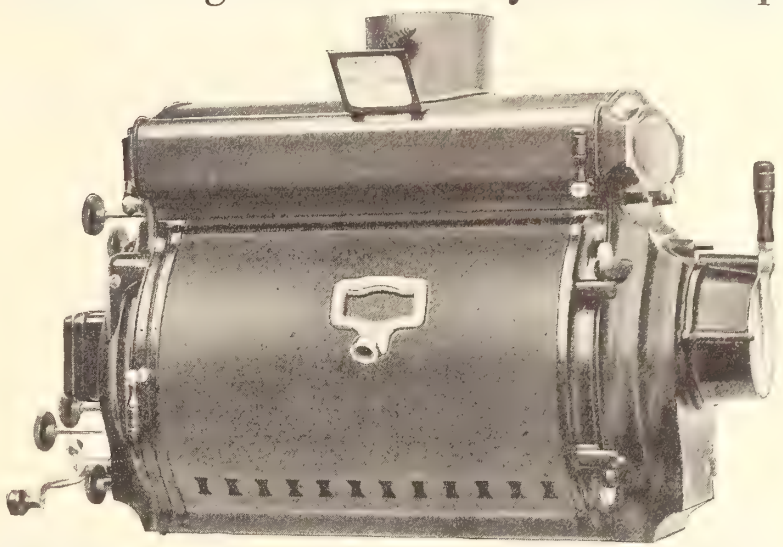
THE LAST MEETING of the Projection Practice Committee of the Society of Motion Picture Engineers, was graced by the presence of more than twenty men, including Dr. A. N. Goldsmith, president, and Sylvan Harris, manager of the S.M.P.E.; an invited delegation from the National Carbon Company, including E. L. Geib, manager of its arc department; and Mr. Lad, of India, who was a most interested spectator. He addressed the committee briefly.

The 4-hour committee session was almost entirely devoted to discussion and investigation of the merits of the new type a.c. arc light source and its accompanying equipment, supplemented by a lengthy and varied practical projection demonstration by Rudy Miehling, who has developed an "adapter," which can be applied to any of the present standard low-intensity equipments. After a lengthy discussion and the demonstration, it was the consensus of those present that with *proper equipment, properly handled,* the new light source gave an even distribution of light on the screen, that the light was of pleasing tone, and that it provided higher screen illumination than was possible with the smaller type of low-intensity now in use, at an added operation cost of only about 1½c. per hour.

It developed that the whole secret of successful work with the new arc lies in very close arc regulation, which Mr. Miehling's adapter accomplished within ¼-volt. That is to say, when the arc voltage rises as little as ¼-volt, the mechanism gets busy and gives Mr. Positive Carbon a boost ahead.

What we heard and saw at that meeting was still another proof of the high value of the work of the Projection Practice Committee, if further proof were needed. The committee is to be congratulated upon the excellent record established. It is well handled by Chairman Rubin and Secretary Hopkins, and its work has been greatly

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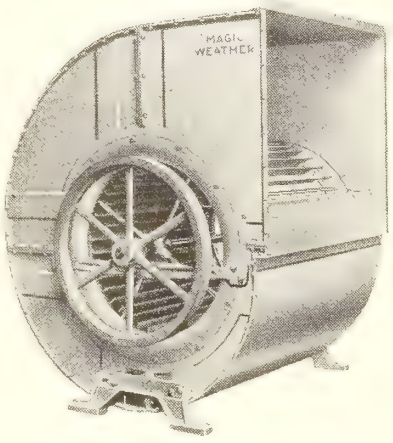
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aided by the presence of Doctor Goldsmith, who is present at every meeting. The committee consists of H. Rubin, J. Hopkins, J. O. Baker, T. C. Barrows, G. C. Edwards, J. J. Finn, C. Flannagan, S. Glauber, C. Greene, H. Griffin, W. C. Kunzmann, R. H. McCullough, P. A. McGuire, R. Miehling. V. A. Wellman and myself.

PROPOSING REELS OF 1,500 FEET

THERE IS SOME movement on foot looking to sane consideration of the very large percentage of projectionists who demand 2,000-foot reels of film. Some proposal has been given the proposition of fixing the reel length at 1,800 feet, though as yet no definite action has been taken by any responsible body.

Unbiased examination of both sides of the 2,000-foot-reel squabble provides convincing evidence that there is some right on both sides of the argument. The producers and exchanges have valid objections to the 2,000-footer. Projectionists have very valid objections to the 1,000-footer. But just why the 1,800-foot reel? Why not split the difference and adopt a 1,500-foot reel, gradually displacing the present smaller and larger carrying reels as the present lengths pass out of use.

Certainly the producer and exchange men could advance no very valid objection to that length. It is neither long nor heavy enough to be cumbersome. The length would fit in well with present established practice of productions in 1,000-foot lengths. Four reels would carry 6,000 feet of film.

LUBRICATION OF H. I. LAMPS

JOHN L. STANHOPE, of Portland, Me., asks, "What do you regard as the best means of lubricating moving parts of high-intensity lamps? Should the parts be cleaned after each projection of a film?"

When all is said and done I know of no better, more efficient lubricant for hot, moving parts, or to prevent screws, etc., subjected to high temperatures from sticking, than just plain high-grade powdered graphite, a supply of which should be in every projection room. Mix it with kerosene and lubricate the parts with the mixture. The kerosene will of course quickly evaporate, leaving the parts coated with graphite.

Caution: Graphite is an excellent conductor of electricity, therefore care must be taken to avoid getting it either dusted or smeared on insulations.

To lubricate screws, remove and dip them in the mixture, then replace. If well coated you will find they will not stick when it is time to remove them again.

Moving parts of high-intensity lamps need only be cleaned once each day, but the job should be done thoroughly. Remove the carbon contacts (positive) and clean them thoroughly, using Crokus cloth by preference. In the event arcing may have caused swelling of the metal at any point, use a fine file to remove the "hump." *In doing this be sure to keep the part as nearly as possible exactly flat,* or even with the rest of the metal. If it be a bit too high, arcing in other places will result. If you get the spot too low, you will have, in effect, reduced the carbon contact by that much. It is a job calling for very careful work.

Crokus cloth is best for such work, rather than harder abrasives, though it is true at times conditions may compel the use of the latter. Be very cautious, however. Excessive use of sand or emery paper, even the finest available, will wear the surface down slightly, perhaps sufficiently to induce fine arcing, and a tiny arc soon grows to a larger one, as you well know.

CASE OF BUCKLED FILM OR WORN PARTS

THE FOLLOWING letter has been referred to me by E. W. Kundert of the Empress theatre in Beresford, S. D. The letter is addressed to Messrs. Ryan & Kundert and states, "This station [Veterans Administration Facility, Hot Springs, S. D.] is having certain trouble and asks your help. We operate a twice-a-week motion picture show. The projectors were installed in 1931. We now have W.E. sound and Simplex projector mechanisms. Mr. Clarence N. Danielson is our very efficient projectionist.

"There has been criticism from one who attends our shows that certain things can be done with films as they are being projected, but Projectionist Danielson and myself hold it cannot be done. In order to ascertain who is right in the argument, we are trying to get viewpoints of different projectionists as to their own experiences. A letter answering the following questions would be appreciated.

"(1) During times when there are strips of film that show up clear and in sharp focus on the screen, whereas other parts are blurred and apparently out of focus, is there any possible way, using the focusing screw, that the blurred part may be cleared up?

"(2) If this can be done, would it be practicable for the projectionist to alter the focus for a strip of film, say, 100 feet long?

"(3) Does light intensity affect the clear cutting [definition] of screen image?

"(4) Should it be necessary to alter the focus every time a new reel of film is threaded into the projector?

"(5) Is it not true that focus, framing, etc., should be checked at the beginning of each reel, and that it should not be necessary to make any further change during the projection of that reel?"

(1) Hardly. The effect is due either to working projector parts or to film that is buckled. When the out-of-focus effect appears, have the projectionist open the lower magazine door and drop a scrap of paper into the film roll. When it again disappears, repeat the operation. Then when rewinding, stop when the paper marker appears and stretch some of the film between the markers tightly on some flat surface. If it lies perfectly flat, then the fault is not in the film, but in worn aperture plate tracks and tension shoes, both

of which must be renewed. You may test the shoes and plate tracks with a steel straightedge. For reasons too lengthy and two well known to justify using space to explain here, the film must lie perfectly flat over the projector aperture (see page 638, volume 2 of Bluebook). If it does not, the film image will be more or less blurred, according to the amount of buckle.

(2) The film cannot be focused sharply all over the screen if it does not lie perfectly flat over the aperture.

(3) No.

(4) Most emphatically no.

(5) Yes, but mark the "check." The film photograph should be threaded exactly in frame, and the position of the lens for one film should be its position for the next one, unless something is radically wrong.

PROJECTIONISTS TO PAY LICENSE FEE

THE ORDINANCE under which New York City projectionists have been licensed for many years without any payment has been amended. On December 31st all licenses expired and could be renewed only upon payment of a fee of $10. New licenses or renewal of licenses allowed to expire by non-payment of the $10 fee, will cost $15. If a license is permitted to lapse in excess of 30 days, the guilty one must stand re-examination.

All very well, perhaps, though based upon present licenses issued, the resultant income should be in excess of $50,000, whereas the whole cost of the license bureau cannot possibly be more than a fraction of that sum, and *any considerable excess above cost amounts to charging the citizen for the privilege of earning a living for himself and family.*

Put in another way, it would seem reasonable that each branch of labor should pay the actual approximate cost of such examination and license as may be necessary for the protection of the public, and to keep out men of inferior ability. No reasonable kick on that. But a license fee to be just must be based upon actual cost of such action by the city, and as has been intimated, unless there is a very, very large falling off of applicants, a $10 and $15 fee is outrageously excessive.

Another thing: If the city charges a fee for examination and license, then it is only fair, just and honorable that the examination be such as will keep out men of inferior ability. It must, in common fairness, be such as will debar men from entering the profession of projection until they are able to prove themselves to be competent.

TAIL FLAME OF NO SCREEN VALUE

MANY PROJECTIONISTS have the mistaken idea that light emanating from the arc tail flame has value in screen illumination. This I have on several occasions declared to be wrong. The matter recently came up in a letter from the supervisor of projection of a theatre chain, who spoke of light from tail flame as having large screen illumination value. I advised

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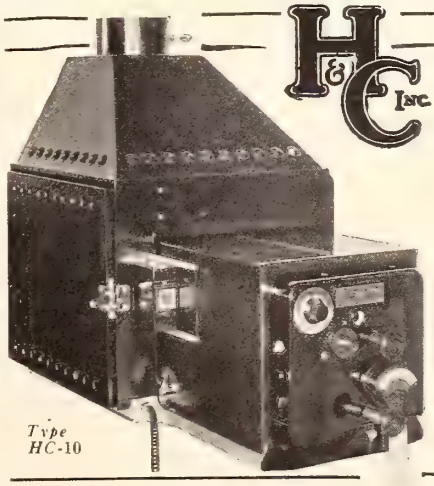
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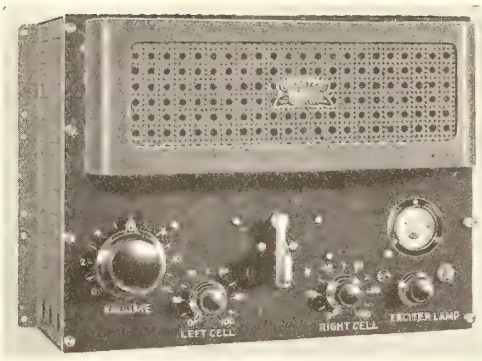
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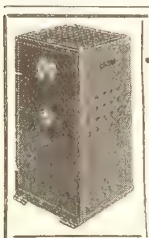
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him he was in error, whereupon he indicated I had "better study up on the subject, as I evidently did not understand it."

I then laid the whole matter before the Scientific Bureau of the Bausch & Lomb Optical Company. Here is the reply prepared by Mr. Alan A. Cook:

"The conclusion on the subject of light from the tail flame, as expressed in your letter of January 10th, seems absolutely correct to me. The projector optical system is designed to focus the crater floor of the arc at the aperture plate, and any area outside the crater is practically useless, insofar as screen illumination be concerned."

THE RANGE OF AUDIBILITY

J. L. MATTEWSON, of Minneapolis, Minn., asks, "Will you advise me as to the range of pitch, in cycles per second, of various voices and instruments? The information will be highly appreciated by one of your years-old readers, who wishes to you every happiness the coming year."

I referred the question to Dr. A. N. Goldsmith, president of the Society of Motion Picture Engineers, who answers as follows:

Male voices, in speech, cover from 100 to 8,500 cycles. Female voices, in speaking, cover from 190 to 8,500 cycles. Various instruments range as follows:

Violin 190 to 8,500 cycles; French horn 85 to 6,000; base drum 50 to 1,050 cycles.

The high and low limits of audibility among human beings are 20 to 17,000 cycles.

JAMES P. CHALMERS 90 YEARS OLD

MANY OLD TIMERS will still remember James P. Chalmers, founder of the Moving Picture World and one of the pioneers in motion picture periodical publication, who met an untimely death through accident many years in the past. I am sure it will please you all to know that his father, James P. Chalmers, who was one of the Chalmers Publishing Company in Moving Picture World days, still is with us. Mr. Chalmers just celebrated his 90th birthday anniversary and is now talking confidently of what he proposes to do during the next 20 to 25 years.

In the name of all those of early motion picture days, I wish Mr. Chalmers many more years may be added to his life.

SPENDING MUCH TO SAVE LITTLE

I AM in receipt of an intermittent sprocket from an Ohio projectionist who says, "I hand you an intermittent sprocket removed from one of my projectors. It was three full months before I was able to get permission to even remove the movement from the mechanism, and then only after the sprockets on each projector were equally bad was I permitted to send it to the shop, a distance of less than a half-mile from the theatre.

"The screen image did a St. Vitus dance. The gears are so very badly worn that I can rotate the shutter one sixth of a complete turn without the motion being felt in the main driving shaft. Such is projection!"

The sprocket teeth are very badly worn indeed. They present visual evidence of managerial foolishness. Were it possible to assemble the facts, I would be very willing to wager good money that those two sprockets have cost the theatre $100, at the very least calculation.

But what I am unable to understand is the statement that the projectionist was "not permitted" to remove the intermittent movements from the mechanisms. May I ask who prevented it? By what right did anyone prevent it? The business of a manager is to manage the theatre. One of his duties is to employ a competent projectionist, and to *know* that he is competent. If he is unable to form intelligent judgment in so vital a matter, then he is himself incompetent as a manager. However, having fulfilled his duty in that respect, that ends it. It is his business to manage the theatre. It is equally the business of the projectionist to manage the projection equipment placed in his charge. The manager has the right to demand results. He has the right to discharge a projectionist if he believes he is wasting current or supplies, but before he declares a thing to be waste it is well that he know exactly what he is talking about.

This manager has compelled the use of two sprockets long, long, long after they should have been discarded. In so doing he has made it impossible to project a decent picture. *Is that good business?*

PROJECTION IN CHICAGO

AT THE OPENING session of the last S. M. P. E. convention, the body was addressed by Mr. C. F. Strodel of Balaban & Katz, one of the great Midwest theatre circuits owning and operating 35 theatres in and around Chicago. After his entertaining and enlightening address, Mr. Strodel and this writer had a conference of considerable length, during which I remarked somewhat as follows:

"Mr. Strodel, it has always seemed to me extremely foolish for companies operating many theares to employ projectionists without making any real effort to determine their qualifications to assume such a responsible position. The projectionist takes charge of thousands of dollars worth of equipment, which is both complicated and in some of its parts highly sensitive. The length of its life will, within reasonable limits, depend upon the care with which it is handled and the ability and knowledge applied to the handling. By ignorance and carelessness the useful life of this equipment may be very materially shortened and the bill for replacements and repairs very largely increased.

"Not only this but you must depend upon the knowledge and skill of these men to reproduce faithfully and bring out the full entertainment value of the productions for

which you pay huge sums of money each week in rentals. Without the application of skill and knowledge, you very well know the entertainment values of any production may be very largely decreased.

"Why then, is it, Mr. Srtodel, that your company makes no real effort to cause applicants for the position of projectionist in your theatres to pass a competent examination as to their ability?

Mr. Strodel's answer rather amazed me. He agreed with me thoroughly but made the point blank assertion that it could not be done. His reasons for saying that, I do not care to set forth without his consent. If they are valid reasons, then the thing is disgraceful to the point where I could not myself be an exhibitor. If I were one I certainly would close my theatre permently before I would permit any one, regardless of whom he might be or what his position might be, to prevent me from examining, or having examined any man it was proposed I should employ.

Later, at Mr. Strodel's invitation and through his courtesy, I visited a few of the Balaban & Katz Loop theatres; also two of those operated by Jones, Linick & Shaefer, and I was much gratified at the excellence of the projection. I first visited the 4,000-seat Chicago theatre on State Street, where I met Manager R. C. Bruder, who paid high compliment to the projection staff and to Jack Schaefer, head of the sound department.

Sound here must have been quite a problem. The Chicago has an auditorium 125 feet wide, and the sound distribution is remarkable in its perfection. Away over to one side and half-way down front, at a literally terriffc angle to the screen, the sound was excellent, with some but very little fade-away.

Up in the projection room I was privileged to meet and talk with the two men then on duty, though unfortunately I am unable to now recall which two it was. The staff consists of Glenn Sweeney, Harry Ragen, Seth Noble, Joseph Karmazin and Martin Johnson. Judging by the excellence of both screen and sound results, Local 110 is to be complimented upon having such excellent men in her membership. The screen image is of approximately correct dimensions, the screen light distribution excellent. My only criticism holds equally true of all theatres visited, namely: Picture distortion due to 'way-up-yonder projection room location.

From the Chicago theatre I went to one of Jones Linick & Schaefer's smaller theatres, the Randolph, of which R. Ryan is manager. I stopped only long enough to note that the picture size, lighting and light distribution were excellent, but that the sound was not as clear as it should have been. I did not try to analyze the trouble, time being very limited. The Randolph projectionists are H. Zeigelmaier, S. Dakoski and L. Zalewski.

I next visited the Balaban & Katz Oriental theatre, managed by Ben Bloomfield. The Oriental seats 3,200. Picture size, screen light distribution and brilliancy all excellent, as also was the sound and its distribution. Simplex-Super projectors and Western Electric sound equipment are used. The projection staff is composed of J. Dickstein, Richard Morris, Louis Herman, Leslie Linnick, Frank Freiwald and Harry Scholl.

At Balaban & Katz, United Artists I met J. F. McDonald, assistant manager, S. B. Soible, the manager, being absent. The theatre seats approximately 1,700. The projection angle is far beyond that approved as maximum by either the Society of Motion Picture Engineers or the Bluebook of Projection. The screen image therefore is very badly distorted. Projectionists Ray Horrall, Sam Spiro, Frank Barch and Edward Moore seem to be doing excellent work, but of course they have no power to correct distortion due to placing the projection room close to the high theatre ceiling. The equipment consists of Simplex projectors and Western Electric sound. Both the Oriental and United Artists theatres have three projectors. The last named has the best projection room, once one gets to it, of the three Balaban & Katz theatres named, though they are all fairly good.

At the Roosevelt theatre on State Street, I merely glanced in. Both picture and sound seemed quite creditable.

Having learned that my old friend, Sam Levine, general manager for Jones, Linick & Shaefer about 1906 to 1910; was on the managerial staff of one of their theatres, I looked him up and we spent a few moments talking over old times, after which I visited the Orpheum, on State Street, which was opened about 1906 or 1907. It then was the very last word in swank motion picture theatres. I met B. Anderson, manager, climbed up to the old projection room I had not entered for fully a quarter of a century, shook hands with H. Schafner, projectionist. Not one darned thing had been changed except the equipment and a few feet added to one end to accommodate sound equipment. It is just as cramped and crowded as of yore. However, considering the conditions, Brother Schafner seemed to be getting excellent results.

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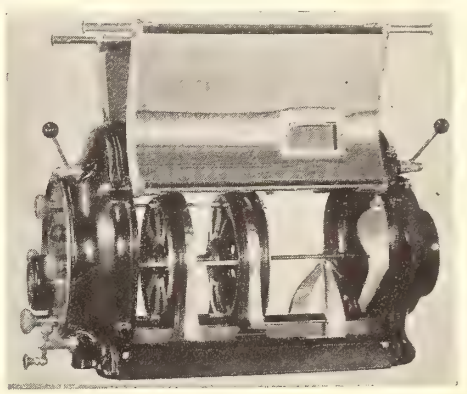
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EQUIPMENT AFFAIRS

Equipment News and Comment

LIGHTING COSTS

• An instructive bulletin on the cost of illumination has been issued by the Hygrade Sylvania Corporation, through its lamp division in Salem, Mass. Prepared by Robert S. Bolan, chief engineer, the bulletin names and discusses the factors through the manipulation of which illumination costs may be to some degree con trolled.

"In electric illumination," it is stated, "there are three factors which one may juggle by using lamps of different voltage rating, to obtain the desired balance or economy. These are (1) lamp life, (2) current consumption, and (3) illumination produced. We may increase lamp life and reduce current consumption, but the illumination efficiency will be greatly reduced and, in the long run, we shall be paying more for the light obtained. Or we may reduce lamp life, increase current consumption somewhat, and obtain a higher percentage of illumination, thereby saving money in the long run. It is in the intelligent balancing of these three factors, therefore, that we can get the most light for our electric-light-bill dollars.

"In this connection the accompanying chart tells the general story at a glance. Taking 100% as the average, we note that when a good lamp is operated at its rated voltage, the life, light and wattage will be 100%, or the stated ratings of the reputable lamp manufacturer. But if we should operate the same bulb at 5 volts under the rated voltage, the wattage drops to 93%, the light drops even more to 86%, while the life shoots up to 182% or almost double the normal life. The other side of the picture is seen when the bulb is operated at 5 volts higher than the rated voltage. Now the wattage increases to 107%, the light much faster to 117%, while the life is cut to 56%.

"The deduction to be made from this graphic presentation is that the illumination efficiency is highly responsive to the operating voltage and wattage consumption, while the lamp life reacts even more to such changes. Short lamp life with high quality bulbs is usually due to severe over-voltage operation, although severe vibration or jolts may also cause premature demise of ordinary lamps not designed for such service.

"To obtain economical electric illumination, therefore, the consumer should make certain that the light bulbs are operated at least at rated voltage, and, for maximum efficiency, at a few volts (say 3 volts) above voltage, so as to obtain that greater illumination efficiency at some sacrifice in lamp life."

STENCH ERADICATOR

• Chemical for the purpose of dispelling odors created by the flinging of stench bombs has been made available by the Molnar Laboratories of New York. A first-aid material is supplied, with sprayer and instructions for use, while further means is available for complete eradication of the smell.

TUBE DEVELOPMENTS

• Advancements in the electrical industry during 1933 are reported in a review of the year by John Liston of the General Electric Company, and from it have been selected sections concerning electronic tubes, which not only have become standard instruments of projection, but are finding uses in other parts of the theatre. Thus in the field of this magical modern device during 1933:

"Several new control-type Thyratrons were developed, the most important design features embodied in these tubes being inert-gas filling and the shield-grid principle.

"Inert-gas filling results in a tube which is independent of ambient temperature effects and which is suitable for intermittent operation, as the characteristics are constant even when the voltages are first applied to the tube.

"In the shield-grid Thyratrons, the shield grid protects the discharge from extraneous charges and shields the control grid from both the anode and the cathode. This allows an extremely small control grid having low interelectrode capacity and low electron-emitting properties. The overall result is the reduction of grid current to a one-hundredth part of that usually encountered in corresponding three-electrode Thyratrons, with corresponding reduction in the grid power required. Also, because of the low control grid capacity, the four-electrode tube is less affected by transients in the output.

"Among the new units are a three-electrode tube having a one-half ampere current rating and inert gas filling; two half-ampere (average anode current) shield-grid tubes, one being mercury filled and the other gas filled; and two shield-grid mercury-filled Thyratrons having average ratings of 2.5 and 6.4 amp. respectively.

"A 100-amp. metal Thyratron is suitable for controlled rectifier use in the 250 and 600-volt commercial fields.

"A new phototube is a vacuum type with a sensitivity nearly equal to that of the conventional gas-filled types, and because of the high vacuum its stability during life is a great deal better. It was designed primarily for applications where the maximum in sensitivity and stability are both essential. A relatively higher infra-red sensitivity, small size, and convenient mounting are added advantages.

"Interest in the generation of electrical oscillations at frequencies of many millions of cycles per second resulted in the production of two vacuum tubes of the three-electrode type for these frequencies.

"The ultra-short-wave oscillator tube was designed for use as an 'electronic oscillator' where the frequency of oscillation is a function of the time of transit of the electrons. An output of approximately one watt can be obtained at frequencies of 700,000,000 cycles per second.

"The design of three-electrode, water-cooled vacuum tubes was carried to unusually small dimensions to obtain relatively high output power at very high frequency. The filament leads are located at the top

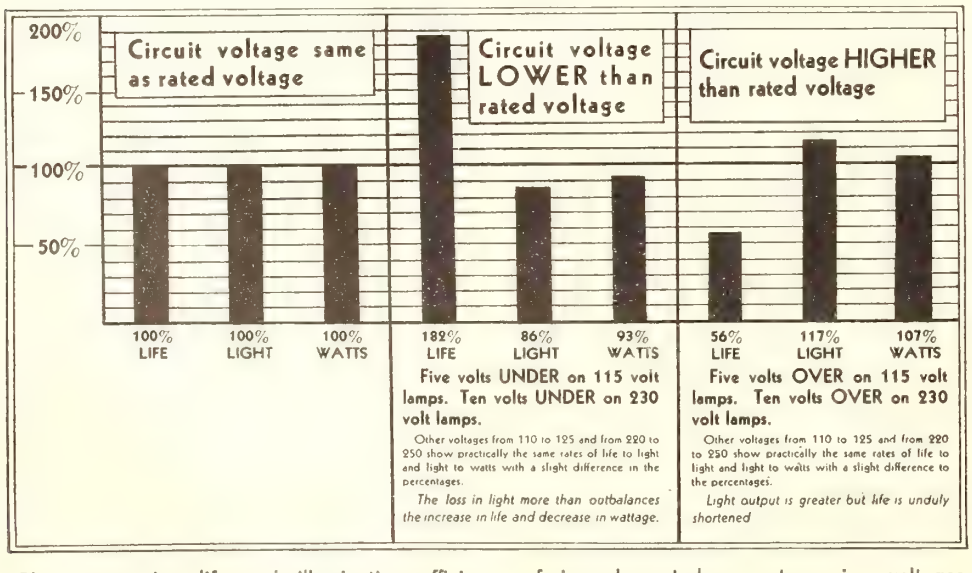


Chart comparing life and illumination efficiency of incandescent lamps at varying voltages.

and the grid lead at the bottom. Outputs of several hundred watts can be obtained, at frequencies as high as 300,000,000 cycles per second, using two of these Pliotron tubes in a balanced circuit.

"The use of graphite as an anode material was extended. Graphite has a number of advantages over the materials commonly used in the past for the manufacture of anodes, and these new anodes approach black-body radiation in their ability to dissipate heat. Therefore increased factors of safety have been obtained in the operation of these tubes.

"A new Kenotron tube designed for use as a half-wave rectifier is a two-electrode, high-vacuum radiation-cooled tube having an inverse peak voltage rating of 20,000 volts and a peak current rating of 100 milliamperes. In a circuit using a combination of these tubes, an output voltage of approximately 15,000 volts can be obtained with a direct current of approximately 25 milliamperes through a resistance load."

NEW TYPE CHAIR

• A chair for theatres and other public seating installations designed on the principle of unit construction, with interchangeable parts, has been brought out by the International Seat Corporation, recently formed as a subsidiary of the Union City Body Company of Union City, Ind. J. George Feinberg, who is well known in theatre circles, having spent years in the seating industry, is vice president in charge of sales of the new concern. The chair is being marketed under the trade name of "U-16."



International Seating Corporation's "V-16" chair.

The chair is constructed in a number of fitted parts for the announced purpose of facilitating installation and lessening maintenance costs. The cushion is detachable to permit replacement readily or to allow fumigation.

The chair is built of pressed sheet steel, while the end standards may be of cast aluminum, cast iron or pressed steel, as the

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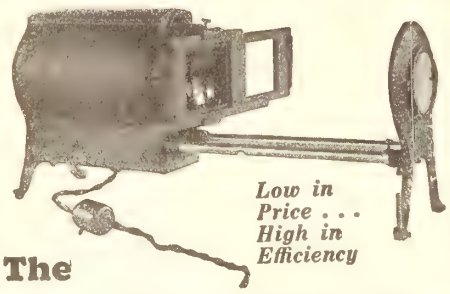
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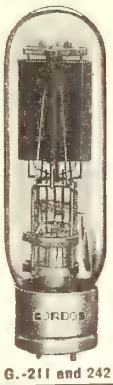
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An interesting feature of the chair from



International seating in Roxie theatre, Los Angeles—a view showing chair back construction.

the point of view of traffic in the theatre, is the location of the seat, when raised, in relation to the standards. This is such that the occupant, upon rising, can stand well between the standards, allowing an incoming patron quite a liberal passageway.

CURTAIN TESTS

● Theatre owners, managers and architects will be interested to know of a recent report of the U. S. Bureau of Standards regarding proscenium curtains. The report follows a number of fire tests, and is as follows:

"Many municipalities and a few States have enacted regulatory laws and have placed theatres and opera houses under police supervision because of loss of life in theatre fires. Most of these laws require an asbestos cloth curtain, or one of other incombustible materials, to close the proscenium opening between the stage and the auditorium, but many of the essential details are not given. The lack of information needed in formulating code requirements led to an inquiry by the Bureau into the fire-resistive properties of theatre proscenium curtains. After examination of the structure and operation of many installations in 3 cities, fire tests were made on sections of 6 different types of curtains of about one sixth the area of those usually installed in theatres. Two of these were steel curtains with asbestos board insulation on the stage side, and four were made of asbestos cloths. One curtain made of a single ply of heavy wire-reinforced asbestos cloth and another made of two plies of plain asbestos cloth of the best commercial quality and usual weight, were both found to be deficient as barriers against smoke and fire. Curtains made of two plies of cloth with steel frames to hold the plies apart provided protection against a severe fire for a period of about 15 minutes. Both types of steel curtains gave protection for a half hour or more and indicated reliability for the protection of persons and property. Most auditoriums are so designed that an audience filling it can make their exit within 5 minutes, but proscenium curtains should give protection for a longer period, so as to provide proper margin of safety.

"Flexible asbestos cloth curtains without the steel frame, when subjected to pressure from the stage side, were found to bind against the proscenium wall with serious probability of failure to close under fire conditions. Tests of the asbestos cloths from which the curtains were made showed that all suffer serious loss of strength after subjection to flame or high temperature."

NEW INSTALLATIONS

RECENT installations of major classes of motion picture theatre equipment have been reported as follows:

Stage furnishings.—Marti theatre, Santurco, Puerto. *Reported by Tiffin Scenic Studio of Tiffin, Ohio.*

Marquee and letters.—New Garden theatre, Milwaukee. *Reported by Metal Products Company of Milwaukee.*

Amplifiers. — Manhattan, Cleveland; Falls, Sheboygan Falls, Wis.; Majestic, Plymouth, Wis.; Fort, Fort Atkinson, Wis.; Fenway, Fennimore, Wis.; Star, Sheboygan, Wis.; Magee, Evansville, Wis.; Bonham, Prairie du Sac, Wis.; Pastime, Kiel, Wis.; Home, Lisbon, Wis.; Shawano theatre, Shawano, Wis.; Old Trail, St. Clairsville, Ohio; Jubilee, Buffalo, N. Y.; Star, Buffalo, N. Y.; Artistic, Buffalo, N. Y.; and Park, Lackawanna, N. Y. *Reported by Webster Electric Company of Racine, Wis.*

Seating.—Argmore, Chicago; Empress, Chicago; Lyric, Mt. Vernon, Ohio; Orpheum, Rockford, Ill.; Family, Gary, Ind.; Central, La Porte, Ind.; Palace, Greenville, Ky.; Momence, Momence, Ill.; Southern, Oak Park, Ill.; State, Waterloo, Ia.; Bell, Bellwood, Ill.; Parrott, Alma, Neb.; Douglas, Chicago; Karlov, Chicago; West Colonial, Galesburg, Ill. *Reported by General Seating Co. of Chicago.*

Sound reproducing equipment.—Dickinson, Ellsworth, Kan.; Crystal, Arapahoe, Neb.; Lyric, Gregory, S. Dak.; Milwain, Bardwell, Ky.; State, Central City, Neb.; Neson, Omaha, Neb.; KMMJ theatre, Clay Center, Neb.; Thomas P. Shannon, St. Paul, Kan.; and Menelaus and Wilson, Blockton, Ia. *Reported by Scott-Ballantyne Company of Omaha.*

MAZDA PROJECTION

● Reviewing recent developments in various branches of the electrical industry, the General Electric Company notes changes made in Mazda projection lamps. It is stated that improvements have made possible screen illuminations twice as high as those of two years ago.

All of these lamps show improvement in wattage per unit of source area—that is, in concentration of source. Means have been introduced for the better control of bulb blackening, and a marked advance has been achieved in the wattage for a given size of bulb.

A new feature is the rating of lamps for this service at 100 volts. The line voltage, by means of a small rheostat and a voltmeter provided in the equipments, is reduced to 100 volts, thus giving satisfactory life and candlepower performance

from the lamps in service. Special forming and heat treatment of the filaments were developed to reduce warping or twisting of the coils, making it possible to place the coils much closer together, and a new type of supporting structure was provided for mounting the filament.

In the biplane lamp, one grid of coils is placed before the other and so staggered that an almost solid rectangle of light is presented to the lens. The potential advantages of a biplane construction for the higher wattage equipments of each class had long been known; but it was not until the new filament treatment and mounting had been perfected that the full advantages of the biplane source could be realized. Biplane construction is now incorporated in five of the new lamps: in 500-, 750-, and 1000-watt sizes.

BY WAY OF NEWS

- Offices have been opened in San Francisco at 34 Golden Gate Avenue, by the Robert E. Powers Studios, theatre decorators and furnishers.

New offices have been taken by the Hygrade Sylvania Corporation in Chicago. The new address is 612 N. Michigan Avenue. This company also announces the appointment of W. F. MacWilliams as representative for the State of Ohio, with headquarters at 1783 Eleventh Street, Cleveland.

W. H. McBride, former sales manager of Alpha Claude Neon Corporation in Pittsburgh, has joined the Web-Lite Company of Pittsburgh in the same capacity. The Web-Lite Company manufactures electrical advertising display devices

If Smith leases a theatre from Jones, and then acquires sound equipment on a lease basis, Jones cannot obtain a lien on the equipment if Smith fails to pay his rent. This was the decision handed down the other day by the United States District Court of Texas, Southern District, in litigation brought by Messrs. Dunlap and Schnorenberg, owners of the Bijou theatre in La Feria, Tex. The house had been leased to E. F. Stein, who acquired Western Electric sound equipment for the house. The landlords charged that Stein did not meet his payments on the lease, and they sought a landlord's lien on the sound equipment, contending that the agreement represented a conditional sale instead of a lease, but the court held that all title remained in Electrical Research Products.

Sales rights in ten territories have been obtained by Sperry Products Company of Brooklyn, for the theatre air conditioning equipment of the United States Air Conditioning Corporation of Minneapolis. The territories are Maine, New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Delaware, Washington, D. C., Maryland and Eastern Pennsylvania. The product includes the Kooleraire and Arctic Nu-Air systems.

Maintenance of Theatre Machinery

(*Continued from page* 9)

breakers may be set for any pre-decided load within certain limits. When so set, a circuit-breaker will open the moment that the set load is exceeded.

There are various electrical hook-ups; some require fuses while others require circuit breakers. Sometimes both are used. The blowing of a fuse is a danger signal and definitely indicates that there is a wrong condition somewhere in that particular circuit. It therefore follows that all equipment connected in that circuit should be checked and examined before placing a new fuse in the circuit.

Here are some of the more common conditions that will cause a fuse to "blow": (1) ground of the circuit, (2) loose connection (thereby increasing the resistance of the circuit), (3) overloaded conditions, (4) dampness (sometimes inside a conduit), and (5) short circuits.

All of these conditions constitute real dangers not only to some piece of equipment but might cause a fire in the theatre. If there are electrical conditions within the theatre that are not thoroughly understood, there should be no hesitancy in calling a licensed electrician to correct and explain that condition.

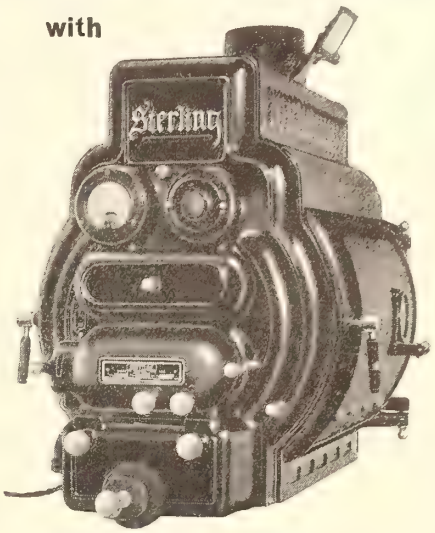
A sufficient supply of fuses or renewable links should be on hand in the theatre, conveniently located so that there will be no unnecessary delay in the replacing of fuses. The question might be asked, which are most desirable "one-time" fuses or renewable fuses? In the plug fuses up to 30 amperes, the "one-time" fuse is very satisfactory. Fuses of 30 amperes and above of the cartridge type are most economical if they are of the renewable link variety. However, unless there is an electrician in the particular theatre, or the manager is especially watchful, the renewable link fuse becomes a danger—a danger because of the temptation to over-fuse by putting two or more fuse links in one cartridge, thereby raising its capacity two or three times, whichever the case might be. Some renewable cartridge fuses are so designed and manufactured that it is extremely difficult to put in more than one fuse link. This type is very desirable.

THE CARE OF MOTOR-GENERATORS

MOTOR-GENERATORS perform such an important function in most theatres that it is extremely important to give them proper care and attention. Generators are designed to change alternating current to direct current, or the reverse. They are generally designated a.c. or d.c. generators, especially specifying the output side of the generator. Theatres are only concerned with the d.c. type of generator. The input or alternating end of a d.c. generator never seems to cause much trouble, and if the bearings are kept well oiled with a proper grade of oil, and the oil wells and bearings are washed out with

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The Sterling Suprex Lamp is not an alternating current lamp. It can be operated on small generators or rectifiers built for the purpose.

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You can get all your tax data from one page in one minute if you have this simple system. All you have to know is how to add. Save yourself $100 worth of trouble and maybe a lawyer's bill by getting this set of 3 simple books. Money back if not satisfied. $10. Order now.

EASY METHOD LEDGER SYSTEM

Seymour, Indiana

kerosene every three or four months, and at the same time the whole machine is blown out thoroughly to remove all dust, there will be no annoyance from this end.

The output or d.c. end seems to cause more trouble. The bearings, brushes, brush holders and commutator must have regular careful, and *skilled* attention. The brushes must be of proper composition; a spare set of brushes should always be on hand. This is an insurance against prolonged breakdowns which is well worth while. Communicate with the manufacturer of the generator if there is any question as to kind or quality of brushes. In writing with reference to a generator, always refer to it with all the data shown on the name plate. With this data the manufacturer can immediately identify it.

FITTING OF BRUSHES

The fitting of brushes in the holders and to the curvature of the commutator is important. *This should not be attempted by any one other than a skilled electrician.* The commutator must be kept free from oil, carbon or copper dust; in brief, *kept clean.* Most difficulty in connection with the commutator and brushes is indicated by excessive arcing between the commutator and the brushes. It does not take long to damage seriously a generator set when the brushes and commutator are arcing. This arcing is generally caused by the collection of carbon or copper dust with some oil on the commutator bars, and as the armature revolves this oily paste is carried into the grooves between the commutator bars by the brushes. In this way a short-circuit is established between the bars of the commutator. The commutator bars are separated from each other by thin sheets of mica. These mica separations must of necessity be kept below the top surface of the bars, thereby forming shallow grooves between the bars. The grooves must be kept clean. The commutator should be cleaned every other day.

TROUBLE FROM ARCING

Many times the commutator surface becomes rough or uneven. This may be the result of age with a long period of "wear and tear," but generally it results from excessive arcing which has not been corrected immediately. There are times when this condition has become so bad that there is no other solution other than to dismantle the generator and send the armature out to a shop and have the commutator turned down on a lathe. When this commutator roughness is only slight it may be corrected or greatly improved by the use of sandpaper. *The use of sand paper or stones on the commutator must positively not be attempted by any except a highly skilled electrician.*

The following are the more general causes of arcing between the brushes and the commutator: (1) improper fitting of brushes, (2) high mica, (3) copper or carbon dust in commutator grooves, (4) overload, or (5) short-circuit.

REGULAR INSPECTION

IN ALL THE foregoing discussion with regard to the lubrication of bearings, most specific reference was made to motors or generators; however, the same care and cleanliness should be expected for all fans, pumps, compressors, elevators, organ lifts, sign flashers and organ blowers. Oiling, greasing and the washing out of bearings cannot and must not be a haphazard procedure depending upon the whim of some irresponsible employe.

Depending upon the number of hours each day that a piece of equipment is operated, a schedule for oiling, greasing and washing out bearings should be drawn up. This card or lubricating chart should be tacked up or otherwise posted in close proximity to the particular piece of equipment; then some specific employe should be delegated to lubricate that machine in accordance with the schedule and to enter that fact on the chart. Whenever the manager, in passing or on inspection trips, passes that machine, he should examine not only the piece of equipment but the chart also, and assure himself that the particular piece of equipment is getting proper attention. This procedure is especially important in cases of fans, motors and pumps that may be located in attic spaces or out-of-the-way basement locations.

It is hoped that this article has emphasized sufficiently the real need of careful attention to the lubricating problems of the theatre. Specific recommendations as to the grades and makes of oil to be used on any particular equipment is impossible to include, because of the great variety of type and makes of equipment installed in theatres. No attempt has been made to present any theoretical lubricating, cleaning or adjusting program, but the practical necessity for the manager to establish careful mechanical and electrical maintenance has been pointed out. With the information contained herein the manager can initiate to good advantage an immediate checkup of the theatre to determine the exact condition that now exists.

If you will take steps immediately to correct faulty conditions and make plans to protect yourself in the future against a recurrence of them, this article, as a friendly reminder, will have undoubtedly served its purpose.

Recent Decisions in Theatre Cases

(*Continued from page* 12)

to keep the theatre clean and sanitary and the interior in good repair. Also, the landlord contended that the purpose for which the $20,000 was deposited was "in consideration of the good will of the party of the first part (landlord) and as a guarantee for the prompt payment of said rent." Moreover, the landlord proved that for many years previously he had operated the theatre successfully and had built up a considerable amount of good will.

Therefore, in view of these facts the higher court held that the landlord was entitled to retain the full $20,000 deposit, and stated the following important law:

DECISION

"We recognize, and feel impelled to give effect to, the aspect of the payment as consideration for good will. The defendant (Conover) not only was a landlord. He had been an operator in the moving picture business over a period of years, first for others and then for himself. He had built up a good will both in himself as distinguished from a location and in the particular theatre, known as the 'Strand,' under lease. . . . The payment was a consideration for the conveyance of the good will. It was also a guarantee for the prompt payment of rent. But there was no division or allocation of fixed amounts to these separate purposes, and there was no obligation upon the landlord to permit the tenant to remain in possession without paying rent. . . . For the reasons given we think that the tenant was not entitled to receive $17,500 or any part thereof."

LIABILITY FOR FILM CONTRACT BREACH

THE LAW is settled that a person damaged by the wrongful and negligent act of another is required to use ordinary care and prudence to protect himself from loss, or, as sometimes stated in court decisions, to minimize the loss. It has also been held that the burden is upon the party committing the injury to offer evidence in mitigation of damages. In other words, the courts have consistently held that where two parties enter into a valid contract and one of the parties breaches the contract the other party is required to exercise an ordinary degree of care to reduce the resulting damages to a minimum. Failure to do so will result in the court rendering a judgment for damages in favor of the complaining party for an amount less than the actual damages sustained.

On the other hand, the law requires that the person who breaches the contract must prove to the satisfaction of the court that the other party failed to use ordinary care to reduce or minimize his damages resulting from the breach, otherwise he is liable for complete damages.

CASE

For instance, in First National Pictures Distributing Corporation v. Sewell (171 S. E. 354, Bertie County, N. C.), it was shown that a theatre owner and a film distributor entered into a contract by the terms of which the theatre owner agreed to accept and pay a specified sum for a stipulated number of films. The theatre owner breached the contract and the distributor filed suit to recover damages. The

lower court held the theatre owner liable for $805, but the theatre owner appealed to the higher court contending that if the distributor had made reasonable effort and used ordinary care to re-rent the films to other theatre owners he could have reduced the damages to a considerable degree. Therefore, the higher court reversed the lower court's decision and said:

DECISION

"In an action for breach of contract, it is a well settled rule of law that the party who is wronged is required to use due care to minimize the loss. . . . While the duty is imposed upon the injured party (distributor) to use ordinary care and prudence to minimize his damages, nevertheless the burden is upon the injuring party (theatre owner) to offer evidence tending to show such failure to exercise the requisite degree of care and prudence to reduce and minimize the loss complained of."

OPERA CHAIRS NOT LEGAL FIXTURES

A GREAT MANY legal controversies have risen between the sellers of theatre equipment and subsequent purchasers of theatre buildings as a result of the seller of the equipment attempting to obtain possession of it because the purchaser or theatre operator failed to make payments in accordance with the contract of sale. A review of the important recently decided higher court cases discloses that the different courts have laid down the law as follows:

"FIXTURE" DEFINED

A legal theatre "fixture" is any theatre equipment which is attached to the building in such a manner that its removal will effect permanent damage to the theatre premises.

Another well established rule of the law is that a new purchaser of a theatre building can prevent the seller of a theatre "fixture" from removing it from the theatre building, although the original contract of sale between the theatre operator and the seller of the equipment clearly specifies that in the event the theatre operator fails to make payments, in accordance with the contract of sale, the seller may take possession of the equipment and remove it from the theatre building.

On the other hand, it is important to know that although a new purchaser of a theatre building objects to the seller of theatre equipment removing the same from the theatre, he cannot prevent the seller of such equipment from removing it if the latter proves that the equipment is not a legal fixture. The latest higher court case involving this point of the law is National Theatre Supply Company v. Mishler Theatre Company (167 Atl. 324, Altoona, Penn.).

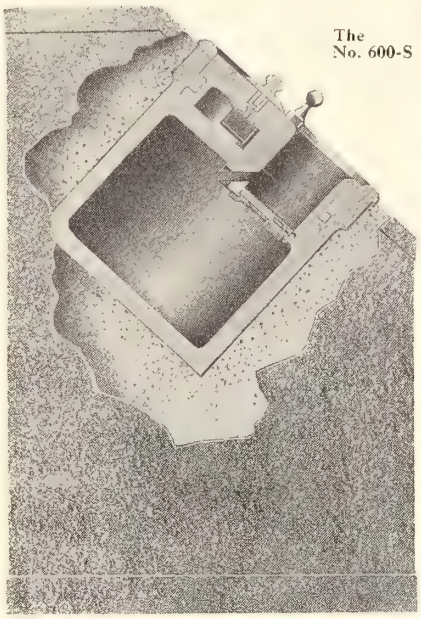
CASE

In this case it was shown that the Mishler Theatre Company entered into a conditional sales contract with the National Theatre Supply Company for the installation of 668 opera chairs in the theatre building to replace approximately 700 old

(*Continued on page* 34)

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PLANNING THE THEATRE

was established to give the theatre owner and manager practical advice in precisely those problems which have come to the front as a result of current efforts to end the worn-out, run-down condition that overtook thousands of theatre properties during the depression. Planning the Theatre is conducted by a licensed architect, Peter M. Hulsken. He will give your inquiry his personal attention. Merely address it to

BETTER THEATRES

1790 BROADWAY, NEW YORK

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I AM considering erecting a theatre replacing the one I am now operating and have under lease, and am taking this means of trying to ascertain from you information regarding the same. The set-up is as follows:

Size of town (population), 1,600. Size of lot, 88 feet front, 165 feet deep. Size of theatre under consideration, about 400 seats.

Question 1—Will size of lot permit erection of theatre of above seating capacity, also three or four stores with apartments above stores? Entire building to be of fire proof construction.

Question 2—What would be the most advisable materials to use?

Question 3—Approximately how much would such a theatre building cost to erect, including complete equipment for theatre (except projection and sound equipment)?

Since the whole matter is still in the contemplative stage, I would not care to have the project made mention of, however I shall be sincerely grateful to you for a reply to the foregoing questions and for such additional information as you may be in a position to convey.—L.B.

The Answer:

THE SIZE of the lot, 88 x 165 feet, is entirely too large for a theatre with a seating capacity of 400. If you should use the full width of the lot for the building, you have at least 39 seats in a row across the width of the auditorium and would only require 21 rows of seats. This would make a very badly proportioned auditorium, therefore I suggest you use a center bank of thirteen seats with two wall banks of four seats each. The total width of the building, including seats, aisles and wall thickness will be then 46 feet. I advise you either to sell the balance of the lot or use it for free parking space for your patrons.

Having twenty-one 20-inch seats in a row will require twenty rows. Spacing these rows 32 inches back-to-back, it will require 53 feet 4 inches for the seats. Figuring the front stores 30 feet deep, the foyer 12 feet wide, the stage or platform 15 feet and 15 feet between the first row of seats and stage or platform, the total length of the building, including wall thickness, will be 128 feet. I do not think that you require a stage for such a small house, so I presume that a platform large enough for small vaudeville acts will suffice. With a frontage of 46 feet, I suggest you make the lobby 16 feet wide, leaving one store on each side of the lobby 17 feet wide, after making allowances for wall thickness and stairway to apartments above stores and lobby. Of course if you do not care to sell the unused part of the lot you can extend the front over the full width of the lot for stores and apartments. This would give you three more stores, or two stores and drive space should the lot be an inside lot with no other access to the parking space than from the front.

I believe that concrete walls for sides and rear will be most economical, the roof construction either steel deck or steel joists with concrete. For the front elevation there are a great many new glass products, which are very effective, especially when the designs call for modernistic treatment. For the interior you can either use acoustical plaster or sound absorbing materials. The cost of such a theatre with apartments over stores and lobby, all complete except sound and projection equipment, will be approximately $25,000.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

●

The Question:

I WANT to construct a beautiful small theatre in a lot which is in a corner of two streets. This lot is 20 meters by 40 meters. I want the front of the theatre looking to the main street, that is where it has 20 meters with two stores, and I would like to have four stores on the side where the other street is—that is three, and the one in the corner, which have entrances by both streets.

Enclosed you will find an outline that will help you to have an idea of what I want. I want to spend about $15,000 in the construction of the building only, not counting equipment. I think that with this amount of money a beautiful small theatre can be constructed here in Puerto Rico, as the wages and laborers are very cheap.—P. G.

The Answer:

ANSWERING your inquiry, I ask you to pardon me for using my measurements in feet and inches, instead of meters, so that I can visualize the proportions of the building better, as it has been a very long time since I have used the metric system. The sketch of the floor plan shows that it is a fairly good-sized theatre. The front facing the main street will be approximately 65 feet, 6 inches, while the elevation facing the other street will be 131 feet. A theatre of this area could not be built in the United States for four times the amount which you expect to spend. Even at that figure one would have to practice the strictest economy in design and construction. While labor may be very cheap in Puerto Rico you must also remember that materials amount to over half the total cost.

Let us plan the auditorium with 21 seats across the width. This would give a center bank of 13 seats and two wall banks of four seats each, and would require only two aisles. The width of the auditorium should then be 43 feet, leaving 20 feet for the depth of each store facing the side street. Suppose we make the stores facing the main street 25 feet deep. Make the foyer 12 feet, and provide 24 feet between the first row of seats and rear wall of building. This would leave us space for 27 rows of seats, giving a seating capacity of 567 on the lower floor, which capacity may be increased by reducing the depth of the stores and the width of the foyer. But this amount of seats on the lower floor, and 200 seats in the balcony would make a well balanced house.

The arrangement of the exit on the side street will have to be changed. This exit should be placed nearer to the stage or platform, so place it between the third and fourth store facing the side street. Make the lobby 18 feet wide. This would make the main street stores 22½ x 25 feet

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new constructions, remodeling and re-equipping. This list has been compiled from the latest reports available on February 6. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

California

COMPTON—Sunset Theatre Company, August Frankl, lessee, 134 E. Compton Boulevard. Architect, W. Allen, 1008 Washington Building, Los Angeles. To erect theatre building. Seating capacity 800. Population 12,000.

LONG BEACH—E. W. Bollinger, 2015 East Ocean Boulevard, to alter heating system in theatre.

SAN FRANCISCO — New Rialto Theatre, 2555 Mission Street, to undergo remodeling. T & D Jr. Enterprises, Inc., c/o M. Naify, 25 Taylor Street, will remodel. Architect, F. F. Amandes, 1879 18th Avenue.

Georgia

DUBLIN—John W. Peck, Jr., to erect theatre building. Cost $20,000. Population 6,600.

Illinois

CHICAGO—Architect, J. E. O. Pridmore, 100 W. Monroe Street. To remodel theatre. Seating capacity 600. Mr. Flaherty, c/o Columbia Pictures Corporation, 831 S. Wabash Avenue, in charge of purchasing equipment.*

MAYWOOD—Syndicate, c/o F. Koenig, architect, 143 S. 9th Avenue. Will erect theatre. Population 26,000.

WEST CHICAGO—Syndicate, c/o Robert H. Salisbury, architect, Liberty Building, Wheaton, Ill. Will remodel theatre in West Chicago. Architect in charge of purchasing. Population 3,500.

Indiana

ELMWOOD—Rembusch Corporation, Frank Rembusch. To make repairs to the Alhambra theatre, damaged by fire. Population 11,000.*

Iowa

SIOUX CITY—Buckwalter Company, 514 Nebraska, lessee. C. H. Jandt Company, 335 Commerce Building, will remodel theatre building at 917 4th Street. Cost $10,000.

Michigan

MENOMINEE—Menominee Opera House to be reconditioned.

Minnesota

MINNEAPOLIS—American Realty & Building Company, 2938 Pillsbury Avenue. Will make alterations to theatre building.

Mississippi

CLARKSDALE — Strand theatre, Charles J. Collier, manager, Second Street. To remodel theatre building. Seating capacity 600. Population 10,000.

New Mexico

ALBUQERQUE—Albuquerque Theatres Company, c/o W. Scott Dunne, architect, Melba Building, Dallas, Tex. To build theatre. Cost, $20,000. Population 27,000.

New York

BROOKLYN — Goldie Harris, 67 Hanson Place. Theatre building to be erected at 3117-37 Surf Avenue. Cost $50,000. Architect, C. A. Sandbloom, 145 W. 45th Street, New York, N. Y.

Oregon

PORTLAND—Architect, Walter Kelly, Artisans Building. To erect theatre and lodge building. Seating capacity 200.

Pennsylvania

EAST YORK—J. W. Rechley, 515 E. Market Street. To erect theatre building. Cost $60,000.

PHILADELPHIA — Felt Brothers, 1412-14 S. Broad Street. Alterations to theatre. Engineer, Charles S. Gingleman, 1239 Vine Street, Philadelphia.

Texas

DALLAS—Palace theatre (colored) 2407 Elm Street. Architect, W. Scott Dunne, Melba Building. To repair theatre damaged by fire. Cost $15,000. Seating capacity 600. Palace Realty Company, Dallas, in charge of purchasing of equipment.*

GOOSE CREEK—Tri-Cities Little Theatre, c/o Geo. L. Keene, director. To erect theatre. Mrs. G. A. Lillie, Chamber of Commerce Building. Seating capacity 525. Cost $15,000. Population 5,200.*

LA FERIA—R. P. Condron will make repairs to theatre. Population 1,500.

SAN JUAN—San Juan Theatre, c/o E. F. Collins. Will remodel. Population 1,600.

VICTORIA — Jefferson Amusement Company, c/o Messrs. Gordon & Clemmens. Architect, W. Scott Dunne, Melba Building, Dallas. To erect theatre building. Seating capacity 600. Cost $25,000.

Incorporations

Manhattan Theatre, Inc., Rocky Mount, N. C. Increased capital $25,000. F. W. Langley, et al, Incorporators.

Highland Theatre Corp., 5600 N. Figueroa, Los Angeles, Cal. Increased capital $1,000.

Jonesboro Theatres, Inc., Jonesboro, Ark. Increased capital $50,000.

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giving in a few words advice to the manager in his own problems:

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by J. T. Knight, Jr., offers the theatre owner and manager the help of an accredited engineer who has spent years in supervising the operation and maintenance of motion picture theatres.

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Among Contributors to This Issue:

¶ Edwin Sedgwick Chittenden Coppock (*Dressing Up Your Theatre and Show*) *is managing director of the Paramount theatre in Stapleton, Staten Island, New York. He began his career in the theatre as an usher, and now, at a relatively youthful age, directs the operations of what has been, in spite of recent economic conditions, consistently one of the Paramount Publix circuit's most prosperous properties. The Paramount in Staten Island functions, as a matter of fact, somewhat as a training school for young men aspiring to the position of manager in the circuit, and of their instruction Mr. Coppock is in charge. Many have been the innovations conceived by Mr. Coppock, and as they have proved successful, they have been passed on to other theatres. It is noteworthy, in view of Mr. Coppock's success as a manager, that he instructs himself thoroughly in the technics of the motion picture theatre, as a property and as a mechanism of entertainment.*

¶ J. T. Knight, Jr. (*Maintenance of Theatre Machinery*) *is a regular contributor to* Better Theatres *on the poblems and processes of management, operation and maintenance. Supplementing his more comprehensive articles are his Maintenance Tabs, begun with this issue and to be henceforth a regular feature. Mr. Knight is an accredited member of several branches of engineering and has spent many years in the motion picture theatre as supervisor of maintenance and physical operation. In an earlier day he was a theatre manager himself. Latterly he has been in charge of maintenance for Balaban & Katz in Chicago, and Paramount Publix. He is now attached to the home office of the last named circuit.*

¶ Leo T. Parker (*Recent Decisions in Theatre Cases*) *is a regular contributor to* Better Theatres *on legal phases of theatre operation. He is an attorney-at-law with offices in Cincinnati.*

¶ Kendall Clough (*Why Up-to-Date Sound Equipment*) *is president and chief engineer of the Clough-Brengle Company of Chicago, manufacturers of amplifiers and speakers used in theatre reproduction.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

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Electric generating plants
Electric signs
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Emergency lighting plants

F

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Film processing machines
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Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel end signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

Recent Decisions in Theatre Cases

(*Continued from page* 29)

chairs then in use. The contract was properly recorded in accordance with the law. It provided that the theatre company should pay a specified amount at the time the chairs were delivered and installed in the theatre, and afterwards the balance was to be paid in equal installments.

Several months after the opera chairs were installed in the theatre the building was purchased by a man who believed that when purchasing the theatre building he also was receiving clear title to the opera chairs. However, since the purchaser or theatre operator had failed to pay the installments on the chairs, in accordance with the recorded sales contract, the seller of the chairs filed legal proceedings to remove them from the theatre building.

The new purchaser of the theatre building contended that the seller of the chairs should not be permitted to remove them from the building on the grounds that opera chairs are legal "fixtures," removal of which would leave the theatre building permanently damaged. However, it is interesting to observe that this higher court held opera chairs not legal "fixtures" which resulted in the seller being permitted to remove them from the theatre building.

DECISION

"The defense made to plaintiff's (seller's) claim is that the opera chairs, being securely fastened to the floor of the auditorium, are an essential part of the theatre and indispensable to its use as a place of public entertainment, and as such are legal fixtures that passed with the realty to the intervening defendant (purchaser). . . . The question raised is whether the rights of a conditional vendor (seller) of chattels attached to the realty are superior to those of a purchaser of the premises by deed from a prior mortgagee. The lower court answered the question in the affirmative, and we see no reason to disturb this conclusion."

PAYMENT FOR STORING EQUIPMENT

FREQUENTLY AFTER a theatre building is purchased the new owner discovers that certain chattels in the building, such as equipment or furnishings, are removable and belong to someone else. Sometimes it is necessary that the new purchaser of the building devote a considerable space for storing these chattels. Therefore, it is not uncommon that legal controversy rises over the right of the new owner or purchaser of a theatre building to charge a reasonable amount of storage as compensation for the space occupied by the chattels. The latest higher court case involving this point of the law is Veazey v. Electrical Research Products (145 So. 319, Monroeville, Ala.).

CASE

The facts of this case are that a seller of a motion picture outfit reclaimed it from a theatre operator but failed to remove the same from the theatre premises. Soon afterward another person purchased the theatre building and devoted a room for the purpose of storing the motion picture outfit. When the owner came to reclaim the equipment the new owner of the building refused to give up possession claiming that he had a lien on it to secure payment for use of the room for storage purposes.

It is important to know that under these circumstances the higher court held the theatre owner was not entitled to a lien, and said:

DECISION

"Appellant's (theatre owner's) theory is that leaving in his building this outfit, so bulky as to virtually occupy the room in which it was installed, and so deprive appellant of the use of such room, and in fact the use of the theatre building, rendered the owner of the chattel liable to him for the value of the use and occupation of the building. . . and that, by virtue of such lien, he has the right to retain possession of the property until such lien is satisfied. . . . The evidence discloses no more than a bailment of the chattel; not an entry upon, possession, and use of real estate for which a lien for use and occupation arises."

LIABILITY OF LANDLORDS

DISCUSSION HAS risen from time to time whether or not a landlord is liable in damages for an injury sustained by a theatre patron, where such injury results from failure of the landlord to repair the premises leased to a theatre operator. Therefore, it is important to know that it is a well settled rule of the law that a landlord is under no legal duty to repair leased premises if he is not so obligated by the terms of the lease contract.

CASE

For example, in the late case of Hunkins v. Amoskeag (169 Atl. 3, Manchester, N. H.), it was disclosed that a patron was injured on the portion of the premises which was being occupied by a tenant under a lease contract. The injured person filed suit against the landlord to recover damages, and attempted to prove that the injury resulted from falling plaster which was weakened by a leak in the roof. This court stated the law, as follows:

DECISION

"The landlord is under a legal duty with respect to the management of those portions of the property which he retains in his own control whether he undertakes the performance of that duty or not. . . . The necessary connection between the injury and the negligence charged is therefore wholly lacking."

Dressing Up Your Theatre and Show

(*Continued from page* 7)

of corn stalks and pumpkins at Halloween time? A miniature rock garden at Easter time? A life size tableau of wax figures from a department store? Model homes borrowed from a real estate agent? Or dozens of other things just as simple, such as modernistic backgrounds of the type used in show windows?

At first thought such things would seem to detract from the screen, but if they are not too brightly lighted and are definitely in the atmosphere of the short subjects or newsreel being presented, they add realism and appropriate atmosphere and a relief to patrons who, week after week, have been staring at your blank stage.

Many theatres formerly having a stage presentation or vaudeville policy are equipped with twelve or more balcony rail spots that are not now in use. The mounting of these spots is usually such that they may be moved about to throw a beam to almost any part of the auditorium. During intermissions, or before the show starts, why not use these balcony rail spots to bring out the architectural treatment or decorations on the side walls of the theatre? Startlingly beautiful effects can be achieved by the use of several of these lamps with different colors.

Should you agree with me that any of these suggestions have merit, I hope you will be as successful in their use as we have been. However, if any effect is used too often, it in itself becomes as monotonous as no effect at all. The reason for the effort that you will have to expend, and the thought behind all of these suggestions, is merely to have constant change of appearance or atmosphere. Patrons may not outwardly indicate their approval of these changes, but no one can deny that they will be quietly appreciative of your efforts to enhance their enjoyment of the program. I will wager next week's salary that all other things being equal, the habitual attendance at any theatre can be increased by a conscientious effort to keep the house itself, and the show, freshened—different from other theatres, in the atmosphere created for the program, in cleanliness, and in the creation of decorative effects to prevent dreaded monotony in the appearance of the theatre.

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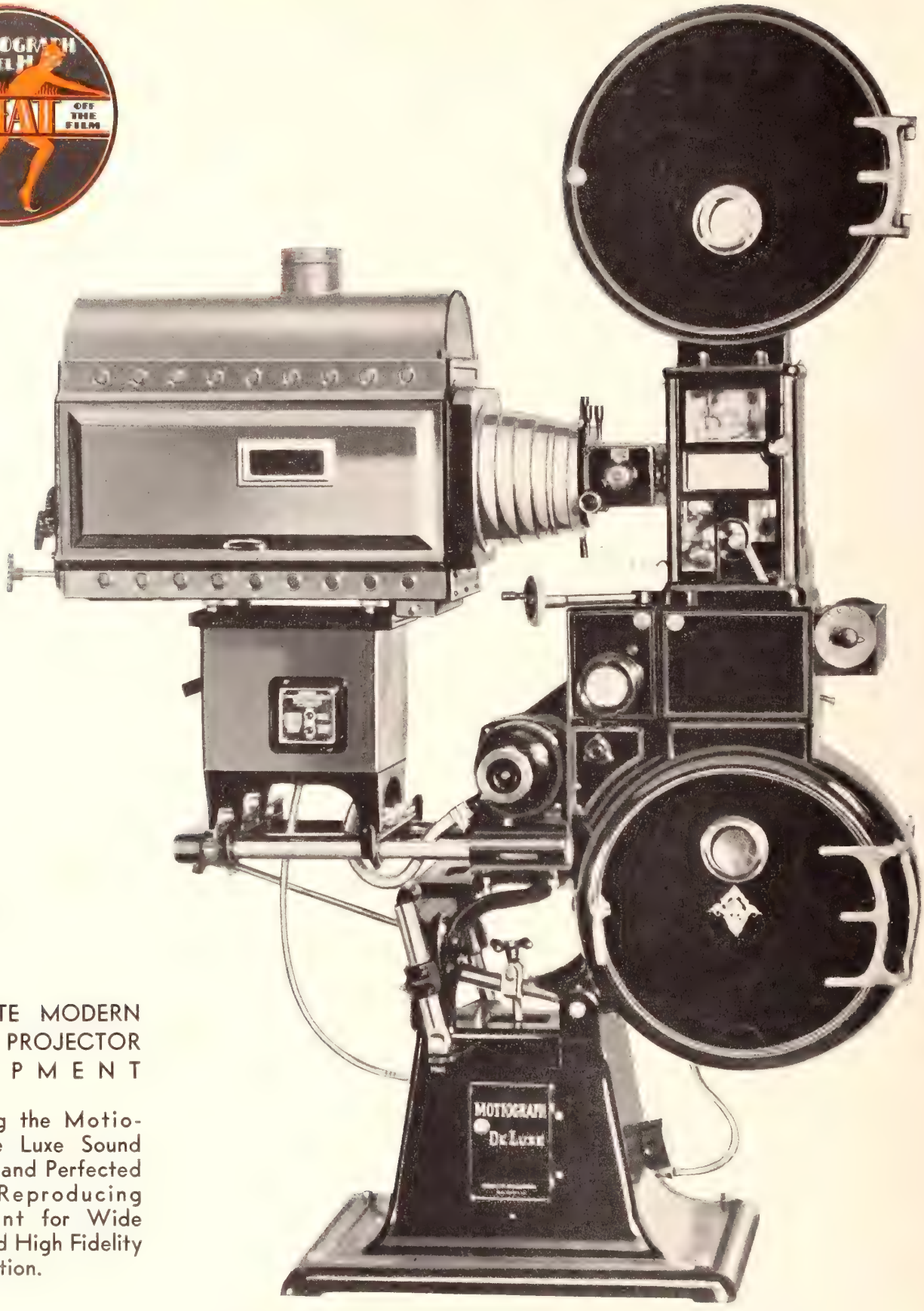
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WHAT'S WRONG WITH THE RESEARCHERS

Speakers at National Board of Review Conference Denounce Conclusions of Research Council as "Wishful but Not Scientific"

DE-CODING THE CODE— STUDIO LABOR AND TALENT

Minimum Wages and Maximum Hours Established for Seventy-five Classes of Production Workers; Week's Code Developments

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Wallace BEERY
"VIVA VILLA!"
The screen which has waited ten years for a picture to equal the thrill, the epic humanity of "The Big Parade" now welcomes "VIVA VILLA." Because in its 1001 nights of amazing, romantic adventure... in its story of riotous revolution and revelry...in its blood-tingling heroism is entertainment that will pack the theatres of the nation!
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Directed by JACK CONWAY
THIS M-G-M AD is telling 27,000,000 motion picture fans about it!



But MOTION PICTURE HERALD made good!

We honestly didn't believe that *anybody* could write more enthusiastically about *any* picture than did *Variety Daily* in its review of "As the Earth Turns." But now along comes *Motion Picture Herald* and . . . well, we'll leave it to you . . . .

As the Earth Turns (*Warner Bros.*)

Romance, Drama, Comedy

The real story of the lives of those who wrest a frugal living from rugged Maine soil is the actuating motif of this picture Told in simple, sincere manner, the dramatic and romantic values are enhanced by comedy that serves to maintain and recreate interest when the heavier fundamentals threaten to become oppressive. Dealing with real persons and actual conditions and telling its story in a manner that reflects careful preparation and definite authenticity in characterization, the show is full of heart appeal. While solemnity marks the telling, understandable, non-theatric realism endows it with a color that should be appealing to metropolitan audiences, and because it so truthfully mirrors every day farm life, with all its hopes and ambitions, desires, disappointments and tragedies, it should prove unusually attractive in the smaller communities

Its time covers the turning of the four seasons. City bred Stan Janowski brings his father and little brothers and sister into rural Maine at the height of a blizzard. The homelife of the Mark Muir family is that of a hardworking fairly prosperous farmer. Presided over by Jen, who manages diplomatically to keep peace between Mark's second wife, Cora, and her daughter, Doris, and Mark's own children, their contented existence is tragically contrasted with the home life of brother George Muir's brood. Lazy, perpetually a victim of the misfortunes that befall the careless, this group is always next door to starvation, a condition which convinces Mil that her only hope for happiness is to desert her husband. Spring and the marriage of Ed and Emily sees romance flowering for Jen and Stan. Summer, hot and dry, sees Stan's crops fail, a discouraging blow to his father and mother. As an interlude, effective in the story's delineation, sequences picture the unsuccessful efforts of love-starved Doris to find happiness with young Ollie. Real romance strengthening between Jen and Stan, the harvest season rolls on; full barns for Mark, empty ones for the Janowskys and George. The hardships of winter force Stan to take his elderly father and mother back to Boston. There as a jazz band violinist he obtains funds with which he can re-embark on his agricultural ambitions. Spring again, and as he returns to Maine, his love path with Jen is severed as Doris lures him into taking her to a country dance. His barns destroyed by fire during his absence at the party, his romance with Jen shattered, Stan is about to take Doris to Boston, the goal of her dreams, when his eyes are opened to a greater love which impels him with the help of Jen to start from scratch, rehabilitate his properties and plant anew the seeds of happiness.

An atmosphere of humanness permeates all the entertainment elements of "As the Earth Turns." Essentially it is family type, but there is plenty of contrast to arouse interest of all classes. The book upon which it is based enjoyed a remarkable sale in large cities, and as the picture authentically preserves the punch and emotional color, the readers should help with word of mouth advertising

Whether farm stories have been successful or not in your theatre, proper handling of the assets in this picture should insure its making the grade. While the cast lacks any outstanding names, the fact of the featuring of several new personalities, particularly Jean Muir and Donald Woods who are fine in their parts as Dorothy Appleby is outstanding in hers, makes it possible to talk about different new players. The advance campaign should ring with homespun sincerity.—McCARTHY, Hollywood.

Directed by Alfred E. Green. From the famous best-seller by Gladys Hasty Carroll. With Russell Hardie, Emily Lowry, Arthur Hohl, Dorothy Peterson, David Landau, Clara Blandick, and 16 Others. Vitagraph, Inc., Distributors.

WARNER BROS.

vite you to see for yourself what these mous film judges mean when they say—

"AS THE EARTH TURNS

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is full of heart appeal . . . should make a barrel of money!"

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Chatterton in "Journal of a Crime"*
Cagney in "Jimmy the Gent"*
"As the Earth Turns"*

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Hal LeRoy in "Harold Teen"*
Barthelmess in "A Modern Hero"*
"Heat Lightning" starring Aline MacMahon*

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FEB 16 1934

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MOTION PICTURE HERALD

Vol. 114, No. 8 — February 17, 1934

WHAT IS PROGRAM?

MR. JESSE LASKY, quoted in a St. Valentine's day dispatch from Hollywood to Motion Picture Daily, steps forth with constructive discussion of the subject of that much debated production policy labeled "curtailment," and first set forth in Motion Picture Herald's West Coast correspondence some weeks ago. Mr. Lasky, it appears, is not entirely in disagreement with those of L. B. Mayer-Samuel Goldwyn school of thought in their theories about mass production—but—also however.

"As a student of film and theatre economics," says Mr. Lasky, "I realize that there must be some form of modified quantity production to supply the theatres."

To "supply the theatres" means to supply the public.

The public does not care a merry hoot about whether the pictures come by quantity production, whether they are program pictures or even if they are proconceived masterpieces. The public wants entertainment and it gets a lot of it from pictures which the producer did not know were loaded. *The public probably makes more hits than Hollywood does.* It is easy to name off hand half a dozen pictures in the current season which proved vastly more important at the box office than their makers anticipated.

It is the painful truth that some of the most ineptly made pictures, some of the most casually made, have hit the mass taste and prospered exceedingly.

Emotional content, the kick, is the test.

And one may pause parenthetically to remark that "kick" is not attained, as too many producers seem to think, by the intensity of the content. The perfect cocktail was never made of raw alcohol, nor yet the perfect drama of raw impulse and primitive motivation.

But, returning to the matter of volume of production, Mr. Lasky knows, and knows so very well through many a year of experience, that there is a reason for and a place for what is all too scornfully called the "program picture."

"Its existence can be made worth while," says Mr. Lasky, "and the quality average raised immeasurably through the tostering of unit or independent production, also by placing the blame for mediocre product not on the producing company, but upon the shoulders of those who make it."

There is nothing revolutionary in this idea of Mr. Lasky's. The motion picture rose to its greatness and prosperity under just such a system, through the days of the glory of what was known as "the Lasky lot," through the days when the "unit producers" were the DeMilles, Ince, Griffith, Sennett and so on.

This industry, from studio to screen, can prosper only with a flow of reasonably competent product, letting the hits come as they may. Every picture can be honestly and competently made. No super men are required for that, but "yes men" can not do it.

RAWER THAN NATURE

REGARDLESS of what the passing gains at the box office may be, the increasing tendency to fabricate and fictionize expeditionary pictures in the studios, to speak gently of what the late Colonel Theodore Roosevelt called "nature faking," will confer nothing on the institutional status of the motion picture. Also the process will lose the screen friends in high places.

Nothing so very radical has to be done about it, but it would seem reasonable to ask the makers of pictures in alleged natural settings, pictures of animals and natives, to seek to be at least as authentic as the ordinary Sunday supplement. It is, after all, not true that Eskimos spend their lives trading wives, or that tigers, lions, and other jungle brutes do nothing but fight.

A few years ago the expeditionary picture was one product which could be sold and offered safely to the juvenile and the adolescent and yet hold the adult interest. Today the expedition to anywhere is sure to come back full of gore and more likely than not a lot of titillating Goona-Goonas. Life really is not precisely like that, even in the tropics.

△ △ △

CHARMING MURDER

THE supreme comedy of the season comes this week with the screaming of Mr. John Sloan, president of the Society of Independent Artists in New York, that "art murder" has been committed by the destruction of the unfinished mural with which Mr. Diego Rivera, Mexican propagandist, sullied the walls of the RKO building last year. Since when has billposting under the guise of interior decorative art become so sacred? If those who paid for the picture did not like it, it was theirs to put in the ash can.

△ △ △

FILLING THE SHELF

IN the dear old days of long ago, Mr. William Fox fought a mighty battle with the octopus, the Motion Picture Patents Company, which sought to control the industry by an ownership of the tools. Again Mr. Fox is in the arena of the courts, again fighting a mighty battle, this time in behalf of his Tri-Ergon, a corporation which purports to have possession of the tools of sound.

* * *

The days are long. From the first great war of the patents there remains only a long and dusty shelf of books in lawyers' offices. It would seem that presently they are going to put some more books on the shelf.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

EXPLOITATION

Unstinted exploitation, especially of personalities, is the key to box office success of mediocre films, last week in Kansas City, Coast-bound, declared Merlin Hall Aylesworth, Radio chieftain. Also vital is the choice of theatre. A cycle of the "Little Women" type of picture may be expected, he indicated. . . .

SPANISH QUOTA

Despite long standing rumors, it appears to American Consul Cecil Cross in Barcelona that there is much foundation in fact in a current report that the Spanish government plans imposition of a quota system on film imports. The plan: every importer required to produce one film in Spain, costing at least 250,000 pesetas, for every five imported. . . .

UNIVERSAL INDEPENDENCE

Definitely denying reports that some of Universal's releases are to be made by "independents," Carl Laemmle, president, declared: "Universal makes its own pictures and intends to continue to do so." The veteran took to the air Tuesday over WEAF for the second of his special talks on film subjects. . . .

FEDERATION AND IMPPA

Though the Independent Motion Picture Producers Association, Hollywood, has decided to retain its own identity, Trem Carr, its president, has wired the Federation of the Motion Picture Industry, New York, its intention to work in harmony "both financially and morally."

SCISSORS—AND MORALS

"No scissors has ever made anybody righteous," and no picture has ever been made wholesome by censorship, recently in Fond du Lac, Wis., declared W. L. Ainsworth of the Garrick theatre and secretary of the MPTO of Wisconsin and Upper Michigan at a Better Films Council session. "The intent of the industry is to do the right thing," he said. . . .

TIEUP TEST CASE

Kansas City territory exhibitors, using tieups regularly, are keenly watching the outcome of a test case wherein the United States is prosecuting Rufus H. Limpp, gas station owner at King City, Mo., for giving theatre tickets with the sale of gas and oil, under the NRA fair practice code for the petroleum industry.

MIDNIGHTS BANNED

Definitely surprised and shocked were exhibitors of Gluster, Ohio, last week when informed the city council had passed an ordinance prohibiting midnight shows, particularly on Saturdays. . . .

UNIT TAKES NAME

Chosen by the new association of theatre owners in New Orleans for its name is Gulf States Theatre Owners of America, of which H. S. McLeod is president. A visit of Ed Kuykendall, MPTOA president, preceded the unit's organization. . . .

CENSOR QUERIED

Legal lights of the MPPDA and the Ohio censors at Columbus will attempt to settle a controversy involving interpretation of the script of Universal's "Midnight." The censors contend certain portions reflect on the district attorney. The MPPDA believes they should raise the status of the D. A. in public opinion. . . .

NEW FILM COUNCIL

As a clearing house for groups in research study of the motion picture, the San Francisco Motion Picture Council has been formed. It promises no attempt at censorship. Invited to join are representatives of parent-teacher organizations, Federated Clubs and the like. . . .

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WATCHFUL CAMERAS

Registration for Kansas City's election is being checked up and double checked by the National Youth Movement, reform unit, with the use of motion picture cameras. Examples of poll violence will also be thus imperishably recorded. . . .

RADIO'S AUDIENCES

Adding his voice to previously recorded objections, Eddie Dowling, stage producer, last week condemned the practice of radio stations which give free tickets to program audiences, contending those audiences belong to the theatre. He was supported in his denunciation of tryouts in vaudeville and radio by J. C. Nugent, another speaker at the AMPA luncheon. . . .

WEAK IN WRITERS

True also in England, but in even greater measure, is Samuel Goldwyn's recent assertion that Hollywood has a dearth of good writers, declared David Manners, actor, recently returned from a trip to England. "The film writer in England is underpaid in comparison with his American colleague," he said. Growing competition from British studios is keeping Hollywood on its toes, the actor believes. . . .

RUSSIAN REQUEST

En route to Hollywood is a Russian committee to buy American films, line up talent, study production, arrange for a Coast production unit. Already approached to take a company to Russia to introduce American methods has been Boris Petroff, Paramount stage director in New York. . . .

STRAPPED NVA

With funds for maintenance of its New York clubhouse and Saranac sanitarium virtually exhausted, the National Variety Artists plans an emergency move to save the organization. Prime movers are Sam Dembow, Jr., Paramount, and Leslie Thompson, RKO. The NVA annual benefit probably will be hastened. . . .

ALLIED IN OHIO

Present indications strongly point to affiliation of the new Ohio independent exhibitors' organization, embracing all existing units, with Allied States. One of the leading personalities in the Independent Theatre Owners of Ohio is M. B. Horwitz, staunch Allied supporter. Headquarters will be maintained in Cleveland and Cincinnati. . . .

CANADA'S CLOSINGS

Decreased from last year are the number of closed theatres in Canada, recent statistics showing 58 closed of a total of 785 wired, comparing with last year's 81 closed of a 777 total. Pleasantly, continued improvement is reported. . . .

TRADE GROUPS INVITED TO CODE AUTHORITIES SESSION

Associations Will Participate in Four-Day Gathering at Washington, Starting March 5, on Possible Changes

Approaching decision of the Code Authority and the Administrator on definite selections for the 32 Local Clearance Boards and 32 Local Grievance Boards, due on Friday, and an invitation extended by the NRA to all industry trade groups to be heard at a mass meeting of Code Authorities of all industries, scheduled for March 5 at Washington, were the principal code situations holding attention this week.

The Code Authority had received 7,500 code assents up to press time, besides additional complaints from exhibitors in the field charging competitors with unfair trade practices, and both distributors and exhibitors were awaiting a final decision from the Administrator regarding the 10 per cent cancellation clause, which previously had been ordered retroactive to contracts signed before December 7 on pictures released subsequently. This was expected Friday.

In other quarters, Code Authority members and Allied leaders were priming for the court battle launched by Allied against the Authority and scheduled to start in New York Tuesday.

Previously, it had been generally understood that General Johnson's call to some 200 Code Authorities to meet him for wholesale code conferences in Washington was intended only for the Code Authority of each industry, but word from the Capital this week indicated that each trade association in every industry was invited to send to the meeting its code committee to participate in the discussions.

Local Boards To Be Named Friday

The final appointments to the 32 Local Clearance and 32 Local Grievance Boards are expected to be announced, at least partially, following the Code Authority's meeting in New York Friday, when a sub-committee of the Authority—comprising S. R. Kent, Fox; Charles L. O'Reilly, New York TOCC; George J. Schaefer, Paramount; W. Ray Johnston, Monogram; Nathan Yamins, Allied; Ed Kuykendall, MPTOA—will present for consideration of the Code Authority and of Division Administrator Sol A. Rosenblatt, a tentative draft of these boards which the sub-committee has been compiling the last two weeks from the names of some 900 exhibitor and exchange candidates submitted by their colleagues in the field. The names of those on the tentative draft appear on pages 15, 16 and 17.

The Code Authority and/or the Division Administrator may make changes or eliminations from the tentative draft, and it is expected that many of the tentative candidates will ask to be excused. It was learned also that the Code Authority has exercised its privilege of nominating candidates for posts on the boards whose names were not submitted from the field.

Both the Code Authority and its special subcommittee have been digging into the background and history of candidates already tentatively accepted. All nominations must finally be approved by Division Administrator Rosenblatt.

One more step must be taken by the Code Authority and the Administrator before these local boards actually commence operations as the Authority's code machinery in the field, and that is the selection of the 64 "impartial," non-industry members, one of whom is to sit on each of the 64 boards as the direct representative of the Code Authority. There are approximately 200 names up for selection, among them, local leaders of Chambers of Commerce, and local businessmen and executives of local civic organizations. No boards will be announced without simultaneous announcement of the selection of the board's impartial representative.

The call for Code Authorities of all industries to meet with General Johnson, March 5, as well as trade association representatives, does not necessarily mean that immediate revision of any code is in prospect. The conference will last four days.

A total of 278 codes covering approximately 90 per cent of all industry have been approved by the Administration, and another 353 are awaiting formal approval.

In his call, General Johnson outlined the major purposes to include "the consideration in public session of the possibilities of increasing employment; protections against destructive competition and against excessive prices and monopolistic tendencies; the elimination of inequalities and inconsistencies in codes; the position of small enterprises, and the vast problem of code administration and the organization of industry for self-government."

The tentative and preliminary outline of the group conference follows:

PART I

GROUP I. Possibilities of Increasing Employment; wages and hours; comparative situation of capital goods and consumer goods industries.

GROUP II. Trade Practices: Costs and prices; protestations against destructive competition, and against excessive prices and monopolistic tendencies.

GROUP III. Trade Practices: Control of production; limitation of machine hours; restriction of expansion of facilities; ethical practices regulating competitive relationship.

GROUP IV. Code Authority Organization: Code administration, including compliance and enforcement; inequalities, inconsistencies and overlapping in codes; inter-industry and intercode coordination; the financing of code administration; use and control of the code "Eagle."

GROUP V. Operation of Codes in Small Enterprises; position of minorities.

PART II

MARCH 5: Public Meetings; (Constitution Hall, morning). Address by the President, and by the Administrator.

MARCH 5: (Afternoon) and 6th: Public Meetings by Groups for presentation and consideration of the subjects outlined in Part I. Attendance of delegates to be designated and registered in advance by each Code Authority and trade association. (See Note.)

MARCH 7: Group Conferences of Code Authorities and code committees in same groups as outlined in Part I, for consideration with NRA of policies and actions on these subjects.

MARCH 8: General Conference of selected delegates of each Code Authority or trade association code committee with the Administrator for consideration of policies and program of Code Authorities and NRA with reference to matters developed in public meetings and group conferences March 5 to 7. Closing Address by the Administrator.

NOTE: If, in order to permit the presentation of information and suggestions by persons requesting such opportunity, it is necessary to continue these public meetings, they will be continued concurrently with the Scheduled Conference Program, in a consolidated public meeting for such period as may be necessary for that purpose.

The program from official NRA headquarters says that code committees of trade asso-

(Continued on page 17)

The fifth article in the Herald's "De-Coding the Code" series appears in this issue starting on page 48.

A listing of tentative selections to the local boards by the committee of the motion picture Code Authority begins on page 15.

SUBJECTS FOR CODE MEETING SUGGESTIONS

Any trade association in the motion picture industry may submit suggestions or questions to the NRA for disposal at the Washington meeting of 200 Code Authorities opening March 5. The NRA this week specifically requested that such questions or suggestions be confined to the following points, treatment of which is intended "to improve the policy or procedure of the National Recovery Administration":

(a) The effect of your code upon operations, including employment, in your industry.

(b) The effect of your code on general price trend of products in your industry.

(c) Effect of your code on unethical practices in your industry.

(d) The effects of code provisions, if any, restricting production through limitations of machine hours or plant facilities.

(e) Effect of code upon the smaller concerns in your industry.

(f) Code provisions which, in your judgment should be modified or eliminated.

(g) Code provisions which, in your judgment, should be added.

(h) Specific proposals for eliminating overlapping.

(i) Financing of industry code administration.

Final Selections for Members of Local Boards Due Friday; More Complaints on Trade Practices of Exhibitors Filed

BREEN HEADS STUDIO RELATIONS OF MPPDA

Carries Responsibility of Application of Production and Advertising Codes; Supervising Hollywood Offices of AMPP

Joseph I. Breen, a member of Will H. Hays' considerable staff of assistants in the Motion Picture Producers and Distributors of America, Inc., has been appointed by Mr. Hays to the post of head of the Studio Relations Department, in Hollywood.

This appointment carries with it responsibility for the application of the production code in the making of motion pictures among members of the association, and application of the advertising code with reference to studio utterances, as well.

Mr. Breen, also assistant to Mr. Hays, will supervise the Hollywood offices of the Association of Motion Picture Producers.

Beetson Heads Casting

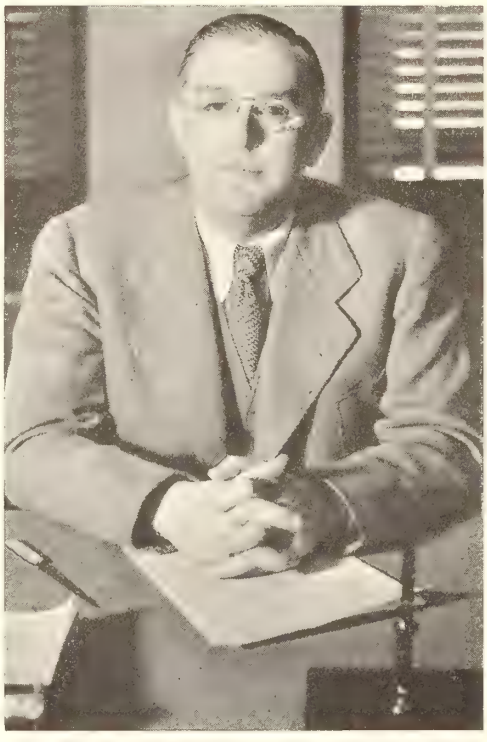
The Hollywood announcement conveys other important changes in the office personnel. Fred W. Beetson, formerly executive vice president and now secretary and treasurer of the Producers' association, will assume jurisdiction over all casting activities. James E. Wingate, former head of the New York State board of censorship, and more recently with the Hays organization in Hollywood, is expected to continue his duties as an advisor on censorship, with Geoffrey Shurlock as his assistant and with Douglas MacKinnon giving attention to short subjects.

Motion Picture Daily's Hollywood correspondent ventures the assertion that: "Considered far from remote is the possibility that Breen ultimately will head the Hays office here, retaining his connection with the Hays organization in the East pretty much as an officer can be a director in two corporations at the same time."

Other observers tend to the conviction that this is not only "far from remote" but is substantially the fact as of now and today. The details are merely matters of internal diplomacies.

Long, Important Contacts

Mr. Breen, like so many of the members of the Hays organization, has a background of widely diversified experiences and a career of long, important contacts with the public. He is a graduate of St. Joseph's college in Philadelphia. A large part of his working life has been spent in newspaper work in New York, Chicago and Washington, and with the Associated Press in various European capitals. He had an interlude in the diplomatic service in Porto Rico. He handled the publicity affairs and sundry other concerns of the Eucharistic Congress in Chicago in 1926 and conducted the opening campaign of publicity for the Chicago World's Fair in 1928. He became assistant to Stuyvesant Peabody, president of the Peabody Coal Company in Chicago in 1929, with his responsibilities largely in the field of public relations, and went thence to the Hays organization.



JOSEPH I. BREEN

Mr. Breen has been in Hollywood for about a year, going there first in connection with some of the motion picture's West Coast publicity problems.

Warners Plans 60 for 1934-35

Warner and First National again will set 60 features between them on their 1934-35 program, according to announcements from Harry M. Warner, president, from Chicago early this week.

Mr. Warner indicated also that musicals will play as prominent a part on the new schedule as they have on the current cycle. He expressed the belief that an "essential element in the success of musicals next season will be better stories adaptable to musical treatment."

Mr. Warner stopped off in Chicago en route to New York from Hollywood. He was accompanied by Jake Wilk, Warner story editor.

Suit Against MPPDA Starts

Trial of the Frank Rembusch anti-trust suit against the Motion Picture Producers and Distributors of America opened Tuesday in United States district court, New York, with the introduction of documentary evidence and brief testimony. Mr. Rembusch, a former Indianapolis exhibitor, charges the MPPDA with conspiracy and seeks damages aggregating $2,000,000.

RKO, Universal Hold Sales Meets

Jules Levy, general sales manager for RKO Radio Pictures, this week called district and eastern branch managers to New York for brief conferences on sales policies and plans for the 1934-35 season.

Those attending from out of town included F. L. McNamee, Philadelphia branch head; C. R. Halligan, Albany; R. C. Cropper, Boston; H. T. Dixon, Buffalo; S. C. Jacques, Cincinnati; F. Greenblatt, Cleveland; N. Levy, Detroit; R. E. Churchill, Indianapolis; B. Pitkin, New Haven; G. M. Lefko, Pittsburgh, and R. C. Folliard, Washington.

Additional RKO meetings have been called as follows: Monday and Tuesday, Chicago; Wednesday and Thursday, Memphis. Cresson Smith will preside at both meetings.

Last weekend Universal held a series of meetings to plan the new season's schedule. Carl Laemmle and Carl Jr., sought the suggestions of exchange managers, their opinions of types of pictures, personalities and stories based on their observations of the past year being specifically requested.

The sessions were presided over by James R. Grainger, general manager of distribution, and were attended, in addition to the Laemmles, by R. H. Cochrane, P. D. Cochrane, Charles B. Paine, E. T. Gomersall, F. J. A. McCarthy, Eddie Bonns, S. Wittman, James Dermody, Boston; Sydney Singerman, "Snake" Richardson of Atlanta, Leo Abrams, of Big U exchange, Paul Gulick, Ben Grimm, Andy Sharick, Eugene Cox, William Kramer and Jack Thall.

MGM Has Net Of $1,164,507

Metro-Goldwyn-Mayer showed a net profit after all taxes for the 12 weeks ended November 23, 1933, of $1,164,507, the company's treasurer, David Bernstein, announced this week.

With a gross profit of $2,527,827 the company had a net profit before taxes of $1,361,996. Operating profit amounted to $1,334,288, while miscellaneous income approximated $28,000.

Warner Decision Near On Action in Erpi Case

Warner Brothers, through George Quigley, legal head, indicated Wednesday that the company would decide later in the week its action regarding the Wilmington decision in the case against Erpi whereunder Warners was ordered by the Delaware high court to continue the controversy before a board of arbitration.

Tax Levied on Erpi

Back tax assessments totaling $165,936 on Electrical Research Products, Inc., sound equipment in two Mississippi coast theatres were approved this week by the Harrison County board of supervisors in Gulfport.

The Hollywood Scene

by VICTOR M. SHAPIRO

MR. THALBERG'S CURRENT TEMPO
GUILDS AND REJUVENATED ACADEMY
'LITTLE MAN' - MARGARET SULLAVAN
LEDERER and THE PRODUCERS' TEARS

HIGHLIGHTING the week's production activities and plans is a wealth of news that augurs well for the spring and early summer entertainment programs. Pictures that embrace full showmanship scope, big ones as well as little, are in work or soon to go there.

Though Irving Thalberg has been back on the MGM lot for six months, he has yet to complete his first production, "Rip-Tide," starring his wife, Norma Shearer. The picture has been in the shooting stages for the past eight weeks with approximately three more yet to go before it reaches the final editing stages. To estimate the cost of this production so far at $500,000 would be conservative.

Obviously the rate of Thalberg production is not at the tempo of the era prior to his European excursion. It would appear that his current status in the Mayerland scene is yet in the process of what might be called adjustment.

Worthy of special notice, particularly in view of the marketing condition confronting short subject producers is Hal's Roach's ambitious experiment. With all the preparation, attention and care given the usual feature length screen-musical, Roach is engaged in filming what he claims will be the most elaborate and ostentatious *two-reel musical* to come out of Hollywood. So far untitled, it is a burlesque on grand opera and contains the Adohr Creamery Radio Grand Opera Company in the cast along with Lillian Miles, Eddie Borden, Will Stanton and Billy Gilbert, supported by a cast of more than 100 atmospheric extras which also includes a bevy of chorines portraying special dance numbers directed by Bill O'Donnell. Leigh Jason is directing from music and book by Val Burton and Will Jason.

Reported to have already spent $60,000 for research and story preparation for "Cleopatra," Cecil B. DeMille is determined to dig deeper into the history of this character to make the picture an authentic screen document. De Mille claims he has at last found and will film the answer to the riddle of Cleopatra's desertion of the Battle of Actium, which has been a mystery to every historian who has tackled the job to date. . . .

MGM Leads in Story Purchases

Metro-Goldwyn-Mayer leads the field currently in story purchases for the screen with no less than ten literary works added to their production schedule within the past fortnight. These include Dickens' "David Copperfield," Kipling's "Kim" and "Captains Courageous"; "Nancy Stair," a novel by Elinor MacCartney; "The Thin Man," a mystery by Dashiell Hammett; "Calm Yourself," a modern novel by Edwin Hope; "What Every Woman Knows," the stage hit by James Barrie: "Ah Wilderness," Eugene O'Neill's latest stage hit; "Declasse" by Zoe Akins, and "All Good Americans," by Laura and S. J. Perleman. . . .

Plans for the last six pictures to be produced by Sol Wurtzel for Fox's 1933-34 program are now definitely scheduled. "Gold Rush of 1934," featuring Claire Trevor and John Boles, started Monday; "Merry Andrew," with Will Rogers, goes into production March 1: "Always Honest" with James Dunn and Sally Eilers, March 5: "They Call it Luck," starring Herbert Mundin, "Charlie Chan's Courage," featuring Walter Connolly, and "On the High Seas," featuring Mtichell and Durant, will all begin shooting on March 15. Dure Leyton is the name Fox has given Freya Leigh, who was in the staged thriller, "The Dark Tower." . . .

Paramount Shooting Six

Paramount has six features in various phases of shooting. "Melody In Spring," a comedy with music, being directed by Norman McLeod, will introduce the radio headliner Lannie Ross. Bing Crosby's "We're Not Dressing" is nearing completion as are the muchly discussed but tentatively titled "The Trumpet Blows," which stars George Raft, and "Come on Marines," a picture that has been on the company's program for several years, with Richard Arlen and Ida Lupino in the lead roles. Another comedy romance, "You're Telling Me," stars W. C. Fields, Joan Marsh, Adrienne Ames and Larry "Buster" Crabbe. "Murder At The Vanities," the Earl Carroll girl-bedecked show, which will mark the American debut of Carl Brisson, noted European actor, tops off the actual shooting picture list.

Soon to hit the stages are "Honor Bright," an original by Jack Kirkland and Melville Baker which Tay Garnett will direct, Mae West's "It Ain't No Sin," B. P. Schulberg's "Thirty Day Princess," starring Sylvia Sidney, "Cleopatra" and a Damon Runyon story titled "Little Miss Marker," another Schulberg picture which will feature Adolphe Menjou and Dorothy Dell. . . .

Having cleared all rights to "Chandu The Magician," radio serial, Sol Lesser is preparing to make a serial from the radio episodes to be produced under the title "Chandu." This will be produced in 9 episodes, and will start immediately after completion of "Peck's Bad Boy," which will be around June 1. . . .

To Brazil for Atmosphere

MGM will shortly dispatch a company to Brazil to make atmospheric background shots for its forthcoming production of "Jungle Red Man" . . . Darryl Zanuck is said to be financially interested in Rufus LeMaire's project of producing three plays on Broadway this summer. Profit in the investment (if any) will be taken out in the rights to the screen. . . . Nat Levine is taking space at the Sennett studio to produce his next serial. . . . While MGM wants William Powell for the title role of "Thin Man" the actor is stubbornly holding out for a flat price of $60,000 for the picture. . . . One major studio already has dropped negotiations for the actor's services when he failed to weaken in this price. . . .

Monogram is starting to build up its own screen personalities with the signing of Dixie Lee, wife of Bing Crosby, to a five picture contract. She will make her bow under the new deal in "Manhattan Love Song" from the story by David Silverstein and Leonard Fields. Heretofore Monogram has limited its player contracts to two picture deals except in the case of western and action stars who have been signed for the entire series. . . . Spencer Tracy will play the part of Arnold Rothstein in Fox's forthcoming screen interpretation of Mrs. Rothstein's book, "Now I'll Tell." . . .

Another Cartoon Record

Further evidence of popular favor toward the fairy tale type of cartoon shorts has been manifested in the local bookings of Ub Iwerks' "Jack and the Bean Stalk." The cartoon already has played three weeks at the Four-Star and was booked into Loew's State last week. It is slated for an indefinite run at the Filmarte, which gives the short an unprecedented record—with the exception of "Three Little Pigs"—of having played three first run theatres in the same town. . . .

With the rejuvenation of the Academy of Motion Picture Arts and Scientists an established reality, there is some doubt in the minds of many who joined the actors and writers guilds as to just which organization will be the safer for their allegiance. Several notables in both new organizations already have manifested a renewed interest in the influence of the revived Academy. Many who resigned are seeking reinstatement, but are wondering how they can maintain loyalty to both the Academy and their respective guilds. Although no officer of either guild will allow himself to be quoted, it is evident that the Academy's sudden reclamation of power is giving pause for thought. The idea of the Academy again becoming the clearing house for adjudication

SCOTLAND YARD'S SCOTCH ACCENT

One of the Hollywood independent producers became frantic the other day when he was unable to find a character who could play the part of a detective with a Scotch accent. When finally asked why he must have a Scotch accent, the producer explained that the story called for a detective from Scotland Yard.

SPOTLIGHT ON HOLLYWOOD SCENE

of employee-employer disputes sits not too well, as the respective guilds were formed to function 100 per cent thusly, on behalf of their membership.

▽

Clubs Indorse Garbo Film

Initial reports from the Previewing Committee made up of representatives of eight national women's organizations, headed by Mrs. Alice Ames Winter of the Hays office, which viewed the MGM picture, "Queen Christina," starring Garbo, were unanimously favorable and will be forwarded immediatey by official committees to members of the following organizations: General Federation of Women's Clubs, California District; The D. A. R.; National Organization of New England Women; Council of Jewish Women; Los Angeles University Club; California Parent Teachers Association; National Council of Catholic Women; and the California Church Brotherhood.

In addition to these reports, the General Federation of Women's Clubs in New York had this to say, "Fine historical romance of a strange and brilliant queen of the Seventeenth Century impersonated in a really magnificent manner by the inimitable Garbo."

All doubt as to which of the two stories now being prepared would serve to present Margaret Sullavan as a star in her own right for Universal was eliminated with orders received here from Carl Laemmle, Jr., approving the script for "Little Man, What Now?" and ordering it into production February 19. "Elizabeth and Mary," scheduled as Miss Sullavan's next, will be deferred until completion of "Little Man."

The Art Directors division of the Technicians branch of the Academy entertained Robert Edmund Jones, New York stage director, designer and artist who is now wintering at Santa Barbara. Mr. Jones addressed the motion picture art directors on the art of designing and executing stage settings. The meeting took place last Friday night at a local cafe preceding a stag dinner.

Best He Could Do

Fox has asked all members of the publicity department to submit suggestions for a catchline to pin on Alice Faye similar to "the platinum blonde," MGM's tag for Miss Harlow. One of the Fox scribes thought and thought and finally at noon today he gave up with—"Why not call her 'Lily of the Vallee.'"

▽

Last Saturday one of the local theatres booked "Henry VIII" for a Saturday matinee. Just as Anne Boleyn was about to lose her head a small voice from the balcony boomed—"Now Annie doesn't live here anymore."

▽

Since the premier of Francis Lederer at the El Capitan theatre in "Autumn Crocus," producers are weeping bitter tears in their soup. Lederer is under contract to Radio. Paramount wants him for a picture. MGM is said to be anxious to secure him for the lead opposite Joan Crawford in her next picture following "Sadie McKee," and Warners are considering him for the lead in the most talked of literary screen purchase of the year, "Anthony Adverse."

▽

Those Scottie Pups

Alice Brady has tilted her nose at an offer to do a stage play in London because—honest—they will not allow her four Scottie puppies to enter the country.

▽

The current whisperings anent the vast amount of publicity given a major studio on their mysterious and un-interviewed star are very amusing.

If reports are true, it seems that the glamorous one is very friendly with a producer on the lot who whispers (sotto voice) to newspaper people that Miss Mysterious has left town. Next morning the papers are full of an elopement. Next day the producer calls his friends in great alarm saying that Miss M. has just phoned the studio saying that she is in Palm Springs. The story is denied. Next day the producer lets it be known, via secret channels, that the studio has good reason to believe that the person who phoned the studio was not Miss M.—so where is she?—so more publicity—more denials—and more rumors—and maybe more box-office.

▽

Blondes Still Lead

From the 142 girls employed by George White for his production of "Scandals" at Fox, 63 were blondes, 52 brunettes and 27 auburned haired girls, which still gives the preference to blondes both here and in New York.

▽

Janet Gaynor and Charles Farrell are set to make their long awaited film reunion in "Manhattan Love Song" from the novel by Kathleen Norris.

Reminiscent of the values of "7th Heaven," which first brought them into prominence, the story will project the stars against the background of a big city.

▽

Though Howard Hughes has not yet returned to Hollywood, word has reached his intimate friends here to the effect that he is financing the stage production of "Queer People" shortly to be presented on Broadway. The reaction to this production will be the deciding factor of his much delayed plans for transferring the book to the screen. Hughes already has spent more than $25,000 for the book rights and salaries of writers adapting it to the screen. In the event it is a flop as a play, there is every reason to believe he will abandon the screen production definitely. In that case his first production in his comeback as a producer will be an air story based on an original by John Monk Saunders.

No Foolin'

A real free-for-all was put on at the Columbia studios during the making of "Whirlpool" this week. Four participants went to the studio hospital for repairs and one will be in for a few days. Jack Lowe, a welterweight boxer ten years ago, suffered a seriously sprained neck when struck by a piece of timber swung by another fighter. Jack Holt, star of the picture, was treated for a fractured hand. Bob Wilbur, the third casualty, was hit on the left leg so severely that an x-ray disclosed a fractured shinbone, while Jimmy Dime was kayoed by a stiff right to the chin, requiring four stitches. The scene was a general fight on the circus grounds.

LUBITSCH POINTS OUT THE BIG DIFFERENCE

One of Ernst Lubitsch's fellow directors approached him at a luncheon and asked how he was getting along in the story preparation for "The Merry Widow." Lubitsch replied, "Just fine." Seeing the conversation was not being continued by Lubitsch, the inquiring director nonchalantly drolled, "Well, I guess when the picture is finished you'll have a touch of 'Love Parade,' 'Design for Living,' 'Trouble in Paradise' and 'One Hour With You'." Lubitsch quietly responded, "The difference between you and me is that when I steal, I steal from myself."

Austrian Revolt Closes Theatres

All legitimate theatres and motion picture houses in Vienna and other cities of Austria were automatically closed on Monday and Tuesday when the Socialist rebellion assumed the proportions of a major conflict. Children and women were kept off the street, except during specified hours of the day when the women were allowed to stand in lines at food shops and stores where the sale of supplies was regulated by the government.

Whether or not theatres were destroyed in the heavy artillery fire on Tuesday is not known, but the Karl Marxhof, one of the largest apartment buildings, with a miniature theatre, was badly damaged.

The government of France late last week withdrew all restrictions and censorship on newsreel material being shipped out of the country relative to the Paris riots, newsreel offices in New York were advised.

Universal Newsreel received word that its Paris representatives had taken considerable footage on the rioting, which would be placed on the first boat bound for New York. Additional material is expected from Universal's men in England who had flown across the channel when news of the rioting had arrived. Pathe, Fox Movietone, Hearst Metrotone and Paramount offices had not been advised of the extent of their footage, but it is known many cameramen were on the spot.

Theatre receipts in Paris were severely curtailed as a result of the riots, it was reported, business being off as much as 50 per cent in many cases.

THE CAMERA REPORTS



BACK TO NEW YORK. Jack Cohn, vice-president of Columbia, who has been consulting with Harry Cohn in Hollywood on Columbia production, at the beginning of his transcontinental air journey back to company headquarters.





TO SELL IN FAR EAST. Al Aronson (above) and Max Ehrenreich (below), who will be associated in distribution of Monogram product in Australia, by arrangement with the Ritchey Export Corporation.



VACATIONING. Colleen Moore arriving in New York for a bit of play, following completion of her work in RKO Radio's "Success Story." She is scheduled to return to Hollywood soon for further RKO Radio roles.



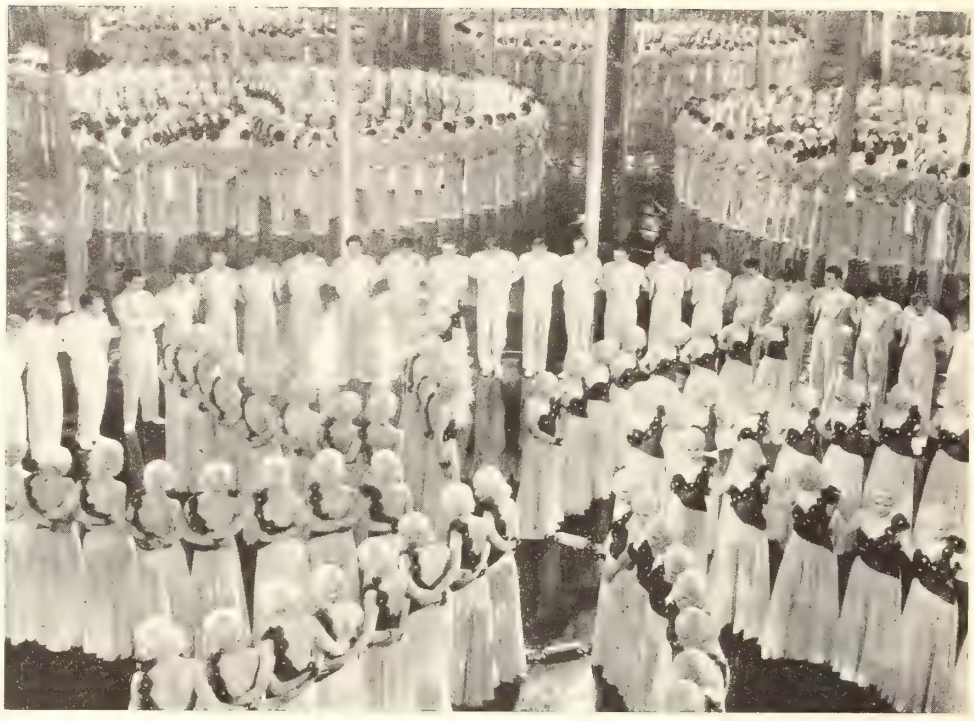
WITH SAMMY THE KILLER. The intrepid Clyde Beatty, who mixes his lions and tigers in the same cage with himself, rehearsing the beast that recently killed his mate in a little domestic quarrel. Nevertheless, Bad Boy Sam is appearing with Beatty in Mascot's 12-part serial, "The Lost Jungle."



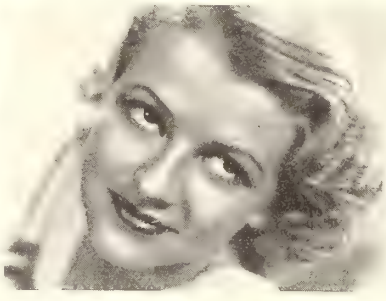
A MEETING OF EXPERTS. Both in their own respective ways. Representing the so-called game of tennis is Mlle. Suzanne Lenglen who, during a stay in England, thus met up with Glen MacWilliams, Gaumont British ace cameraman then engaged in filming "Evergreen," GB production starring Jessie Matthews.



A WHOPPER. Posing with Halsey Raines and other phenomena of Florida's winter scene. Besides publicizing MGM product, Mr. Raines vacations in Florida. This, however, is his first portrait with these particular specimens.



MIRROR MAGIC. As reproduced, above, from a scene in Warner's "Wonderbar."



HAS LEAD. (Left) Betty Furness, RKO contract player, who plays the feminine lead in Monogram's "Beggars in Ermine."



NEW YORK IN BURBANK. Which should explain why members of Director Robert Florey's staff have so little difficulty leaning against yonder skyscrapers. Here Mr. Florey is shown directing Joan Blondell and Warren William in Warners' "Hit Me Again," which is Miss Blondell's first picture since returning to the studio following an operation for appendicitis.



IN NEW HOME. Charles Butterworth, MGM featured player, with Mrs. Butterworth—and not to forget Jerry—in a corner of the living room of their charming new residence, recently completed in Beverly Hills.

TENTATIVE LIST OF LOCAL BOARDS

The motion picture Code Authority in New York and Division Administrator Sol A. Rosenblatt are expected on Friday to announce the first definite selections of personnel for the 32 Local Grievance Boards and 32 Local Clearance Boards. The boards will be the Code Authority's medium in the field for administering the code in distribution and exhibition. Their appointment will launch operation of the industry's own code.

Since the deadline for submitting names of candidates to these boards, which was midnight of January 20, a special Code Authority committee— composed of S. R. Kent, Fox; Charles L. O'Reilly, New York TOCC; George J. Schaefer, Paramount; W. Ray Johnston, Monogram; Nathan Yamins, Allied, and Ed Kuykendall, MPTOA — have been meeting in New York almost daily selecting from the 900 names of exhibitor and exchange candidates a tentative draft for each key city board, and, according to Motion Picture Daily, *this sub-committee has finally decided on the following tentative draft, which will be submitted to the Code Authority on Friday for final adoption. It was pointed out that there is nothing official or conclusive about these tentative appointments, and it is held likely that the Code Authority or the Division Administrator will make at least a few changes; besides, any of the tentative candidates may withdraw. The sub-committee's tentative draft follows:*

ALBANY

Clearance and Zoning Board

1. Ralph Pielow, MGM.
2. Nat Sauber, Universal.
3. C. H. Buckley, Harmanus-Bleecker Hall (RKO pool).
4. Wm. E. Benton, Ithaca.
5. Abe Stone.
6. Mr. Mausert.

Grievance Board

1. R. C. Halligan, RKO.
2. Charles Johnson, Columbia.
3. Lou Lazar, Warner Theatres.
4. Abe Stone.

▽

ATLANTA

Clearance and Zoning Board

1. J. H. Lyons.
2. Arthur Bromberg, Monogram.
3. R. B. Wilby, Valatenga Theatres.
4. O. C. Lam, Rome.
5. Mitchell Wolfson, Miami.
6. Willis J. Davis, Atlanta.

Grievance Board

1. David Prince, Paramount.
2. W. W. Anderson, Columbia.
3. Lionel H. Keene, Loew's.
4. Nat Williams, Thomasville, Ga.

▽

BOSTON

Clearance and Zoning Board

1. R. C. Cropper, Radio.
2. Herman Rifkin, Monogram.
3. Martin J. Mullin, Publix.
4. Philip Smith.
5. Francis J. Lydon.
6. Open.

Grievance Board

1. Thomas Spry, First National.
2. Tim O'Toole, Columbia.
3. Joseph H. Brennan.
4. Jos. M. Levenson.

▽

BUFFALO

Clearance and Zoning Board

1. Sydney Samson, Fox.
2. Dave Miller, Universal.
3. Vincent R. McFaul.
4. Chas. A. Hayman, Lafayette Theatre.
5. Sol Raives.
6. Jules H. Michael, M. P. T. O. of Western New York.

Grievance Board

1. Kenneth G. Robinson, Paramount.
2. Jack L. Berkowitz, Standard Film Exchanges.
3. Wm. H. Cadoret, Comerford Theatres.
4. Erwin Price.

CHARLOTTE

Clearance and Zoning Board

1. Ira Furman, MGM.
2. R. J. Ingram, Columbia.
3. H. F. Kincey, Publix.
4. Albert Sotille, Charleston.
5. Murphy Gregg.
6. Sam W. Craver.

Grievance Board

1. J. J. Grady, Fox.
2. H. H. Everett, Monogram.
3. Montgomery S. Hill, Paramount.
5. Charles Picquet, M. P. T. O. of N. C. (M. P. T. O. A.).

▽

CHICAGO

Clearance and Zoning Board

1. Felix Mendelsohn, MGM.
2. Henry Herbel, Universal.
3. Walter Innerman, B. & K.
4. C. E. Beck, Jack Rose, Gene Russell, or James Fushanes.
5. Jack Miller, Chicago Exhibitors' Ass'n. (M. P. T. O.).
6. Aaron Saperstein, Allied of Illinois.

Grievance Board

1. Charles Reagan, Paramount.
2. I. W. Mandel, Security Pictures.
3. James Coston, Warners.
4. Louis Reinheimer, Reinheimer Circuit.

▽

CINCINNATI

Clearance and Zoning Board

1. Maurice White, Warners.
2. Allen Moritz, Columbia.
3. I. Libson, RKO Theatres.
4. J. Real Neth, Grand Theatre, Columbus.
5. Frank W. Huss, Jr.
6. R. E. Meyers.

Grievance Board

1. George Smith, Paramount.
2. Paul Krieger, United Artists.
3. W. A. Phinney.
4. Andy Hettesheimer.

▽

CLEVELAND

Clearance and Zoning Board

1. Ed Fontaine, Paramount.
2. Nat Lefton, Standard Film Service.
3. H. M. Addison, Loew's.
4. Open.
5. Open.
6. Open.

Grievance Board

1. Frank D. Drew, MGM.
2. H. C. Bissel, Columbia.
3. Nat Wolf, Warner Theatres.
4. Open.

KEY TO LISTINGS OF LOCAL BOARDS

On each Local Grievance Board, there shall be three distributors and three exhibitors of each exchange city, and on the Local Clearance Boards there shall be two distributor representatives and two exhibitors. The numerical key used in the tentative draft of these boards as appearing on this page is as follows:

CLEARANCE ZONING BOARDS

1. Distributor representative with theatre affiliation.
2. Distributor without theatre affiliation.
3. Affiliated theatres.
4. Independent first runs.

5 and 6. Independent subsequent runs.

GRIEVANCE BOARDS

1. Distributor with theatre affiliation.
2. Distributor without theatre affiliation.
3. Affiliated theatres.
4. Independent exhibitors.

DALLAS

Clearance and Zoning Board

1. C. E. Hilgers, Fox.
2. E. S. Smith, Universal.
3. R. J. O'Donnell, Interstate Circuit (Publix).
4. Harold Robb, Robb & Rowley.
5. Paul Scott.
6. L. C. Tidball.

Grievance Board

1. L. Bickel, MGM.
2. Claude Ezell.
3. Karl Hoblitzelle, Interstate Circuit (Publix).
4. A. W. Lilly.

▽

DENVER

Clearance and Zoning Board

1. Joe F. Ashby, Radio.
2. Wayne Ball, Columbia.
3. Rick Ricketson, Fox West Coast.
4. Harry E. Huffman, General Theatres (RKO pool).
5. H. A. Goodridge, Ogden Theatre.
6. Ed Schulte, Casper, Wyo.

Grievance Board

1. Earle Bell, Warners.
2. Jack Lanagan, Universal.
3. L. J. Finske, Paramount.
4. Burns Ellison, Federal Theatre.

▽

DES MOINES

Clearance and Zoning Board

1. B. J. McCarthy, Radio.
2. Joe Levy, Columbia.
3. Ralph Branton, Paramount.
4. Tom Brown.
5. C. L. Niles.
6. Abe Frankel.

Grievance Board

1. E. J. Tilton, Warners.
2. Louis Patz, Universal.
3. Morgan Ames, Radio.
4. E. D. Ellsworth.

(Continued on following page)

TENTATIVELY NAMED TO BOARDS

(*Continued from preceding page*)

DETROIT

Clearance and Zoning Board

1. J. E. Flynn, MGM.
2. Carl H. Shalit, Columbia.
3. George W. Trendle, Publix.
4. Open.
5. J. C. Ritter, Allied of Michigan.
6. Open.

Grievance Board

1. Fred North, Warners.
2. J. L. Saxe.
3. E. C. Beatty or Col. W. S. Butterfield.
4. Open.

▽

INDIANAPOLIS

Clearance and Zoning Board

1. George Landis, Fox.
2. Marty Solomon, Columbia.
3. Open.
4. I. M. Halperin or Kenneth Collins.
5. M. Marcus.
6. A. C. Zaring.

Grievance Board

1. J. Harold Stevens, Paramount.
2. Floyd Brown, Universal.
3. Jack Flex, Loew's.
4. Charles Olson.

▽

KANSAS CITY

Clearance and Zoning Board

1. Ralph Libau, Paramount.
2. Harry Taylor, Columbia.
3. Elmer Rhoden, Fox Midwesco.
4. Ed Dubinsky.
5. Fred Meyn.
6. E. E. Webber.

Grievance Board

1. Ward Scott, Fox.
2. Wm. Truog, United Artists.
3. Lawrence Lehman, RKO Theatres.
4. Jay Means, KMTA.

▽

LOS ANGELES

Clearance and Zoning Board

1. Carroll Peacock, Paramount.
2. Wm. C. Riter, Columbia.
3. Jack Sullivan, Fox West Coast.
4. Russell Rogers.
5. Robert D. Whitson.
6. Harry Hicks.

Grievance Board

1. Jack Milstein, MGM.
2. Howard Stubbins, Monogram.
3. Lou Halper, Warner Theatres.
4. Ben Berinstein, M. P. T. O. of Southern California (M. P. T. O. A.).

▽

MEMPHIS

Clearance and Zoning Board

1. Page Baker, Radio.
2. W. E. Sipe, Universal.
3. Howard Waugh, Warners Theatres.
4. Sidney Nutt, Hot Springs.
5. T. W. Sharp, Little Rock.
6. A. J. Suzore.

Grievance Board

1. T. W. Young, Fox.
2. James Rogers, Columbia.
3. M. A. Lightman, Malco Theatres.
4. William Ruffin, Covington, Tenn.

▽

MILWAUKEE

Clearance and Zoning Board

1. R. T. Smith, Warners.
2. George L. Levine, Universal.
3. H. J. Fitzgerald, Wisconsin Amusement (Skouras).
4. Fred S. Meyer, Alhambra.
5. Fred J. McWilliams, Allied of Wisconsin.
6. Charles Washicheck.

Grievance Board

1. Sam Shurman, MGM.
2. Louis Goldstein, United Artists.
3. David E. Weshner, Warner Theatres.
4. W. L. Ainsworth, Garrick Theatre, Fond du Lac.

▽

MINNEAPOLIS

Clearance and Zoning Board

1. Leo Blank, Warners.
2. B. C. Marcus, Columbia.
3. J. J. Friedl, Publix affiliate.
4. Bennie Berger, Allied of Northwest.
5. O. A. Lee.
6. Fred Holzapfel.

Grievance Board

1. Jack Lorentz, Fox.
2. Max Stahl.
3. RKO representative.
4. Joseph Friedman.

▽

NEW HAVEN

Clearance and Zoning Board

1. A. M. Kane, Paramount.
2. Jos. Morris, Universal.
3. B. E. Hoffman, Warners.
4. Louis M. Sagal, Poli Theatres.
5. Adolph Johnson.
6. Arthur H. Lockwood.

Grievance Board

1. Nathan Furst, Warners.
2. E. Rogovin, Columbia.
3. George Cruzen, Paramount.
4. J. B. Fishman, M. P. T. O. of Connecticut.

▽

NEW JERSEY

Clearance and Zoning Board

1. Myron Sattler, Paramount.
2. Harry H. Thomas, First Division.
3. George Skouras, Skouras Theatres.
4. Harry K. Hecht.
5. Open.
6. Open.

Grievance Board

1. Robert Wolff, RKO.
2. E. M. Schnitzer, Columbia.
3. Don Jacocks, Warner Theatres.
4. Open.

▽

NEW ORLEANS

Clearance and Zoning Board

1. C. J. Briant, MGM.
2. Mr. Tessier, Universal.
3. Maurice F. Barr, Saenger Circuit.
4. Harry McLeod.
5. Joseph Alsino.
6. Bertrand Kiern.

Grievance Board

1. L. S. Conner.
2. Houston Duvall, Columbia.
3. Rodney Toups.
4. W. J. Salles.

▽

NEW YORK CITY

Clearance and Zoning Board

1. Milt Kusell, Paramount.
2. Leo Abrams, Universal.
3. C. C. Moskowitz, Loew's.
4. Edward Rugoff, Brooklyn.
5. J. Louis Geller, New York.
6. Harry Brandt, ITOA.

Grievance Board

1. Roy Haines, Warners, or Moe Streimer, United Artists.
2. Moe Streimer, United Artists, or Leo Abrams, Universal.
3. John O'Connor, RKO Theatres.
4. Wm. A. Landau, New York.

▽

OMAHA

Clearance and Zoning Board

1. A. M. Avery, Radio.
2. D. V. McLucas, United Artists.
3. Ralph G. Branton, Tri-States.
4. Calvin Bard, Lincoln.
5. C. E. Williams, M. P. T. O. of Nebraska (M. P. T. O. A.).
6. Sam Epstein.

Grievance Board

1. A. Mendenhall, Paramount.
2. Jerry Spandeau, Universal.
3. Morgan C. Ames, RKO Theatres.
4. Walter Creal.

▽

OKLAHOMA CITY

Clearance and Zoning Board

1. F. A. Higgins, Fox.
2. L. F. Stacker, Columbia.
3. Pat McGee, Publix.
4. Ralph Talbot, Tulsa.
5. M. Lowenstein.
6. W. P. Morgan.

Grievance Board

1. Otto Rhode, Warners.
2. Tom Benjamin, Amity.
3. R. M. Clark, Universal.
4. Fred Pickrell, Ponca City.

▽

PHILADELPHIA

Clearance and Zoning Board

1. Robert Lynch, MGM.
2. Harry Weiner, Columbia.
3. Leon Schlesinger, Warner Theatres.
4. Floyd Hopkins.
5. Herbert J. Elliott.
6. David Barrist, or Frank Hervey.

Grievance Board

1. F. L. McNamee, Radio.
2. M. S. Landow, Universal.
3. M. E. Comerford, Comerford Theatres.
4. Lewen Pizor, M. P. T. O. of East Penn.

▽

PITTSBURGH

Clearance and Zoning Board

1. Harry Goldstein, Paramount.
2. Joseph S. Skirball, Majestic.
3. Harry M. Kalmine, Warners.
4. Senator Frank Harris, Harris Amusement Co.
5. Alex S. Moore.
6. Jos. Weiss, McKeesport.

Grievance Board

1. Ben Kalinson, Warners.
2. B. M. Stearn, U. A.
3. Mike J. Cullen, Loew's.
4. Dr. C. E. Herman, M. P. T. O. of Western Penn. (Allied.)

▽

PORTLAND

Clearance and Zoning Board

1. Louis Amacher, MGM.
2. James R. Beale, Columbia.
3. Homer Gill.
4. Andrew Saso, Hamrick Theatre.
5. George Jackson.
6. Bob White.

(*Continued on following page*)

Tentative Choices For Local Boards

(*Continued from preceding page*)

Grievance Board

1. C. F. Powers, Fox.
2. Howard Mapes, Star Film.
3. J. J. Parker.
4. Ted Gamble, Broadway Theatre.

▽

ST. LOUIS

Clearance and Zoning Board

1. B. B. Rheingold, Fox.
2. Clarence D. Hill, Columbia.
3. H. W. Evens, Loew's.
4. Clarence Turley.
5. Fred Wehrenberg, M. P. T. O. of Eastern Missouri (M. P. T. O. A.).
6. S. S. Pirtle.

Grievance Board

1. Morris Schweitzer, Paramount.
2. Barney Rosenthal, Premier.
3. Leto J. Hill, Warner Theatres.
4. Louis Ansell.

▽

SALT LAKE CITY

Clearance and Zoning Board

1. Charles L. Walker, Fox.
2. Jack Rue, United Artists.
3. Louis Marcus, Paramount.
4. B. G. Thetcher, Logan.
5. Joseph Lawrence.
6. John Gillette.

Grievance Board

1. T. J. Walsh, Radio.
2. Irving Schlank, United Artists.
3. Ray Hendry, Paramount.
4. C. E. Huish.

▽

SAN FRANCISCO

Clearance and Zoning Board

1. G. C. Parsons, MGM.
2. D. S. McNerney.
3. A. M. Bowles, Fox West Coast.
4. H. V. Harvey, Watsonville, Cal.
5. Aaron Goldberg.
6. Morgan A. Walsh, Independent Theatre Owners of North California.

Grievance Board

1. Chas. H. Muehlman, Warners.
2. Mel Hulling, Majestic.
3. Cliff Work, RKO Theatres.
4. George M. Mann, Eureka.

▽

SEATTLE

Clearance and Zoning Board

1. E. A. Lamb, Radio.
2. L. J. McGinley, Universal.
3. Frank Newman, Fox West Coast.
4. J. C. Von Herberg.
5. Hugh Bruen.
6. L. O. Lukan.

Grievance Board

1. Neal East, Paramount.
2. L. N. Walton, Columbia.
3. Albert Finkelstein, Fox West Coast.
4. John Hamrick, Blue Mouse Theatres.

▽

WASHINGTON

Clearance and Zoning Board

1. Harry Hunter, Paramount.
2. Samuel J. Flax, Liberty Film.
3. J. J. Payette, Warner Theatres.
4. I. Rappaport, Baltimore.
5. Frank B. Durkee, Durkee Circuit, Baltimore.
6. Dr. W. Herbst, Washington.

Grievance Board

1. Samuel Wheeler, Fox.
2. S. A. Galanty, Columbia.

CANCELLATION RULING IS REPORTED UPHELD

(*Continued from page 9*)

ciations may, together with the Code Authority, or separately, submit suggestions or questions to be discussed or answered at the March sessions sponsored by the NRA. Such questions or suggestions, as previously outlined, should be submitted to the NRA, Room 3057, Commerce Building, Washington, on or before February 20.

The return of unqualified assents to the motion picture code received to date by the Code Authority total 7,446, it was announced Wednesday. With two weeks still to go, by the deadline (midnight, February 28), it is expected the figure will be well over 8,000.

From the New York territory up to press time only 463 out of 1,119 theatres had sent in unqualified approval.

Authority Receives More Complaints

The Code Authority continued to receive complaints from exhibitors alleging unfair trade practices among other exhibitors. Such protests are said to have indicated doubt as to proper procedure in the filing of complaints before the final appointments of local boards are completed.

The Code Authority will refer the complaints to the Local Grievance Boards as soon as they are established.

Thus far the chief complaint appears to deal with giveaways. Overbuying so far has been the subject of but few protests. An outstanding complaint was made this week by the Roxy theatre in New York, a first run house, by its operating receiver, Howard S. Cullman, who charged the Mayfair, nearby, with distribution of free "courtesy tickets." In a letter to Mr. Rosenblatt, Mr. Cullman said this was a direct violation of Article V, E, Part 3, Section 1, of the code. He also said that the NRA insignia, the Blue Eagle, was printed on the "courtesy tickets," and this he described as a "piece of inexcusable effrontery."

Walter Reade, operator of the Mayfair, said that "as far as Cullman is concerned, he can go fly a kite. I'll run my business the way I want to, and that's that."

Cancellation Rule Reported Upheld

Reports from Washington indicated that Mr. Rosenblatt had made it clear at the last session of the Code Authority that the NRA legal department is upholding the ruling he recently made in the matter of the 10 per cent cancellation ruling on all pictures released after December 7, when the motion picture code became effective. The Code Authority had asked Mr. Rosenblatt for a definite ruling.

Mr. Rosenblatt denied Wednesday that the Code requires independent producers submit scripts or other material to the Hays Coast office for pre-censorship.

Members of the Code Authority on Tuesday notified Allied States Association of their acceptance of service in the Allied-sponsored suit of the Congress theatre, Newark third-run house, against the Code Authority. The official notification was submitted to Judge Knox and injunction proceedings are to come up before Judge Bondy in U. S. district court on Tuesday. No agreement had been reached on unification of the defense.

Ed Kuykendall, Authority member and president of the Motion Picture Theatre Owners of America, announced last week his defense will be handled by Edward G. Levy, of New Haven, counsel for the MPTOA and executive secretary of the MPTO of Connecticut.

It was announced from Washington that Abram F. Myers will act as one of the attorneys for the Congress theatre. The other attorney acting for the Allied affiliate will be Norman Samuelson, brother of Sidney E. Samuelson, president of Allied States Association.

State Aid in Codes Urged

The NRA, faced with an ever increasing enforcement problem under codes governing purely local enterprises, late last week urged the 48 states to enact statutes making local code violations a breach of State laws.

Relatively few states have legislative sessions in the even numbered years and several of the 1934 sessions already have been held.

Close and enthusiastic cooperation with all provisions of the motion picture code was promised this week on behalf of the Independent Motion Picture Producers Association, by Trem Carr, newly elected head of the organization, in Hollywood.

"The independent producers intend to give the closest of cooperation with all provisions of the motion picture code," Mr. Carr said. "We intend during the coming year to do everything in our power to increase the prestige of independent production, and to remove from this branch of the industry the stigma which certain unscrupulous individuals have made synonymous with the name 'independent'."

Coast Agency Situation

Possibility of a wholesale cancellation of agent-actor contracts unless they are approved by the California State Labor Commission loomed this week as the result of a proposed fact-finding inquiry by the commission.

The state labor laws require that all employee-agent contracts be approved by the commission before becoming valid. It is reported that not more than 10 per cent of the present agent contracts have been thus approved.

The written request made last week by the Code Authority of the Legitimate Theatre to the motion picture Code Authority for cooperation with them in protesting to the Federal Radio Commission against "free" radio presentations is expected to be taken up at this week's session.

Meanwhile, and in addition to his duties as Division Administrator for the amusement industries, Sol A. Rosenblatt early this week plunged into a study of the highly disturbed taxicab situation in New York. Mr. Rosenblatt is an official in charge of transportation for the NRA.

Six Warner Trade Shows To Be Held on March 6

With 16 Warner Brothers-First National pictures completed and awaiting release, Warner this week announced a national trade showing of at least six of their current product, to be held March 6.

These trade showings, which will be held at every one of the Warner branches throughout the United States and Canada, with exhibitors in each locality attending, will include the following features: "Wonder Bar," "As the Earth Turns," "Journal of a Crime," "Harold Teen," "Jimmy the Gent" and "Gambling Lady."

SOUND INDEPENDENTS' MOVEMENT GROWING

95 Companies Asked to Join; Leaders Say Balancing Devices Avoid Any Method Involved in Tri-Ergon Claim

Replies to invitations to join, indicate that a comprehensive organization of independent sound equipment manufacturers soon will be effected. More than 95 independent companies were asked to unite in the movement, which was begun several weeks ago in New York following efforts of Tri-Ergon to excite exhibitors over flywheel patent claims. These manufacturers are to form the Talking Picture Equipment Manufacturers' Division of the Entertainment Apparatus Manufacturers' Association, the name decided upon by the 20 manufacturers' representatives who attended the first meeting.

The announced purpose of the association, at least at the beginning, is to present a united front against any attempt of Tri-Ergon to extend its patent claims to independent equipment. The organization is thus a direct outgrowth of the Scranton, Pa., decision in a federal suit brought by Tri-Ergon against two theatre groups using RCA sound-on-film apparatus. Appeal from this decision, which asserted the balancing device employed to be in infringement of a Tri-Ergon patent, was taken immediately by the plaintiffs, Wilmer & Vincent and Altoona Publix, and is pending before the U. S. court of appeals in Philadelphia.

Charge Ruling Used As Scare

It is declared by those directing organization of the independent manufacturers, that the balancing mediums generally used avoid any method involved in the Tri-Ergon claim, and that Tri-Ergon has been using the decision of a lower court to scare makers of sound apparatus into the payment of royalties. This charge is based on the recent issuance by Tri-Ergon of letters warning exhibitors of the Scranton decision.

Meanwhile, Tri-Ergon's appeal from a decision dismissing its suit against New York exhibitors and distributors is yet to be heard. This was adjourned this week to March 6, in supreme court, appellate division, first judicial district. Louis Nizer of the Film Boards of Trade is counsel for the theatre owners and distributors.

In addition to its purpose to defend independent equipment in case of litigation, the association has announced that it also will conduct "an educational campaign to theatrical exhibitors and other users of our products," and that it will examine "the code so that it will be fair to all independent manufacturers." An initiation fee of $25 is charged, with the size of the membership fee to be decided later.

Open to Other Independents

Not only manufacturers of soundheads and complete sound reproduction equipment may join, but all independent makers of amplifiers, speakers, tubes and other sound accessories are eligible.

The organization committee consists of H. J. Maul of the LeRoy Sound Equipment Corporation, Rochester, N. Y.; E. Oliver of the Oliver Manufacturing Company, Cleveland; James E. Nestell of New York City, representative of the Weber Machine Corporation of Rochester, N. Y.; and J. A. Tanney of the S. O. S. Corporation, New York. Mr. Maul is executive in immediate charge of activities pending incorporation and election of officers. Samuel Edelstein, New York attorney, has been retained as legal counsel.

No further plans beyond those already represented in pending court action are indicated by Tri-Ergon, which is represented in the United States by the American Tri-Ergon Corporation, a subsidiary of Tri-Ergon Holding A. G. of St. Gall, Switzerland, the patents of which are controlled in the United States by William Fox.

Jerome, 74, Dead; Owned Technicolor

William Travers Jerome, New York's famous "raiding" district attorney of 30 years ago and at one time the controlling head of Technicolor, Inc., died Tuesday at his home in New York after a two weeks' siege of pneumonia. He was 74 years of age.

After graduation from Columbia Law School in 1884, Mr. Jerome served his legal apprenticeship with the law firm of Stanley, Clark & Smith and then formed a law partnership with Daniel Nason. In 1888 he was appointed an assistant district attorney. From that time on, he became increasingly famous for his fearless prosecution of criminal cases in the New York courts and for his sharp battle with the forces of Tammany.

As district attorney the raids he conducted on gambling resorts and places of vice in New York City were sensational. With a squad of police he would enter a resort, make his arrests and try and convict his prisoners "on the spot." By no means a "reformer," he did not trust the New York police department to get prisoners into court without first accepting bribes and other forms of graft.

In 1920, Mr. Jerome backed and acquired control of the Technicolor process of making motion pictures in color. For eight years he watched his concern struggle along without profit, but suddenly the development of sound made Technicolor a motion picture asset. In April of 1929, Technicolor, Inc., was rated a $22,000,000 firm.

Although the size of the fortune which he left is not known, he is known to have been an exceedingly wealthy man. Mr. Jerome is survived by his son and an older brother and five grandchildren.

Re-Issues Washington Subject

Vitaphone is re-issuing the short subject, "Washington, the Man and the Capitol," during the week of Washington's Birthday. The subject was made two years ago for the Washington Bi-Centennial celebration.

BOOK REVIEW

ABRIDGED SCIENTIFIC PUBLICATIONS, from the Kodak Research Laboratories, Vol. XV, 1931-32. Rochester: Eastman Kodak Company, 1933. 311 pp. and index. 6½ x 9¼.

This is the latest compendium from this source, of scientific papers on developments, optical, mechanical and chemical, in the world of photography. As a digest of thought and experiment, the volumes issued under this title represent a generous service to the craft on the part of the Eastman organization, with selection of subjects obviously based on only their scientific import. The motion picture, of course, has been getting an increasing amount of attention, and in the present volume ten papers of the 61 are directly concerned with cinematography, while many others, involving such matters as the chemistry of emulsion reaction and development, are naturally closely related.

All the papers have been previously published, and since their original appearance occurred in 1931 and 1932, the compilation does not bring forth any information, heretofore not readily available. Much of the contents, indeed, is from the Journal of the Society of Motion Picture Engineers. However, 25 scientific publications have contributed material, and authoritatively abridged as they are, they form a handbook of more or less permanent value for those deeply interested in photographic method, optics and chemistry.

Because its source is such that it may not have come to the attention of American motion picture workers, the title, "Making a Fade-Out by After-Treatment," is specifically pointed out. The process is purely chemical in the development of the edited negative. Photomicrography involving use of ultra-violet rays is discussed in two papers from different sources. In addition to the necessary diagrams and charts, photographs reproduced in halftone are generously employed for illustration.

Lasky Approves Unit Production

Unit production and "different" story treatment are the two most important factors contributing to improving motion picture quality, according to Jesse L. Lasky, who said in Hollywood Tuesday that most unit producers feel that mass production is responsible for "some of the poor pictures now being produced."

Mr. Lasky's remarks were intended as a reply to Samuel Goldwyn's recent declarations against mass production and dearth of story material. Mr. Lasky said Mr. Goldwyn "has brought some truths to light" and that he agrees with him in theory in some of his objections to mass production.

"But," he declared, "as a student of film and theatre economics, I realize that there must be some form of modified quantity production to supply some 20,000-odd theatres in America. Most of us feel that mass production is responsible for some of the poor pictures being produced. Mass production, with its handicaps of company policy, release dates, minimum budgets, set schedules of production and star assignments, gave birth to the program picture.

"Unlike Goldwyn," he concluded, "I believe there are many times 50 good story possibilities hovering around Hollywood."

DON'T SWALLOW ALLEGED RESEARCH, JOHN CASEY, FORMER CENSOR, WARNS

Speakers at National Board of Review Conference Attack Research Council Conclusions; Decry Political Censorship

Charging the Motion Picture Research Council with selecting abnormal, degenerate and institutional children for the basis of its studies published last summer under the title, "Our Movie Made Children," John M. Casey, former license commissioner of Boston, told the Nineteenth Annual Luncheon of the National Board of Review in New York last Friday that he could not "think that the studies made by the eminent authorities for this study have been accurately recorded."

Criticizing the book, the Research Council and Henry James Forman who edited it, Mr. Casey made emphatic protest.

"Institutional and delinquent children are not the majority of children seeking motion pictures," he said. "I do not think the public should swallow such alleged 'researches' hook, line and sinker. It is humanly impossible, I feel, to separate the influences of the motion picture from all of the other influences that are conditioning factors in the lives of young children."

In complete concurrence with Mr. Casey's denunciation, Dr. George Kirchwey, the National Board chairman, said that "it is our 'Home-made' children they ought to write about."

"It is the home, not the school, and still less the motion picture, that is the character-forming agency. This book contains *wishful,* not scientific, conclusions," Dr. Kirchwey declared.

"I don't believe the films stimulate boys to run away from home. What they do is to satisfy the craving to run away."

Called "Self-Seekers"

Following Dr. Kirchwey, Sol. A. Rosenblatt, NRA Division Administrator for amusements, referred to some censor groups and would-be teachers of "public morals" as "organized drives against the best interests of this industry."

"They are only self-seekers—racketeers would be a more appropriate word," Mr. Rosenblatt asserted.

"The Federal Government, in its NRA program, is not interested in censorship," Mr. Rosenblatt said. "We are interested merely in establishing a liaison between the public and the industry. And the problem of the better screen is one of better public taste."

Bishop William McConnell, resident bishop of the Methodist Episcopal Church, New York, Dr. Kirchwey, Elmer Rice, playwright, and many others were emphatic in their denunciations of all forms of censorship.

Bishop McConnell, in launching his attack on both organized and unorganized censor groups, expressed a doubt as to whether the nation's previewing groups—those which "select" motion pictures and do not obliterate them with cuts to a point where they virtually are unintelligible—really "understand what service they are rendering to the motion picture industry."



Speakers and guests at the 25th annual meeting of the National Board of Review, held Friday at the Hotel Pennsylvania in New York, were, left to right: (front row) Terry Ramsaye, editor of Motion Picture Herald; *Tullio Carminati, stage and screen actor; Joan Lowell, adventure authoress who just has returned from the wilds of Guatemala where she filmed an adventure picture for RKO Van Beuren; Mrs. Leonard I. Hill, chairman of the woman's committee; Colleen Moore, motion picture actress; Frank Buck, wild animal hunter who has just completed filming his book "Wild Cargo" for RKO Van Beuren in the jungles of Malay; and Leon Franconi, one of the first editors of Pathe News. (Back row) Judge John R. Davies; Sol A. Rosenblatt, NRA head for the motion picture industry; Hal Le Roy, dancer; Dr. George W. Kirchwey, chairman; Elmer Rice, playwright; John M. Casey, former censor at Boston; Bishop Francis J. McConnell, Dr. A. A. Brill, and Wilton A. Barrett, secretary of the National Board of Review.*

"It is easy for us, and other groups, to think that there is more danger in things than there really is," he said. "It is comparatively easy for any one individual to express an opinion; it is more than difficult for a group to give an absolutely unbiased opinion.

"The screen cannot be changed overnight, no matter what we may think of it. The various ingredients which go to make up a screen play cannot be altered—that is certain—but the previewing groups can, by persistent effort, help to rid us of an evil which is embodied in the present form of censorship, and put pictures on a basis of selection by people who have the common good of their communities at heart rather than censorious opinions of a few who are trying to put themselves into the limelight."

Patience Needed, Says Ramsaye

Terry Ramsaye, editor of Motion Picture Herald, who spoke before Mr. Rice, declared that "the motion picture really is much better than it looks."

"The motion picture has been under the attentions of the National Board of Review for twenty-five years, and I have been working on it and in it and about it for twenty years—we have done our best, and now look at the damn thing!

"However, we all need a little patience. We who think we are doing things, both inside and outside the business, are really only personal manifestations of forces that are always at work in every human endeavor. When I compare the progress and the records of the motion picture with other American industries I feel rather better about the screen—and I am not going to make remarks at this time about bankers either.

"The motion picture is really doing rather well, in spite of all that is found to be the matter with it. Let us consider for a moment the fact that we have been printing books for some five hundred years, and yet some few books are even yet slightly short of perfection.

"The technology of pictures is fast changing, and when I was in Hollywood recently I discovered that the production business actually is getting itself into the frame of mind where it is beginning to think about making pictures for the customers again.

"I asked them about this, and they seemed very much interested," he said.

Mr. Ramsaye said that there are about six

(Continued on page 26, column 3)

'ALMOST TOO GOOD FOR THE SCREEN'

Is the Verdict of Benjamin DeCasseres on "No More Ladies," A. E. Thomas' Play; Noted Essayist and Critic Comments Also on Other Current Broadway Offerings

By BENJAMIN DeCASSERES

NO MORE LADIES

There dropped out of the skies the most brilliant comedy—and also one of the most brilliantly acted and directed—since the days of Oscar Wilde, in "No More Ladies," hilariously written by A. E. Thomas and beautifully staged by Harry Wagstaff Gribble.

From the rise of the curtain to the last line, when Marcia Warren says to her husband she will tell him on their golden wedding anniversary—which is 50 years away—whether she has been unfaithful to him or not, the audience rocks, roars, chuckles, and between conniptions wreathes its mugs in brain-smiles.

A picture? Almost too good for the screen. It is simpler than "Design for Living" and more completely turns the old darned and re-darned sock of sex inside out.

It's High Ritz, where nothing worries anybody but epigrams, Courvoisier and the triangle—quadrangle in this instance.

Locales: New York and the Southampton, L. I., colony. In the first act Sheridan Warren (the handsome but somewhat static Melvyn Douglas), a high-toned libertine, courts Marcia Townsend in a most original manner—suave, sophisticated, paradoxical.

In the second act, after being married for some months, they both "go off the reservation." The third act is the curious "reconciliation"—slick comedy-drama.

But the high spot is the gorgeous speeches of old lady Townsend, Marcia's grandmother, played by Lucille Watson. This is high comedy at its final peak—an old Victorian gone modern with a bang. Lucille Watson is the Duse of laughter.

Then we have Rex O'Malley as the gay wife-seducer, and Louis Hector, who does a thumpingly funny Earl of Moulton.

The score of facets of this glittering play cannot be described here. The boys out in Hollywood are going to have a treat reading the script.

"No More Ladies" will call for Lubitsch or his equal and a smart cast. My only fear is that these epigrams and this literate dialogue are a little too high for the picture road. I hope I'm wrong.

Picture value, 80 *per cent.*

BY YOUR LEAVE

Following immediately upon the crash hit of "No More Ladies" came another laugh-wallop. "By Your Leave," by Gladys Hurlbut and Emma Wells, is along somewhat similar lines. It is not as verbally brilliant as the Thomas comedy, but contains more straight picture material.

This opus concerns Mr. and Mrs. Smith of the suburbs. Henry Smith (Howard Lindsay—superb) is pretty well house-bored. He has developed a yen for Balzac and sex-books. He is Babbitt with a roving complex. A live, vital creation.

His wife, Ellen (played by Dorothy Gish, still lovely to behold), is satisfied. There is a youngster. She doesn't care about roving.

For good comic stuff we have the domineering type of nurse and servant, with a female culture-hound who lives next door and her Una Merkelese daughter.

In blows a "Scotch explorer" for dinner. Boredom increases—also the laughter of the audience at Henry's grouchy ways.

So—Henry proposes to Ellen that they each take a week off in New York at separate hotels to "freshen up."

Henry at one hotel, after four days of stag parties, gets a girl in a room. But after a stunningly original and comic series of shy sex-manoeuvres he bolts—still faithful to his altar vows.

Ellen, however, meets the Scotchman in her hotel suite, has a real adventure with him—and regrets nothing.

Third act—both at home. Henry tells of his terrible fiasco. And Ellen tells not a word about her affair with the Scotchman—as in the ending of "No More Ladies." Where ignorance is bliss—kiss out.

Moral: husbands are a pretty safe bet; but wives?—well, keep your eye on them!

An amusing picture for the Domestic Problem Circuit.

Picture value, 90 *per cent.*

RATINGS OF PLAYS FOR THE SCREEN

Plays of the New York Stage discussed by Benjamin DeCasseres in this issue have been given the following ratings by him as possible screen material:

"No More Ladies"—80 per cent.
"By Your Leave"—90 per cent.
"And Be My Love"—50 per cent.
"John Brown"—20 per cent.
"The Wooden Slipper"—20 per cent.

AND BE MY LOVE

In this tissue-thin comedy by Lewis Galantiere and John Houseman I can easily visualize Herbert Marshall, Roland Young and two of the swankiest and most vivacious women you can name in the Hollywood colony—say, Genevieve and Glenda.

For that's the kind of play that this is. It's a thread of a domestic comedy woven around the character of an unbelievable Casanova of a fellow, played by the English comedian, Barry Jones, not any too well or convincingly.

It is Lily Cahill—a stunning blonde and a very lark of a woman—who walked off with any bouquets that may have been awarded for this flop—flopped because really nothing naughty happened. And what's a London carriage-trade comedy without something doing?

Lawrence Brooks is a bach. He keeps a journal of his conquests—about 146 in four years. He's now dallying with the wife of his best friend, George Balow, a trusting mid-Victorian husband who doesn't look after the antics of his romantic-sentimental-Junoesquely gorgeous wife (La Cahill) any too closely. This Jane Barlow is a delicious creation.

Then there is Elsa Frost, a nice of Barlow. She's from Texas. The Brooks fellow really falls for her (played very well by Renée Gadd) after a lot of near-ripping piffle.

There is a glowing smart-set dialogue. With a cast such as I have indicated it would make a crepitating little picture for the thirty-cent Intelligentsia.

Picture value, 50 *per cent.*

JOHN BROWN

I do not recall that old John Brown has ever made his appearance in pictures. It is pobably a difficult subject to handle because of the Southern trade.

"John Brown," by Ronald Gow, with George Abbott playing the hero of Harper's Ferry, lay a-mouldering in its grave after two performances, and whether or not its soul will go marching on to Hollywood is, I thould say, decidedly improbable.

What a tremendous epic the life of John Brown (1800-1859) would make in pictures! And with Walter Huston as Brown!

Picture value (as it stands), 20 *per cent.*

THE WOODEN SLIPPER

This play of theatrical life with a Cinderella theme woven around it by Sampson Raphaelson—produced by Dwight Deere Wiman—should have been better. It may be considerably better when it is re-cooked into about 525 scenes in Hollywood. It folded on Broadway from thin and mediocre treatment, so to speak.

The celebrated Zigurny family has a young daughter—supposed to be homely, but that's all in the make-up—studying acting in Paris. There's another daughter, too. The plain one is ditched by a banker's son in Budapest. Skips back to Paris, and on the train gets adored by a cook. So the great Zigurny girl goes into the kitchen.

The cook wins out. She is to be cashier in his Parisian café. There are a lot of other characters who might be shined up for laughs. Ross Alexander was good—the one bright spot.

Picture value, 20 *per cent.*

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

COINCIDENT with the recent premiere in New York of Sam Goldwyn's "Nana," in which the glamorous Russian Anna Sten is starred, a group of prominent local White Russians—members of the Czarist regime—prevailed upon the faithful at the Russian Cathedral in New York to spend an hour in solemn prayer for the success of Anna in "Nana." It was all quite considerate of them, and the praying got quite some space in the newspapers. But, Miss Sten's picturization of "Nana" the street-walker was hardly one for which prayers for success should be offered.

Anyway, as we understand it, Miss Sten is a subject of the current Communistic regime of Russia. The Communists and the Czaristic White Russians are not what one might call too friendly toward each other.

▽

The following letter, received by the Question and Answer Editor of the Richmond, Virginia, "News Leader," from a local picturegoer, indicates that at least one person out of 120,000,000 in the country believes that the motion picture is based on fact and not fancy:

DEAR SIR:

"In the picture 'Eskimo' (Metro), recently shown in Richmond, was Mala's wife really shot and killed? Did Mala eat the dogs? Did Mala and his last wife really go down the river on the cake of ice? How far? Have they been heard from since?"

(signed) Miss E. F.

▽

At least one person in Hollywood bemoans the return of liquor. He is Mr. Harold Frink, who during the past eleven years has grossed $263,000 renting authentic liquor bottles at $1 per bottle to producers who used them for "props." Mr. Frink's business is now being liquidated.

▽

In order to avoid any hard feelings among competitive manufacturers in the automotive industry, United Artists graciously permitted the car makers to contribute a Buick, Cadillac, Chevrolet, Dodge, Essex, Ford, Nash, Packard, Plymouth and Pontiac, to the picture company's cross country exploitation motor caravan for "Moulin Rouge." Each car is painted brightly in silver and blue tinsel—a la Hollywood—and appropriately captioned. Socony is furnishing gas and oil, likewise without charging. They all hope that the press will sprinkle its front pages liberally with stories and pictures of the stunt.

▽

FLASH: FAN FANS FAN DANCER!

One unhappy young lady at the Paramount studio in Hollywood was unable to rehearse a fan dance for "Bolero" for several days because of a cold she contracted from sitting too near a fan with her fans.

This would not be news except that the little lady in question was Sally Rand, who fan danced for a whole year in the Windy City, and elsewhere in drafts—and never caught a cold.

▽

Bishop William McConnell, of New York, asked the motion picture industry last week for a "higher order of pathos in films."

"I like to cry occasionally," said the Methodist-Episcopal churchman, "but I'll be hanged if I want to be made to cry in spite of myself." He wants tender sorrow made less tender.

With possibly Walter Winchell in mind, the National, a Kansas City neighborhood theatre, bills his "Broadway Through a Keyhole" with the short, "Dirty Work."

▽

Warners are going to effect "Oil for the Lamps of China," when it's planes they want, and more planes.

▽

Non-abstainers along New Orleans' Film Row can buy their liquor these days at 7½ cents a drink net over the bar, with gin available at a nickel a glass, six for a quarter. A price war has brought the scale down from a quarter straight.

▽

Mr. Roosevelt has his sixty-cent dollar, Mr. Al Smith has his baloney dollar, and Hollywood has its rubber dollar that is always heard, seldom seen but stretches with the mood—or the imagination.

▽

Besides two motion picture theatres and two score motion picture companies, Rockefeller Center is currently making progress in licking the depression with a $10,000,000 stamp exhibition.

▽

Jack Fuld, Broadway cocktail connoisseur, recommends the Three Little Pigs Cocktail to remove all fear of the Big Bad Wolf: One-third Benedictine, one-third rye, one-third ginger ale; cracked ice, stir well.

▽

There have been numerous complaints in the Kansas City sector that the hams are missing from many of the processed hogs the government is distributing to the needy.

A Film Row wag suggests that those interested might look in Hollywood.

▽

Paramount's Bing Crosby, who is also somewhat of an ether crooner, has passed the last barrier to becoming a member of the Hollywood "elite." The Los Angeles flood of a month ago turned the sunken garden of his Toluca Lake home into a swimming pool.

▽

Rudy Vallee says he is writing a book, to be published posthumously, entitled "Heartaches and Headaches of a Celebrity."

According to Rudy's own radio hour, Fleischmann's Yeast ought to be good for that, too.

▽

Our correspondent in the California movie colony informs us that a minor executive at the Warner studio ordered a female sheep to emote in one of the company's new pictures. The order said that the sheep MUST be female. They finally located one of the animals and they used it for three weeks before finding out it was a male.

▽

The Warner studio in California has sent to President Roosevelt a large "telegram" on parchment, measuring some twelve feet by six feet, and signed by every player on the lot in appreciation of the backing the Administration has given the motion picture industry. Just a little of the players' own private appreciation must have been for the President's order of late November which postponed enactment of that clause in the film code pertaining to excessive salary payments to stars and other talent.

APPARENTLY suppressions of undesirable theatricals are not what they used to be. Strong blackthorn shillalahs bouncing off the cracked heads of performers have given way to resolutions of condemnation on paper. In striking contrast to this milder form of protest now being voiced variously in the field, and leveled principally against traveling burlesque shows and socalled "hygienic" sex films, was the somewhat forceful suppression of a play, called "Twin Rivals," back in the days of '76 when the Liberty Boys had a hand in things.

The Chapel Street Theatre in downtown New York was the place, and, so the story goes, "Many inhabitants of this City thought it highly improper that such Entertainments should be exhibited at this Time of Public Distress, when great numbers of poor people can scarce find Means of subsistence. A rumor was spread about town that if the play be given, the Audience will meet with some Disturbance from the Multitude."

The New York *Post Boy*, important newspaper of the day, reported on its front page of May 8, 1766, that the rumor "prevented the greatest Part of those who intended to have been there, from going; however, many people came, and the Play was begun; but was soon interrupted by the Multitude, who burst open the Doors. A Boy had his skull fractured . . . several others were dangerously Hurt."

The New York *Gazette*, on the same day, said: "Those were best off who got out first, either by jumping out of the Windows, or making their way through the Doors, as the lights were soon extinguished, and both Inside and Outside were soon torn to pieces."

"The Multitude," continued the *Post Boy*, "immediately demolished the House and carried the pieces to the Common (now City Hall Park), where they consumed them in a Bonfire."

But the irony of the tale is that some commentators attribute that he-man suppression to the Sons of Liberty, "who, as soon as the lights were out, began picking pockets, stealing watches and crying 'Liberty!' 'Liberty!'"

▽

The first tidings the greatly outnumbered French soldiers had at Chateau Thierry that American reinforcements had arrived and were marching into that tremendous battle was a distant chant from over the hills, drawing nearer and nearer—

"The Yanks are coming!"

"Over There" became a national legend during the Big Conflict following that dramatic hour—and, oddly at this time when war clouds are darkening the skies virtually over the same sector, Congress is considering a bill introduced by Senator Copeland which would empower the President to award a gold medal to the Broadway showman who wrote that song, Mr. George Michael Cohan, in recognition of his Yankee Doodle-Dandy-isms.

▽

Warner Baxter, who lives up Bel-Air way out in the Beverly region of California, is busy gadgeting his new house. It is all electric from the ranges to the garage doors which are resonance-tuned to open at the sound of the Baxter motor horns. Latest is a set of photo-electric burglar alarms using infra-red, or "black light," to respond to any passing person or object. The lamps are set a foot above the floor. Meanwhile, as a demonstration, Leo Meehan, picture director, publicist and bon vivant, a Bel-Air neighbor, is now training "Fritzi," his new underslung, stream-lined, air-flow dachshund, to go in and steal Baxter's shoes. The dachshund takes only eight inches headroom.

FRANCO-GERMAN AGREEMENT GIVES AMERICAN PRODUCT COLD SHOULDER

Import Restrictions Are Lifted on Short Product, Silent Films, Newsreels, Advertising Reels and Musicals Under Pact

[By Special Berlin Correspondence]

The German and the French film industry were always eager to create a situation which might satisfy both sides. But the attempts undertaken at several times did not satisfy the needs of one or the other country and led to a state of dissatisfaction.

With the arrival of the new Government in Germany, which fundamentally reorganized the political and economical structure of the film industry, it was clear that the export branch of the industry would be reconsidered. The present calamity of the French film industry, which led to a shifting of the production activity insofar as the majority of films is made by minor film producers in this season, unintentionally has prepared the way for a cooperation with the German film industry.

A film agreement built up strictly upon the principle of reciprocity, therefore, meant nothing else but to make both ends meet. In spite of several agreements, signed in previous years, film exchange between the two countries did not appeal to the demands of both industries.

Americans the Losers

The American film which was sufficiently represented in Germany as well as in France throughout the past seasons did not favor a Franco-German film agreement and the American film at all times has been at the top of the films imported into Germany. After the closing down of the Paramount studios at Joinville-Paris no American made film was shown in Germany in an original German version and the dubbed films reduced the popularity of the American film. But, and this is very important for the development of Franco-German film relations, the cessation of the American film production in France and, at the same time, of the production of German film versions, non-synchronized, paved the way for a Franco-German film understanding. The wonderfully equipped French studios remained empty for months and minor producers came up and filled the place Paramount had left in Paris. The possibility of producing a remarkable number of German versions, shorts, newsreels and so on, which on the basis of a Franco-German film agreement would be absorbed by the German market, would fill the studios again and give work to the unemployed in the French industry.

On the other side it was necessary for Germany, and a vital question for the future of the German film, to renew, especially under the prevailing conditions, film relations with a country which represents four thousand halls and is accustomed to seeing German films.

Under these circumstances both countries had a vital and keen interest to sign a film agreement based on strict reciprocity which, in other words, means a preferential treatment of German films in France and French films in Germany, of course at the expense of the hitherto greatest film exporter to both countries—the United States.

The Official Text

The official text of the film pact runs as follows:

1. Twenty feature films of more than 900 meters each with German dialogue (speech or songs) made in France by a French producing company or in cooperation with a German producer may be imported into Germany free from any restrictions, and may be shown in Germany. They must not be dubbed; picture and sound must have been recorded simultaneously.

2. Twenty German feature films may be exported to France under the same conditions.

3. In addition to these films 15 French pictures of an average length in a post-synchronized German version may be shown in Germany under the condition that the synchronization has been performed in German studios. This decision remains subject to the conditions still in full force regulating the dubbing of foreign films in Germany.

4. Corresponding stipulations are made for post-synchronized German films in France.

5. Shorts superior to 900 meters (2950 feet)—including silent films, news reels, advertising films and musical films—will be free from any import restrictions.

6. Films with German dialogue or song with superimposed French titles will be free from any import restriction, if they are shown in no more than 5 cinemas within the borders of Paris (Department of the Seine) and 10 cinemas in all French departments altogether. Changes in this direction can be approved by the French Government.

7. Films with French dialogue or song with superimposed German titles will be free from any import restriction, if they are exhibited in only a corresponding numbers of cinemas in Germany and if the German Government should think it appropriate to make a similar arrangement for her country.

8. The German films to be shown in France may be made subject to a provision, corresponding to the German law, according to which a foreign film must be exhibited in a public show before its distribution.

9. In consideration of the fact that there is no restriction for the export of money in France and the present film pact is built up on the principle of strict reciprocity, the German Government will undertake suitable steps in this direction in order to provide those companies and distributors with a sufficient number of foreign currency export concessions to put to account with French producers sums which derive from the selling and the distribution of all films which are listed in the above mentioned paragraphs.

10. This agreement will be in force to July 31, 1934. If, however, one of the partners of this pact should upset or overthrow the system of strict reciprocity, the other partner gets the right to withdraw from the pact with a two months' notice.

U. S. Films Out of Consideration

Several days after the signing of the pact by high French diplomatic leaders (President Albert Lebrun, Paul Boncour, minister for foreign affairs, and the ministers for commerce and industry, education, and interior, and on the German side by Mr. Foerster, German ambassador in Paris), the head organization of the French Industry, Chambre Syndicale de la Cinématographie Francaise, held a meeting in Paris and discussed the possibilities of the film pact with Germany. At the end of the conference a petition was sent to the ministries which had taken part in the elaboration of the agreement, protesting against the text of the pact and claiming that it would be inadvisable for French film producers to produce German versions of their films only on account of the signed film pact.

The pact leaves the American film out of consideration and gives a pronounced preferential treatment to the French film in Germany and to the German film in France. The American film is furthermore subject to the existing quota restrictions and to the foreign money embargo prevailing in Germany. The result of the pact will be an increased production of German versions in France and vice versa.

FRENCH PICTURE AIDS FRIENDSHIP

In Paris last week opened a talking film, "From Wilson to Roosevelt," which reviews, for the edification of the French population, Franco-American relations from 1914 to the New Deal and today. It is deliberately designed to promote friendship between the two countries and has received commendation from government officials. Opening with the war period, the film moves to prosperity, Calvin Coolidge and the Lindbergh flight. The economic crisis is pictured sympathetically, with the conclusion showing the NRA flag fading into the American flag.

Twenty Sound Versions and 15 Dubbed Films Are Admitted for Import Into Each Country; In Force Until July 31

Edward Mehesy Dead

Edward Mehesy, 65, one of the first film theatre operators in Salt Lake City, died in Los Angeles recently. He opened the Mehesy, now the Rialto, many years ago.

THIS IS THE SHOW that Warner Bros. have been building for eight months as the high spot of this season . . . The story that has been famous for six years as an international stage success . . . The production that departs completely from previous musical formulas, to create as distinct a novelty as was "42nd Street" one year ago today. . . . . .





THESE ARE THE STARS who set a new record for quality and calibre of names in a single screen production:—KAY FRANCIS, DICK POWELL, DOLORES DEL RIO, AL JOLSON, RICARDO CORTEZ, HAL LE ROY, GUY KIBBEE, HUGH HERBERT, RUTH DONNELLY, FIFI D'ORSAY, MERNA KENNEDY, ROBERT BARRAT. Directed by Lloyd Bacon, who made "42nd Street" and "Footlight Parade."

THESE ARE THE SONGS by Dubin and Warren which are being featured daily by radio's greatest bands...contributing a fortune in publicity to the fame of Wonder Bar:—"Goin' To Heaven on a Mule"—"Don't Say Goodnight"—"Wonder Bar"—"Vive La France"—"Why Do I Dream Those Dreams"—"Tango Del Rio" ...Staged in incredibly lavish numbers created and directed by Busby Berkeley.



WONDER BAR



THIS IS THE THRILL you can give your patrons Easter Week in a special pre-release engagement, of which there will be a limited number, following the advance publicity premiere in Miami February 20th, where this "gorgeous novelty" will be introduced to the American public at the Community Theatre by

WARNER BROS.



MARTIN AND OSA JOHNSON, AND BOB MORENO, SOUND ENGINEER, WITH SOME BELGIAN CONGO PYGMIES

JOHNSONS' AIRPLANES AWE SAVAGES IN SOUND FILM TREK TO WILD AFRICA

Film Explorers, in Their First Word to America Since Start a Year Ago, Tell Herald of New Jungle Conquests

A year ago the editor of MOTION PICTURE HERALD, *a friend of years and occasional motion picture associate, bade goodby to Martin and Osa Johnson as they were setting off on their fifth African picture expedition.*

This time the adventurers had spent their American sojourn learning to fly and were starting back into the blue of the Never Never Land equipped not only with sound pictures devices but also a pair of planes, determined to see Africa as it never had been seen before.

A few weeks later the Johnsons took off from their villa home in the British little city of Nairobi, and went winging over the horizon. The first word that has come to America from them since, is the following letter, in which Mr. Johnson merrily remembers the editor's charge that the explorer always had his eye so full of zebras he couldn't see Africa.—TERRY RAMSAYE.

"Thought you might be interested in knowing what Osa and I are doing on our present African safari. Of course, I know what you think we are doing—that is, photographing the remaining zebras that we missed on the previous trips. But actually we are not. As a matter of fact we have only photographed a few thousand zebra on this trip and it's hard to keep from photographing them because the whole continent is over-run with these striped jackasses that were simply made to be photographed.

"On our previous trips to Africa, Osa and I have wanted to visit many of the far-off lakes and wild sections that it was almost impossible to get to, as it would have meant months and months of cutting through jungle, transporting supplies and overcoming so many difficulties that we could never find the time, energy and money to devote to it. Now with the airplanes we are discovering a wealth of beautiful and interesting places, some of them never visited before by white men.

"We have two of the finest airplanes that it is possible for money to buy—Sikorsky amphibians. My big ship, which we have named "Osa's Ark," is painted with zebra stripes and is the type used by the Pan American Airways in South America where they carry twelve people. We have cut the seating capacity down to seven so that we have more baggage room. We don't need many black boys for airplane safaris as our big plane has two comfortable beds and we carry a small gasoline stove for cooking. So we can decide on a moment's notice that we want to go some place, pack our cameras, guns and provisions and away we go.

"Osa's plane is smaller—built for five passengers with a large baggage allowance. It is painted with giraffe spots and we call it the 'Spirit of Africa.'

Savages Awed by Airplanes

"We have been out here just a year now and have seen more of Africa than in all of the twelve years of previous experience. Much of the interesting country consists of fine, large plains so that landing fields do not bother us very much. Then there are several big rivers that are suitable for landing and up north we have found some lakes which no white person has ever explored. Here we are getting many unusual things for our films—new types of savages, wild and in most cases unfriendly, but their awe of the airplanes makes them safe as long as we don't stay too long among them.

"Now we are finding game pockets where the animals have never been disturbed, and our aerial views are the most beautiful of any scenes we have ever made.

Pygmies, Induced to Take Ride, Become Pride of Their Tribe; Game Pockets Never Before Disturbed Are Photographed

"Just recently we went on a safari into the Belgian Congo. We first sent motor cars with two white men and nine black boys to a point in the Ituri Forest where I knew there were several clearings fit to use in preparing a landing field. One of the white men, my German mechanic, had been there several years ago so we were able to agree on the exact location. The cars were over two weeks reaching the place; then with the help of the forest savages, they cleared a space 700 yards by 40 yards.

Pygmies Go for Rides

When we judged that enough time had elapsed to make a field, we set off in the S-38—Vern Carstens, our pilot, Osa and I. The maps that we have been able to secure out here are extremely inaccurate but with my thirteen years' knowledge of the country combined with the marvelous navigation skill of Vern Carstens, we checked up hour by hour on rivers and lakes and mountains; and then the big thrill came when, after six hours and thirty-five minutes in the air, we found our improvised airport just below us. Our men had a big smudge fire burning, from which Vern got his wind direction, and we came down to a perfect, though somewhat bumpy, landing.

"The natives here had never seen an airplane before and they all rushed out to examine it and ourselves carefully. Hundreds of little pygmies came out of the

(*Continued on page 26, column 3*)

BRINGING THEM IN FOR "DEVIL TIGER"

Transporting Jungle to Theatre Front, Radio Tieup With Thousands of Letters From "Kids," and Circusing Brings Records

Behind the two-year period opening day record of the Rialto theatre at the first showing of "Devil Tiger" is a story of circus showmanship that succeeded in penetrating the New York public's motion picture consciousness in myriad ways, a publicity campaign that at least in large part is as adaptable to the lesser situations as it was to New York's Broadway.

The result was attested by the establishment of a Rialto top attendance mark for two years when the production first was shown last Wednesday and by the largest ticket figure since the house reopened under its new policy.

The picture was circused in a big way. Every exploitation and publicity angle was employed to put the picture over; newspapers, radio, huge signs and posters, window-displays and auto-truck banners.

Filmed by Clyde Elliott

Filmed in the Malaysian jungles by Clyde E. Elliott, who also directed "Bring 'Em Back Alive," the new production was given a generous share of pictorial space in newspapers from the start. The thrilling animal fights, highlights of the screen production, were reprinted in most of the New York dailies. One pictorial weekly is devoting an entire page to similar scenes from the picture. All this in addition to publicity stories appearing on the motion picture pages.

Souvenir enlargements of an exceptional still showing the tiger star of the film emerging from the water were sent to all critics and editors.

Thousands of Children's Letters

A radio tieup with Uncle Don over WOR and with four of his seven sponsors netted thousands of letters from children in the New York area. A party was given at the theatre last Saturday, at 9 a.m. for 1500 children who wrote in about the picture.

One of the sponsors, Postum, gave window displays and party souvenirs to the children. The Reid Ice Cream Company, another sponsor, provided its product for the event. Bond Bakeries, also a sponsor of Uncle Don, gave displays on their wagons and in their stores with cards urging attendance at the Rialto. The broadcasts began February 1 and continued nightly till February 12. There was no cost to the theatre and the special showing of "Devil Tiger" for the children did not interfere with the regular performances.

Variegated Displays

Many were the displays used. There was a graphic, colorful 96-sheet on the Rialto Building front. A "Devil Tiger" exhibit in the alleyway adjoining the Rialto consisted of jungle and animal den effects, a 16 mm. reduction of the screen trailer on the picture, and the usual paraphernalia of spears and other weapons. There were photostats of Mr. Elliott's affidavit to the effect that the entire picture was made in the Asiatic jungles. Two hundred stills made in the jungles were displayed on the front of the house. The Elliott affidavit was displayed also in windows obtained through the Uncle Don tieup.

Large-sized colored enlargements of animals in combat were displayed on the top of the marquee and on the hanging sign; these were illuminated and wired for sound effects.



THEATRE FRONT MADE JUNGLE FOR FOX'S "DEVIL TIGER"

Twelve-Page Press Sheet

An elaborate 12-page press sheet was issued by the Fox advertising department. Abundant color was used on the cover and in the inside to add a striking note to the book in consonance with the nature of the production itself. Fifteen scenes recommended by the press book and for which stills are available were "blown up" and used at the theatre.

Other paper used included 24, 6 and 1-sheets which were "sniped" in the New York area.

The displays helped attract throngs which necessitated a queue curled from the Rialto box office up Broadway and around 43rd Street.

The campaign was not strictly a metropolitan ballyhoo; it was fashioned with other situations in mind as well.

Plan Story Awards

The Catholic Press Association of Augusta, Ga., has voted to post three awards of $1,000 each for the best screen stories written during the year. The award is designed to raise the moral tone of motion pictures.

Opens Coast Office

Massce and Company, film forwarders, a New York firm, has opened an office in Hollywood.

Laemmle, On Air, Remembers When

Carl Laemmle, president of Universal, spoke over Station WEAF, from New York, Tuesday evening, in the second of a series of informal talks on the motion picture. Celebrating the 50th anniversary of his arrival in the United States from Germany as a boy of 17, Mr. Laemmle devoted part of his talk to a comparison of the New York of 50 years ago with the city today, boasting its mechanical aids and the motion picture.

The Universal executive reviewed briefly the highlights of his entrance into the motion picture business, then just beginning, in Oshkosh, Wis., first, then in Chicago, in 1906. He mentioned some of the since famous personalities he brought to the screen in the early days, including Florence Lawrence, Mary Pickford, Annette Kellerman, Lois Wilson, Wallace Reid, Rudolph Valentino, Mildred Harris, Lon Chaney

Asked by the announcer which of his pictures has given him the greatest satisfaction, Mr. Laemmle replied, "Perhaps 'All Quiet on the Western Front' because of the influence it exerted all over the world against war." Noting that the introduction of sound increased the cost of production, Mr. Laemmle mentioned that "The King of Jazz" cost $1,700,000 and "All Quiet on the Western Front" $1,400,000.

Fox Reel at Trans-Lux

The Trans-Lux Newsreel theatre on Broadway has contracted for Fox Movietone newsreel service.

BUILDING OF A NEW PERSONALITY

Samuel Goldwyn's Campaign on Anna Sten Made Russian Star Familiar to Americans Prior to Screen Appearance



ANNA STEN, SAMUEL GOLDWYN'S NEW STAR, IN UNITED ARTISTS' "NANA"

Just how much is in a name, when showmanship attends to the matter, is evidenced in the comprehensive campaign of Samuel Goldwyn which made Anna Sten a familiar name to the entire show-going public of America before she even stepped before the camera.

Two years ago the name Anna Sten never had been heard by anyone in this country except Mr. Goldwyn. Miss Sten, Russian born of a Swedish mother, had made a considerable name for herself locally in Moscow as a film actress and stage player. Later she transferred her activities to Germany and France and it was when she was playing in Germany that Mr. Goldwyn, seeing her picture in the rotogravure section of an American paper, immediately cabled a foreign representative to place her under contract at all costs. Though she spoke German, French and Russian fluently, Miss Sten had not a word of English in her vocabulary. Mr. Goldwyn was apprised of this fact, but it made no difference to him. He would have her learn English under the best teachers Hollywood could provide.

Still Unseen in Small Towns

Miss Sten arrived in America a little less than two years ago unknown and unsung. Today, although she has made but one picture in this country, her name is a byword not only in the large city, but also in the small, where her "fans" still are awaiting release of her first American picture, "Nana."

Reputedly, more than $300,000 went into Miss Sten's training before a camera was turned. Expert instructors spent two hours each morning and two each afternoon teaching her English. She was not taught to mouth words, to recite from memory, to read meaningless lines. Each word had to have a definite meaning for her, together with its proper inflection.

Acquired Americanisms

In addition to the general expense of educating Anna Sten, Mr. Goldwyn paid her a salary variously reported from $100 to $1,000 weekly. No one has been able to verify the exact amount of her weekly stipend, but she was and is under contract to him.

After her regular English lessons there was the business of assimilating American life, manners and colloquialisms. The publicity attendant upon this "course of sprouts" was more than gratifying to Mr. Goldwyn, who had counted upon it. One of the media that reached the "fan" in the home was a four-page interview by Edwin C. Hill, noted radio news commentator, in New Movie magazine.

One of the stock feature stories of the country's trade and daily press was that of Mr. Goldwyn and his pupil. He was criticized by many of his intimates and others not so intimate for the outpouring of money in that endeavor.

These he ignored and went ahead with his schedule. Miss Sten went to see an American motion picture three times weekly. Her studied assimilations of American customs went to such a point that when she wanted to engage a Russian cook to cook Russian foods for her, Mr. Goldwyn insisted upon an American cook and native food.

Mr. Goldwyn felt that in preparing her for the screen, he wanted to know everything about her before she began her first picture. He could not afford to wait until her third or fourth production to learn the secret of how best to photograph her or how to record her voice. Fifty-one tests of Anna Sten had been made before she made "Nana." She probably had more tests for one film than any other Hollywood star —good enough material for almost any feature writer. She was photographed for her eyes, her hair, for street clothes and costumes.

"We'll Begin Again"

In the meantime Mr. Goldwyn was looking over story after story to find one suitable for this new personality. One after another they were rejected, until at last Emile Zola's "Nana" was suggested and the late Willard Mack and Harry Wagstaff Gribble went to work on the story and emerged with a completely modernized version.

Then the "Nana" company went to work. A quarter of a million dollars had been spent on it and the picture was but half finished. Mr. Goldwyn looked at some rushes and decided he didn't care for them.

"It's good," he is reported to have said, "but it's not good enough. Throw it away. We'll begin again."

The supporting cast and the director were fired on the spot and an entirely new company engaged. They began again. The picture was finished, and on January 9, Mr. Goldwyn arrived in New York with Print No. 1 of "Nana."

Mr. Goldwyn had his own ideas on New York booking arrangements for the premiere. He did not want a mere 2,000-seat house like the United Artists Rivoli. He wanted a tremendous—colossal—seating. He held out, against strong inter-organization persuasion, for the Music Hall. He got it.

He wanted to put on an advertising campaign which could be justified only by a big seating capacity. The campaign in newspaper advertising alone took nine days. For the first four days, only the name and the picture of Anna Sten appeared. He wanted to make people "Sten-conscious." After the fourth day of the newspaper campaign, the name of the picture appeared with that of the star.

Since the film's premiere at the Music Hall in Radio City some three yeeks ago, reports on future bookings from the United Artists offices indicate that Mr. Goldwyn will not lose money on "Nana."

If he does lose money on this one, Mr. Goldwyn says that it will be allright, according to Lynn Farnol, his press representative, "for the second picture will make up for it, the market for her second picture being already made."

Monogram Gets Own Exchanges

Monogram franchise holders in San Francisco, Los Angeles, Pittsburgh, Seattle, Denver, Portland and Salt Lake City, formerly operating under various names, will in the future be known as Monogram Pictures exchanges. Detroit will take similar action in April. The company plans establishment of a star list for its 1934-35 production schedule.

Board's Speakers Decry Censorship

(Continued from page 19)

individuals in Hollywood today who are responsible for maintaining the status quo in the industry, and they "want nothing changed except, perhaps, the amount of money they are making."

"Nothing important will happen to the motion picture," he concluded, "until manifest destiny overtakes these men."

"The British Are Coming"

Incidental to his discussion Mr. Ramsaye forecast an increasing importance for British picture production.

"All through the silent picture era it seemed definitely settled that some way the British could never make a picture. But you know it takes the British from fifty to a hundred years to get excited about anything and now it seems that they have decided to really do something about the motion picture.

"It is of course obvious that when sound came along and drove the motion picture indoor to the confines of the stage, it played precisely into the hands of the British dramatists. They have always been component in the business of the stage, and, to be sure, they have always been competent in literature and the business of words. The talking picture has delivered the screen to their province and now I assure you 'The British are coming!'"

Supporting Bishop McConnell's viewpoints on censorship, Elmer Rice declared that this activity suppresses political and social expression to a degree that "violates the principle of free speech." Mr. Rice then regaled the assemblage with excerpts from the New York State Censors' deletions.

Indorse Bill To Drop Censors

On Saturday, closing the three-day session of the board, the assemblage indorsed a pending legislature measure to abolish the Motion Picture Division of the New York State Education Department—the state's official censor body.

Dr. Francis D. Tyson, professor of economics of the University of Pittsburgh, in summing up the findings of the conference said:

"The time has come to free the industry from the twisted leading strings of state censorship. We are glad to aid in the movement.

On Thursday, Wilton A. Barrett, the board's executive secretary, said that the board was formed to "offer protection to the American people from the early blight of political censorship and to evaluate the possibilities of this new art."

"It is time to stop talking about the 'morals of the movies,'" Mr. Barrett concluded, "for morals change and movies change. The morals of yesterday do not fit in with the moral viewpoint of today. We will change again and the movies also will change and we must bring this great medium into adjustment to our lives and our lives into adjustment with it."

In his introductory address on Thursday, Leroy E. Bowman, field director of the Child Study Association of America and presiding officer at the opening session, declared the greatest hope for improvement lay in the encouragement of films for visual education.

TRAVELERS . . .

RAMON NOVARRO arrived in New York to start a personal appearance tour.

MONROE SHAFF, supervisor of the Meyer Davis-RKO Van Beuren musical comedy shorts, flew to Miami from New York to sign HARRY RICHMAN.

COLIN CLIVE, New York and London stage star, left New York for the Warner studios at Burbank.

MARION GERING returned to Hollywood from a flying visit to Broadway.

PHIL ROSEN, Monogram director, is in New York.

CARL GERHARD WALLMAN, recently appointed Scandinavian representative for RKO Radio, sailed for Europe to begin his new duties.

WILL HAYS, MR. and MRS. HARRY M. WARNER and WATTERSON ROTHACKER left Hollywood for New York.

EDMUND LOWE and his wife, LILYAN TASHMAN, arrived in New York.

WILLIAM HAINES sailed for Europe.

HORACE T. CLARKE is in New York from Hollywood.

ARTHUR E. RUSCICA, Fox Chilean manager, sailed for South America.

WALLACE BEERY was en route to New York piloting his own plane.

MARY PICKFORD is having a brief holiday in Miami.

LAMAR TROTTI is in New York from Hollywood for a few days.

MADELEINE CARROLL, British star, arrived at Fox Movietone City.

JEAN DIXON, stage actress, arrived in Hollywood to make a picture for MGM.

JOHN BARRYMORE returned to Hollywood after a fishing trip into Mexican waters.

CLAUDE EZELL and W. E. UNDERWOOD, Monogram franchise holders, are in Hollywood.

BILL PINE, Paramount studio publicity executive, is in New York.

WALTER HARTWIG, Fox dialogue director, arrived in New York from the Coast.

ED MCEVOY, Eastern and Canadian sales manager for RKO Radio, returned to New York from a sales trip.

MARGARET SULLAVAN flew back to Hollywood from New York.

JAKE WILK was expected to return to the Warner home office from Hollywood this week.

WILLIAM SCULLY, JACK BOWEN and CHARLES MOSES are having a Florida vacation.

JOHN M. CRINNION, executive vice-president of Amity Pictures, is vacationing in Miami.

RUBE JACKTER returned to New York from Miami.

JOHN BALABAN returned to Chicago from a Caribbean cruise.

ADOLPH ZUKOR returned to New York from the Coast.

EDDIE MANNIX, EDGAR SELWYN and MAURICE REVENES left New York for the MGM studios after a vacation.

ADRIENNE, MGM dress designer, arrived in New York.

Cincinnati Board Renamed

All officers of the Cincinnati Film Board of Trade were unanimously re-elected at a recent meeting. They include: Stanley C. Jacques, RKO, president; William C. Gehring, Fox, vice-president; Edwin M. Booth, MGM, treasurer; Alice M. Juergens is secretary.

Adler Joins Tower Papers

Bert Adler, formerly with Fanchon and Marco, this week took over new duties for Tower Magazines, publishers of fan periodicals. Mr. Adler will engage in promotional work with the title of associate editor.

Johnson's Planes Amaze Savages

(Continued from page 23)

forest to see the plane and dance around it; we even induced some of them to take a ride in it and they came down delighted with their experience and after that they were the pride of their tribe. We spent nine days in the Congo and got some excellent pictures.

Animal Life From the Air

"Then we returned to Nairobi by a different route—over the Victoria Nile where we saw elephants galore in big and small herds; hippo ducking into the water, crocodiles sliding into the river from the banks where they had been sleeping. We flew several times over the beautiful Murchison Falls, and then on to Nairobi.

"On Christmas morning we took off again for a short trip—this time down to the Serengetti Plains in Tanganyika. We were six hours in the air, and saw tens of thousands of wildebeeste and zebra, giraffe in a score of herds, and lions all over the plains—one bunch of forty. We circled the plains several times, then without landing flew back to Nairobi.

"We have been unusually successful in getting leopard pictures and I think they are going to be just about the most exciting and thrilling of anything that has ever been made in the way of animal pictures.

Sincerely yours,
MARTIN JOHNSON"

Mr. Johnson's last African production was "Congorilla," distributed by Fox. It was his first effort in sound. The Fox concern is interested in the current expedition and presumably the new picture will be a Fox release.

Joan Lowell, Bourke-White Films To Be Radio Releases

Joan Lowell, well known girl author, arrives in New York this week from Central America with film she took during an exploration of the Mayan jungles. The resulting picture will be a Van Beuren product, released through RKO Radio about April 1. Miss Lowell sailed in a small schooner last April for a world cruise, but accident after accident befell the voyagers and the plan was abandoned.

Margaret Bourke-White, art photographer, who has spent some time with her cameras in Russia, will make two short subjects for Van Beuren on Soviet life. Miss Bourke-White will supervise compilation, editing and recording from her own negatives, and will supply explanatory dialogue.

Jolson, Gable at ITOA Ball

Al Jolson and Clark Gable are to be guests of the Independent Theatre Owners' Association, New York, at its annual Movie Ball, at the Waldorf Astoria February 21. Billy Brandt is chairman of the ball committee.

Press Greets Simmonds

Ray Simmonds, head of the publicity department of the Fox British organization, was greeted by New York trade paper representatives at the New York Athletic Club late last week.

THERE IS ONLY **ONE**

FRANK BUCK



NATURE SAVES HER BIGGEST THRILLS FOR HIM

★

"BRING-'EM-BACK-ALIVE"

FRANK BUCK'S

"WILD CARGO"

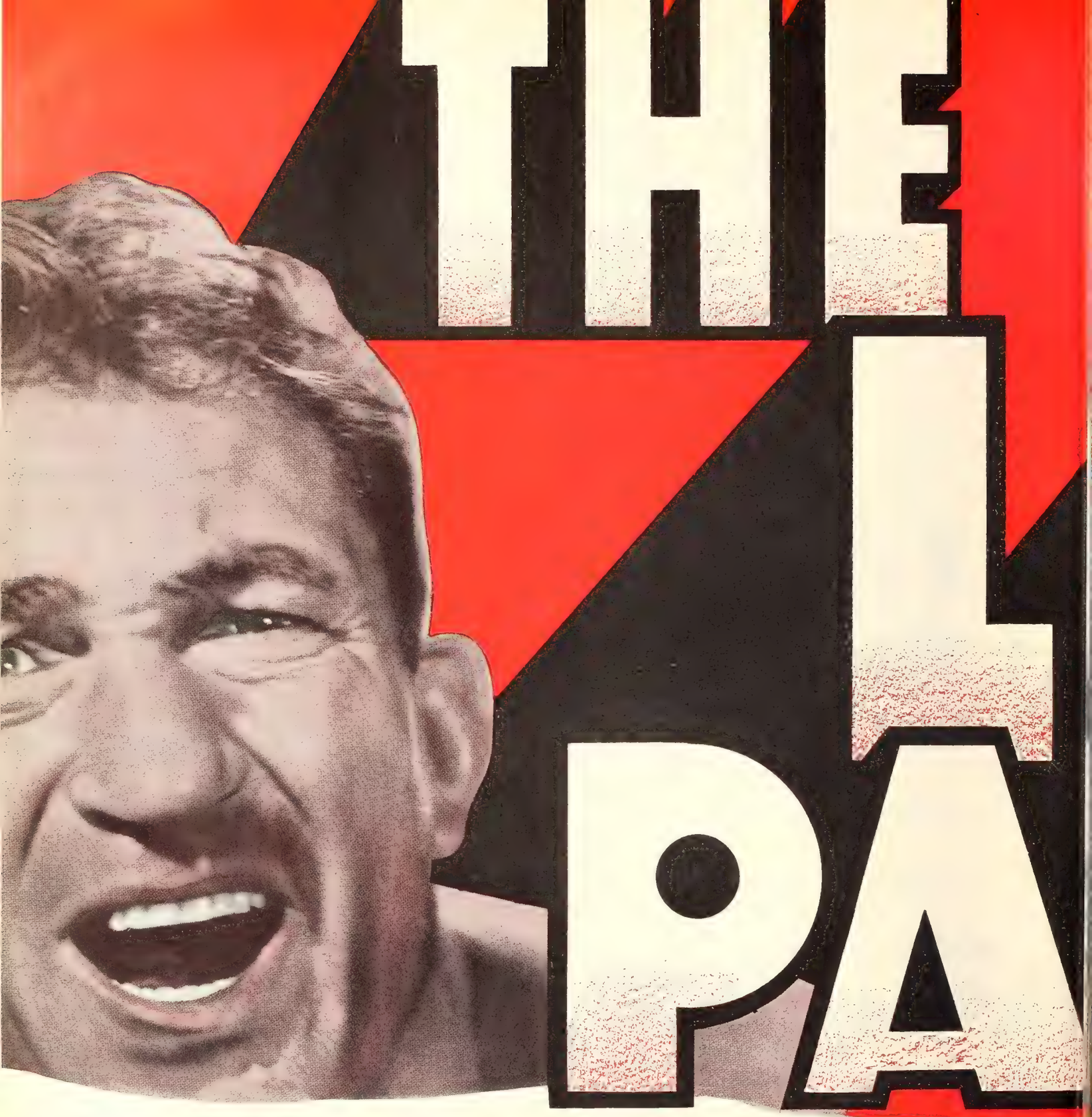
IS COMING SOON!

DIRECTED BY ARMAND DENIS

VAN BEUREN PRODUCTION .. RKO RADIO PICTURE

EASTER WEEK

HEPBURN "SPITFIRE"



WASHINGTON HERALD . . "If you like realism and drama that does not pull its punches, here is a film that will certainly please."

M. P. DAILY . . "The Lost Patrol is red-meat drama with a red-blooded wallop."

DAILY VARIETY . . "Lost Patrol is strong meat . . . designed for popular entertainment."

M. P. HERALD . . "A great showmanship picture . . . a heroic saga that every woman should love, one to move the heart and mind of every man . . . will be one of year's most discussed pictures . . . it's a courageous picture, one that courageous, resourceful showmen should welcome."

FILM DAILY . . "Smacking of Beau Geste and packing plenty of human interest . . . ranks as one of the best of its kind."

"...ONE OF THE MOST UNUSUAL FILM PLAYS OF THE YEAR."

WASHINGTON POST

POST TROL



VICTOR McLAGLEN
BORIS KARLOFF
WALLACE FORD REGINALD DENNY

TOWERING LIFE TRIUMPH OF JOHN FORD
WHO DIRECTED "THE IRON HORSE" "ARROWSMITH" "MEN WITHOUT WOMEN" "FOUR SONS" AND "PILGRIMAGE"

RKO RADIO PICTURE

MERIAN C. COOPER
EXECUTIVE PRODUCER

THE CUTTING ROOM

MELODY IN SPRING

Paramount

The title pretty well conveys the idea of this picture. It's a musical, motivated by light, lilting comedy. In line with the Paramount new personality policy, Lanny Ross, star of the Showboat radio program, is cast in the lead role with every anticipation that he will develop into a new feminine heartthrob. Appearance, voice and personality are all in his favor. The story is an original by Frank Leon Smith, the screen play by Benn Levy and direction by Norman McLeod. Ann Sothern, who was Harriet Lake on the stage, before Columbia created the new cognomen for her appearance in "Let's Fall in Love," has the lead opposite Ross. Charlie Ruggles and Mary Boland, effective as a comedy team in the current "Six of a Kind," share top honors with the juvenile neophytes. George Meeker, Wilfred Hari (a newcomer), Wade Boteler, Herman Bing, Helen Lynd, Thomas Jackson and Norma Mitchell are the others most prominent in the picture.

Two main locales are established. In the first, a small American city, characters and the initial romantic twist are identified, with catchy musical numbers coloring the comedy set-up. Ruggles is presented as an insatiable souvenir hunter with a penchant for collecting all kinds of bells and Ross is in love with his daughter, Ann Sothern. Moving into the Swiss mountain country, Ruggles sets his heart on garnering the bell worn by the leader of a herd of sacred cows, a matter that leads to international complications, from which he is rescued by Ross.

The title, which is expressive of the picture's tone, is of unusual showmanship value in connection with Ross' introduction to motion picture theatre audiences. The growing popularity of Charlie Ruggles should be a real asset, particularly if "Six of a Kind" has been played and the light musical comedy atmosphere of the picture, which skips the mass spectacle idea in sticking to logical theme development, affords easy opportunities to stress different entertainment novelty.

COUNTESS OF MONTE CRISTO

Universal

Contrary to the classical and romantic title tone, this story is an up-to-date and fast-moving situation comedy with a catchy Hollywood star making ballyhoo background. The original story was written by Walter Fleisch; the screen play is by Karen de Wolf with dialogue by Gladys Unger and is being directed by Karl Freund, whose "The Mummy," "Moonlight and Pretzels" and "Madame Spy" furnish adequate proof of his versatility.

The cast is headed by Fay Wray, recently in "King Kong," "The Bowery," "Below the Sea," "Ann Carver's Profession" and "Madame Spy," and by Paul Lucas, whose parts in "Little Women" and "Candlelight" have given him a new prestige. Well known names in supporting roles are Patsy Kelly, playing in Roach comedies with Thelma Todd and also appearing in MGM's "Hollywood Party;" Reginald Owen, noted stage star, now in Garbo's "Queen Christina," "Nana" and with Arliss in "Rothschild." Carmel Myers, one of the silent screen's greatest notables, returns to pictures after a two or three-year absence, and others who will be seen are Paul Page, John Sheehan, Robert McWade, Richard Tucker, Matt Betz and Dewey Robinson.

Premised on intriguing plot, burning under the strain of unrequitted love, Fay Wray, bit player, drives high-powered car out of the picture-making scene. Landing at a swanky hotel, with her maid, Patsy Kelly, she is mistaken for the real Countess of Monte Cristo. Attracted to Lucas, she becomes involved with a band of international crooks in remarkably well covered up sequences and as she is about to be arrested as a jewel thief, Lucas and the Baron confess that they are crooks. Publicity regarding the missing starlet has been kept hot by Page and the story of her return to the studio and her experiences is a front-page wonder that lands her a big starring contract, and of course love blooms for Fay and Page.

The story has novelty, action, plenty of thrill and excitement as well as love interest and comedy. Semi-mystery added to inside satirical realism of Hollywood hullabaloo gives it color and sparkle in line with present day trends.

MODERN HERO

Warner - First National

An original drama by Louis Bromfield with screen play by Kathryn Scola and Gene Markey, this is the first directorial effort for G. W. Pabst, German director responsible for many Continental successes. Richard Barthelmess is starred and Jean Muir, who made an impressive screen debut in "The Earth Turns," has the feminine lead. Well known screen names, including Dorothy Burgess, Marjorie Rambeau, Florence Eldridge, Theodore Newton, William Janney, Verree Teasdale, J. M. Kerrigan and Arthur Hohl, constitute the principal supporting cast.

The picture, covering a period of years, majors in three sequences. Barthelmess, circus performer, falls in love with Jean Muir, but is not permitted to marry her even though he is father of her child. Then Barthelmess becomes an industrial genius, counterpart of the Henry Ford career from bicycle manufacturer to automobile building czar in partnership with Jean's father, Arthur Hohl and Hobart Cavanaugh. Then as a munitions manufacturer he is sponsor of his own child now grown to young manhood. With power, wealth and prestige his, Barthelmess makes unfortunate stock market investments and is financially ruined as the boy is killed. The path to future blank, Barthelmess consults the mother, Marjorie Rambeau, now a fortune teller, who advises him that he will find happiness in his true niche, a circus performer.

THE MAN WHO BROKE HIS HEART

Paramount

For the debut of Dorothy Dell, Paramount has chosen a dramatic romance which has its locale in San Francisco's famous Barbary Coast of other days. The yarn is an original by Frederick Schlick, the screen play by Sam Hoffenstein, remembered for his work on "American Tragedy," "Dr. Jekyll and Mr. Hyde" and "Love Me Tonight," and by Frank Partos, who did "Cradle Song" and "Guilty as Hell." William Cameron Menzies and George Somnes, who worked on "Torch Singer," are co-directing. Added dialogue is by Stephen Morehouse Avery.

In the picture, Miss Dell, erstwhile Follies headliner and Broadway singing sensation, will be supported by Preston Foster, recently in "Hoopla," and Victor McLaglen, whose performance in the current "Lost Patrol" is sure to create a new patron interest in him. Well known names comprise the remainder of the supporting cast, with Alison Skipworth, now in "Six of a Kind"; David Laudau, featured in "The Earth Turns"; John Rogers, Mischa Auer, Frank Sheridan, Ivan Linow and others.

While music is a subordinate feature, numbers for which Ralph Ranger prepared the music and Leo Robin the lyrics, will be sung by Miss Dell.

General Theatres Hearing Delayed

The hearing on a proposed compromise agreement of a $20,000,000 claim filed in Wilmington, Del., against General Theatres Equipment by the Chase National Bank of New York in connection with a plan of reorganization for General Theatres was postponed on Tuesday due to the illness of Chief Justice Daniel J. Layton. The case has been postponed indefinitely.

Chase National had filed claims against General Theatres in its receivership aggregating more than $20,000,000 and the compromise agreement proposes the scaling down of these claims by approximately $5,000,000, in consideration for which General Theatres consents to allowance of the reduced amount aggregating $15,310,832. Also under the agreement General Theatres will release Chase and its affiliates from any claims it may have against them.

Allowance of the reduced claim is intended to secure a $9,700,000 loan made to General Theatres by Chase, which formerly was secured by the preferred stock of Film Securities Corporation. This stock, however, became worthless in December with the sale of 660,000 shares of Loew's, Inc., which constituted the sole assets of Film Securities.

Under the agreement Chase also consents to participate in a reorganization plan for General Theatres by financing the reorganized company and turning over to it its secured claims and the collateral securing them in exchange for common stock in the reorganized company. Chase also is to receive a one-year option to purchase 325,000 shares of Class A common of Fox Film at $15 per share under the agreement.

Meanwhile, at Kansas City, while somewhat delayed by differences over disposition of film contracts held for the houses, the deal whereby Fox Midwest takes over the Paramount theatres in Joplin and Springfield, Mo., will shortly be completed, according to Ed Grubel, one of the landlords.

This week brought another delay in the Fox Rocky Mountain and Midland Theatre reorganization plan, which had been looked for about February 15, because of failure of a settlement of the Shanberg-Woolf federal court actions. It is expected settlement of the litigation and the reorganization will be announced some time in March.

In Milwaukee a permanent injunction preventing the Fox Wisconsin Company and Wisconsin Amusement Euterprises, Inc., from disposing of any assets pending disposition of the Statewide Theatres bankruptcy case was ordered Saturday by Federal Judge F. A. Geiger.

In Los Angeles a ruling in the Fox West Coast hearing on arbitration of trustees' fees was put off until Wednesday by Referee S. W. McNabb. Reorganization of Fox West Coast is expected by April 1, it was indicated this week. Spyros Skouras left New York hurriedly for the Coast to await completion of the plan.

Meighan and Talmadge Star

Thomas Meighan and Norma Talmadge will co-star in "Somehow Good," for British and Dominions in England. United Artists will distribute the film in the United States.

Administration In Favor of 32-Hour Week for Labor

Indications from NRA headquarters in Washington this week that the Administration is inclined to favor the proposal to all industry of a 32-hour maximum working week, and announcement also from the nation's capital that Senator Robert F. Wagner has prepared a bill for Congress to make the National Labor Board a permanent Government agency with unquestionable authority for the settlement of all labor disputes, were the two events highlighting the week's motion picture labor situation.

It was indicated at Washington Wednesday that the motion picture industry has lost interest in the Administrator's plan for a 32-hour week as a means of increasing jobs.

As regards the possibility of a 32-hour working week for industry, General Hugh S. Johnson, national NRA Administrator, indicated this week that he would be ready to put forward an expanded industrial reemployment program by March 5. Immediate explanation was given, however, by General Johnson that there would be no flat demand for all industries to assume a 32-hour week. In fact, he said, no hour reduction actually would be forced. Nevertheless, he gave intimation that a suggestion would be advanced for a considerable shortening below the general 40-hour level wherever possible.

Some industries, he conceded, have "eaten up so much of their reserves that they would have no means to finance larger payrolls necessitated by shorter hours."

Later it was indicated in Washington that suggestions that a 32-hour week be applied to all productive industries may be laid before the general meeting of all industrial code authorities March 5 by General Johnson to gauge their reactions.

Regulations requiring employers operating under codes to post the labor provisions of their codes conspicuously in their places of business were issued Tuesday by General Johnson. Failure to comply will be punishable by a fine of $500 or imprisonment up to six months, or both.

Meanwhile in New York the Building Service Employee's Union, Local 118, through its secretary, Charles C. Levey, threatened to call a strike of its members, comprising all unskilled theatre workers, unless circuit operators and independent theatre owners met their demands for higher wages and shorter working hours.

However, the threatened strike will be thrown into the hands of the New York Regional Labor Board for decision. Mr. Levey was to appear before this body this week to present the union's side of the question and also to submit affidavits of alleged violations of the motion picture code, all of them concerning the actions of theatre operators who threatened dismissal of unskilled employees unless they withdrew from the BSEU.

On Tuesday the Regional Labor Board recommended to Paramount theatre executives the recognition of members of Local 118. The BSEU's complaint was based on charges of coercion of employees at a Paramount house on Long Island.

ARKANSAS INDEPENDENT EXHIBITORS BACK CODE

New Organization, Meeting at Little Rock, Decides to Drop Two-for-Ones at Once; Discuss Higher Admission Prices

The Independent Theatre Owners of Arkansas celebrated a growth from a charter membership of 17 independent exhibitors to a total of 54 members with all dues paid, at their second meeting, held Sunday and Monday at the Marion Hotel, Little Rock.

This organization is for independent exhibitors only and they make it exclusively that. Social activities are conspicuously absent, the meetings along strictly business lines. The officers are leaders in independent circles of Arkansas. T. W. Sharp, the president, Ray Morrow, vice-president, and J. F. Norman, secretary and treasurer, have been active in exhibitor organizations for years in Arkansas.

This meeting was called principally for discussions of the Code and the convention unanimously voted to uphold the Code in every possible way. All two-for-ones will be discarded at once. There was some talk of raising admission prices in Arkansas.

With members of the Code Authority too busy to permit of representation at the meeting (Ed. Kuykendall, MPTOA president, was detained in the East), association members requested Harry E. Nichols, field representative of the HERALD, who is at present in Tennessee, to come down and quote the answers to Code questions raised by exhibitors as he had heard them answered by Code Authority representatives at various conventions throughout the South.

Members of the Arkansas Independents' organization are:

J. F. Norman, Best Theatre, England, Ark.
W. L. Landers, Landers, Batesville.
J. L. Woods, Crossett, Crossett.
W. E. Blume, Rialto, Searcy.
S. R. Gillett, Community, Russellville.
Cecil Cuff, Royal, Arkadelphia.
W. R. Kauffman, Imp, Benton.
T. W. Sharp, New-Prospect-Roxy, Little Rock.
C. F. Bonner, Community, Pine Bluff.
V. E. Bonner, Community, Pine Bluff.
L. F. Haven, Imperial, Forest City.
G. Carey, Strand, Paris.
Hoyt Kirkpatrick, Hoyts, Ft. Smith.
Ray Morrow, Liberty, Malvern.
R. I. Bonner, Strand, Conway.
L. G. Hobgood, Amuseu, Fordyce.
Pete Wiggins, New, Sheridan.
Lyle Richmond, Missouri, Senath, Mo.
J. Hohrstadt, Missouri, Hayti, Mo.
Horace Stanley, Radio, Beebe, Ark.
D. E. Fitton, Lyric, Harrison.
R. V. McGinnis, New, Russellville.
Ray A. Wilson, New, DeWitt.
B. J. Byrd, Dixie, Des Arc.
O. H. Miller, Grand, Conway.
Chas. A. Marshall, Victory, Rogers.
C. P. Washmon, Rio, Van Buren.
W. D. Mitchell, Gem, Dumas.
W. M. Reeves, Highland, Little Rock.

Directors are L. F. Haven, Cecil Cupp, W. E. Blume, W. L. Landers, Wallace Kauffman, J. M. Ensor, L. B. Clark. The sergeant-at-arms is R. V. McGinnis.

Bank Protesting Paramount Policy

Voicing its objections to a proposed Paramount Publix bankruptcy policy, the Commercial National Bank of New York, a Paramount creditor, on Tuesday declared its opposition to any policy of rebuilding large real estate holdings by the purchase of claims against its bankrupt subsidiaries out of distribution revenue. The bank made its formal objection before Referee Henry K. Davis.

Paramount trustees had requested the referee's authorization to acquire bonds outstanding against Tennessee Enterprises, a bankrupt theatre subsidiary, with funds of Paramount Pictures Distributing Corporation. The outstanding bond issue amounts to $435,000, and the plan for which approval was sought Tuesday contemplated buying up as many of these as possible at a maximum rate of $33 for each $100 bond. Bonds in the amount of $205,900 already are available for purchase on that basis, A. A. Laporte of counsel for the trustees said Tuesday.

Mr. Laporte explained that the principal reasons for acquisition of the Tennessee Enterprises bonds was to further the reorganization plans for that bankrupt and to retain for Paramount the Tivoli, at Chattanooga, which he termed the "biggest asset" of the bankrupt subsidiary.

Mr. Davis approved the plan with the sanction of a majority of the creditors present, but counsel for the Commercial National Bank declared that while they would approve the plan in this particular instance, they would, in the future, oppose similar plans for any policy of "expending cash accumulated by the distribution department to salvage Paramount's great real estate empire."

20th Century To Produce on Stage

The presentation of stage plays in New York and other key cities will be undertaken by 20th Century Pictures, Inc., as an extension of its production activities for 1934, according to an announcement in Hollywood this week by Joseph M. Schenck, president, and Darryl F. Zanuck, production chief.

Whether the company will finance the stage productions through intermediary Broadway producers, or whether it will set up its own production organization to present plays directly in New York, was not made public. However, pending the completion of these details, Franklyn Underwood, eastern scenario editor of 20th Century, has already begun a search for unproduced play manuscripts.



SYLVIA SIDNEY



"GOOD

A Paramount Picture

"MERRILY WE GO TO HELL", starring Sylvia Sidney and Fredric March, released during the summer of 1932, did exceptional business in all theatres in which it played, despite the fact that it played in extremely hot weather in many spots. This picture is remembered by many exhibitors for its outstanding box-office qualities.

BOX

FREDRIC MARCH



DAME"

Directed by Marion Gering

"PICK UP", starring Sylvia Sidney and George Raft, a picture similar to "GOOD DAME" but not as fast nor as brilliant in dialog, was released during the bank moratorium last year and its business in all theatres definitely stamped it as "box office."

A B. P. SCHULBERG PRODUCTION

OFFICE

Paramount Pictures



SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Wonder Bar

(Warner-First National)

Comedy Drama

"Wonder Bar," worthy successor to "42nd Street," "Footlight Parade" and "Gold Diggers," is chock full of entertainment elements and eye and ear production values pleasing to both exhibitors and patrons. In many ways, it tops any one of its predecessors. The cast, with Al Jolson heading it, is virtually an all-star affair. The motivating story differs vividly from those utilized in the previous pictures. While the lavish, original spectacle sequences are the natural outstanding features, romance, drama, thrill, human interest, comedy, suspense and tragedy run the full range of emotional entertainment. Effective story telling technique, reminiscent of the "Grand Hotel" style, gives the experiences of the entire cast. Yet the various episodes are so blended and portrayed that coherence is maintained and climax logically developed.

Produced on an elaborate scale that accentuates bigness of atmosphere, "Wonder Bar" is both special group and whole-family entertainment. It has all the bigness necessary for a deluxe theatre attraction, at the same time being unusual material for the smaller houses. There are so many different interest creating possibilities available that the only trouble exhibitors should have is in choosing the one capable of exerting the maximum influence in his community while not losing sight of the other values. It is full of unusual assets with which to stimulate interest of men and women and children.

The locale is Al Wonder's internationally famous London night club. With Jolson in the type of role that made him famous—an entertainer—he is completely apart from, yet at the same time, the chief focal point of interest. In that club all the action takes place. Ynez, the featured dancer, is fiercely in love with her partner Harry, only to be the object of his hateful scorn. The wealthy Liane, magnetized by the suave Harry, gives him her fabulously valuable jewels. Al is in love with Ynez, Tommy's in love with her, too. Both are stymied. Simpson and Pratt, a pair of West Schenectady Babbits, have a yen for Mitzi and Claire, a pair of gold-digging hostesses, both ironically watched by their wives who get a supercilious thrill out of a gigolo's advances. Captain Von Ferring has his last glamourous night. Ynez stabs Harry, when she realizes that he'll desert her. Al recovers the jewels, saving Liane from disgrace and shame. The love story of Tommy and Ynez ends with Al sacrificing his hopes that the youngsters may be happy.

That's the story; unusual entertainment in itself made sensational by the musical score, Dick Powell's singing, Jolson's singing and gagging, Cortez and Dolores Del Rio's dancing which make way for several spectacles, two of them sensational. "Why Do I Dream Those Dreams," the first, is grandeur and magnificence, a triumph of mechanical ingenuity and girl-boy grouping that creates the impression that thousands are singing and dancing. But that is outdone as to the tune of blackface Al's singing of "Going To Heaven On A Mule," the audience is carried into the darky's idea of heaven.

From every viewpoint, "Wonder Bar" is solid gold entertainment that holds plenty of interest for every type of patron. On top of that, it is over-running with original and different showmanship selling ideas from name to production values.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Based on the play by Geza Herczeg, Karl Farkas and Robert Katscher. Adaptation and screen play by Earl Baldwin. Music and lyrics by Harry Warren and Al Dubin. Photography, Sol Polito. Art director, Jack Okey. Directed by Lloyd Bacon. Film editor, George Amy. Assistant director, Bill Cannon. Numbers created and directed by Busby Berkeley. Gowns by Orry-Kelly. Supervised by Robert Lord. Running time, 90 minutes. Release date to be announced. Special Easter week engagements, and some pre-release showings.

CAST

Al Wonder	Al Jolson
Liane	Kay Francis
Ynez	Dolores Del Rio
Harry	Ricardo Cortez
Tommy	Dick Powell
Simpson	Guy Kibbee
Mrs. Simpson	Ruth Donnelly
Pratt	Hugh Herbert
Mrs. Pratt	Louise Fazenda
Mitzi	Fifi d'Orsay
Claire	Merna Kennedy
Himself	Hal LeRoy
Richards	Henry O'Neill
Capt. von Ferring	Robert Barrat
Mr. Renaud	Henry Kolker

Men in White

(MGM-Cosmopolitan)

Romantic Drama

Because of the manner in which it is presented and acted this hospital story abounds in values. Although Jean Hersholt steals the show, Clarke Gable presents an exhibition of heretofore unrevealed acting ability. Elizabeth Allen and Myrna Loy turn in capital performances and the others of the cast more than hold their own. While the yarn is located within the walls of a hospital, the story is deeply human and emotion stirring. The life drama, romance, comedy, ambition, tragedy, hope and fear of men and women, rather than institutional atmosphere, is the main point of interest. Tuned to a serious note, powerfully different production tactics have been adapted to create vivid human interest. Yet intelligent direction has seen to it that relevant, natural, comedy sequences offset a too somber color.

"Men in White" is radically different from any of the recent series of hospital pictures. As the realism of life predominates, its romance, drama, subdued thrill are coherently woven together by finely handled suspense. No smash action or theatrical suspense builds the climaxes; rather, audiences should respond, as did the preview crowd, to the humanness that makes the picture so moving. It has the values, in names and production, for luring the masses and at the same time should be unusually attractive to those who understand and appreciate seriousness.

Ferguson, young interne, protege of the celebrated Dr. Hochberg, hopes to follow in his mentor's footsteps. Loved by Laura, who wants early marriage and the happiness of youth, the pleadings of both create mental turmoil. Hospital duties, wherein he saves a child's life, prevent him keeping an engagement with Laura. Spurned by her, he becomes part of a clandestine love affair with student nurse Barbara. He is ready to marry the girl, but she becomes critically ill. Laura, understanding what has happened, asks him why he did not come to her, knowing as he did that she did not stand on ceremony. Barbara, dying, exerts a tremendous influence on Ferguson. After Dr. Hockberg talks to Laura, she releases Ferguson from his promises, urges him to remain under Hochberg's tutelage, hoping that she will meet him some other day.

Pictures like "Men in White" don't come along every day. While the standard merchandising plans for Doctor pictures are in order, this show should be given more thoughtful consideration. The title, being hardly expressive of the theme, cast and story values, should be played up rather than hospital atmosphere. A campaign that convinces patrons they are going to witness something out of the ordinary should insure large first performance attendances with word-of-mouth advertising to follow.—McCarthy, Hollywood.

Distributed by Metro-Goldwyn-Mayer. A Cosmopolitan Production. Directed by Richard Boleslavsky. Produced by Monta Bell, screen play by Waldemar Young, from the play by Sidney Kingsley. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Assistants, Merril Pye and Edwin B. Willis. Gowns by Adrian. Photographed by George Folsey. Film editor, Frank Sullivan. Running time, 75 minutes. Release date, to be determined.

CAST

Dr. Ferguson	Clarke Gable
Laura	Myrna Loy
Dr. Hochberg	Jean Hersholt
Barbara	Elizabeth Allan
Dr. Levine	Otto Kruger
Dr. Cunningham	C. Henry Gordon
Dr. Michaelson	Russell Hardie
Shorty	Wallace Ford
Dr. McCabe	Henry B. Walthall
Pete	Russell Hopton
Dr. Gordon	Samuel S. Hinds
Dr. Vitale	Frank Puglia
Dr. Wren	Leo Chalzel
Mac	Donald Douglas

I Believed in You

(Fox-Wurtzel)

Comedy Drama

A new theme idea manifest in this picture suggests unusual and new methods in its selling. Basically a novel romantic story, it is also a study of a social science experiment. As such, it has a definite love interest that takes on a human tone, is dramatic at times and has more than the expected amount of comedy. The picture also serves as the debut for Rosemary Ames, but whether the public will accept her as potential star material is largely dependent upon how the producers endeavor to sell her in the press book, plus the individual efforts of exhibitors who see in a new personality the opportunity to create interest in her as well as in the picture.

A description of the story may suggest the method of localized selling more effectively than a highlight essay. Opening to the tune of stirring action, Jim Crowl, labor agitator, flees from a group of aroused workmen and finds refuge in True Merrill's home. The lone girl, dedicated to socialistic ideas, is amenable to Crowl's parlor pink ideas, as well as his romantic proclivities. Accompanying him to Greenwich Village, she thrills to the vacuous mouthings of the pseudo artists, writers, dancers. As they are evicted from their common flat, wealthy philanthropic Harrison is attracted to True, derides her friends, is slapped and the girl is jailed. As she is freed, Harrison searches for her and as she espouses the never-had-a-chance doctrine of her new found friends, he agrees to finance them in their efforts for six months. Grateful to True for the godsent opportunity, the nutty collection, turn-

ing their financial windfall to earthly rather that spiritually artistic matters, fall down on the girl. Even Crowl, whom True loves, takes up with another woman. At the expiration of the six months period, disillusioned True, whom Harrison has given the opportunity of meeting real literary, artistic and musical giants, confesses the failure of her dream. In the meantime, she has been writing a book which publishers accept. Going to Harrison with the idea of offering him her royalty check as first payment on the debt, she finds him pleading love, a condition she will not accept until she has gone further up the ladder of success on her own efforts, holding out for Harrison the hope that she can again meet him on equal ground and not as the beneficiary of his wealth and influence.

As this picture experiments in a new idea, it is far from being perfect. Nevertheless it is entertaining and certainly affords plenty of opportunity for those who like to approach their picture offerings from different angles to demonstrate their theories. The title lends itself readily to such a procedure—it has just enough of a provocative sound to permit varying departure from standard methods. Boles, naturally, is the outstanding name for marquee and lobby poster purposes and the remainder of the cast, save Miss Ames, is composed of familiar names. In connection with Miss Ames, there is ample chance for special exploitation and ballyhoo, a showmanship asset that is also applicable to the picture's atmosphere and plot that opens the way for intriguing ideas and displays to make the most of the Greenwich Village sequences. The more personal attention given this picture, with the idea of applying special original ideas, the better.—McCarthy, Hollywood.

A Fox release. Produced by Sol Wurtzel. Directed by Irving Cummings. Adapted from an idea suggested by William Anthony McGuire. Screen play by William Conselman. Photographed by Barney McGill. Running time, 65 minutes. Release date, Feb. 23, 1934.

CAST

True Merrill ..... Rosemary Ames
Jim Crowl ..... Victor Jory
Michael Harrison ..... John Boles
Princess Pamola ..... Gertrude Michael
Saracen Jones ..... George Meeker
Russell Storm ..... Leslie Fenton
Vavara ..... Joyzelle
Joe ..... Jed Prouty
Oliver ..... Gilbert Emory
Giacomo ..... Luis Alberni

Bolero

(Paramount)

Romantic Drama

There's plenty of showmanship material in "Bolero" for alert exhibitors. Realistic drama predominating, an element that makes possible a series of failing romances, this story of a man's unquenchable faith in himself and his ambitions, paralleling the career of Maurice, the famous dancer, continuously centers attention on the leading player. As action and dialogue are effectively counterbalanced, the musical score is a distinct asset in interpreting the story mood. Production settings and grouping in the second half of the picture are lavish and striking. These are helpful in consolidating the interest created in the opening identifying sequences.

One already highly publicized personality, Sally Rand, the fan dancer, and two newcomers, Frances Drake and William Frawley, make impressive picture debuts which hold much promise. Miss Rand's fan dance scene is one of the features of the picture, more than worthy of ballyhoo as a box office asset.

Raft's role, fitting him to a T and in line with his own experiences, has him convinced that he is destined to be the world's greatest dancer. There is a semi-comic amateur night opening when he is practically hooked off the stage. Then with a succession of partners, whom he loves as a medium of furthering his ambitions, discarding them when they fail to be helpful, Raft is a beer garden attraction with Gloria Shea. In gaudy pre-war Paris, Frances Drake is the loving partner. Then comes Carole Lombard with whom he really does fall in love. She wants the job as a means of landing a rich husband. Comes London with Lombard, and fan-dancing Sally Rand is the next one lured into Raft's attractive web. Then back to Paris, the sensational Bolero in Raft's own night club and a tinge of war. Back later and wounded, Raft would start all over again with Sally Rand, but she has gone the way of all flesh and with failure threatening the gala opening, Miss Lombard, among the guests, again teams up with Raft, and as they plan a greater career, Raft barely gets through the dance to die with his "I'm too good for this joint" on his lips.

The picture has lots of novelty in both story and presentation. It should be sold with the picture of a man who ruthlessly used women as rungs in the ladder of his climb to success, a plan that makes easy the introduction of all the romance and human heart interest necessary and capitalizing on name values to the utmost.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Wesley Ruggles. Screen play by Horace Jackson. From a story by Carey Wilson and Kubec Glasmon. Based upon an idea by Ruth Ridenour. The composition, "Bolero," by Maurice Ravel. New music by Ralph Rainger. Running time, 80 minutes. Release date, Feb. 23, 1934.

CAST

Raoul DeBaere ..... George Raft
Helen ..... Carole Lombard
Annette ..... Sally Rand
Leona ..... Frances Drake
Mike DeBaere ..... William Frawley
Lord Coray ..... Raymond Milland
Lucy ..... Gloria Shea
Lady D'Argon ..... Gertrude Michael
Theater Manager ..... Del Henderson
Hotel Manager ..... Frank G. Dunn
Belgian Landlady ..... Martha Baumattre
Bailiff ..... Paul Panzer
German Manager (Beer Garden) ..... Adolph Milar
Young Matron ..... Anne Shaw
Leona's Angel ..... Phillips Smalley
Porter ..... John Irwin
Orchestra Leader ..... Gregory Golubeff

Carnival Lady

(Hollywood—State Rights)

Drama

A rather melodramataic drama of the midway and the small town carnival, this independent production by Ken Goldsmith has a few entertainment values.

As the "Carnival Lady" is young Boots Mallory, former Wampas Baby Star but recently seen in very few pictures, and none of any outstanding note. She contrives to be fairly attractive and reasonably capable. Supporting her are Allen Vincent, Donald Kerr, Rollo Lloyd and Jason Robards, none of them particularly valuable names from the standpoint of the theatre's marquee. Consequently the exhibitor is in the position of having to make the most out of the story and locale.

The carnival setting should give the exhibitor an opportunity to dress his lobby and the front of his house in appropriate style, and perhaps he may want to go out into the street with some similar ballyhoo. The high dive into a small tank of water from the tall tower, which is a feature of the film's action, may present another angle of exciting patron interest, but that would necessarily be contingent upon the state of the weather and the proximity of public swimming pools.

Vincent, a supposedly wealthy young man, is suddenly apprised of the fact that he has been made penniless as a radio announcement brings the news of an absconding bank president. He quits his apartment, and the party there, and hits the road, finally landing at the carnival, where he meets two other down-and-outers, Kerr, former boxer, and Lloyd, whose itching fingers are at the same time extremely light. The three escape an indignant hot-dog vender, and are befriended for the moment by Miss Mallory, a dancer with the show, who is being annoyed by Robards, high diver and ace act of the carnival. Robards, diving, is hurt, and Vincent gets the job. Kerr is hired as his barker and Lloyd goes to work in the kitchen.

Arriving at Vincent's home town, Vincent takes Miss Mallory to a cafe, and they are discovered by some of his former friends. She is further disturbed when one friend, at the carnival that night, offers Vincent a good job in the city. He refuses, in order to stay with Miss Mallory, but she will not marry him, fearing she will not make the grade with his friends. Attempting to do the right thing by his future, she pretends to have gone back to Robards, who has returned, and Kerr, coming upon them, hits Robards. He goes down, strikes his head, and dies. A ruse, engineered by the three, makes it appear that he was killed diving into the tank. Vincent is told the reason for Miss Mallory's coldness, and that is that.

Concentrate on the locale and the carnival atmosphere. The names of Miss Mallory and Vincent are probable the only two which will be familiar to the patronage, and these should be used to best advantage.—Aaronson, New York.

A Goldsmith Production. Distributed by Hollywood Film Exchanges in New York, Buffalo, Philadelphia and Washington, D. C.; elsewhere, State Rights. Supervised by Ken Goldsmith. Directed by Howard Higgin. Screen play by Harold E. Tarshis. Adapted by Wellyn Totman. Photographed by Edward Kull. Art direction by Lewis J. Rachmil. Release date, December 15, 1933. Running time, 69 minutes.

CAST

Penny ..... Boots Mallory
Tom Warren ..... Allen Vincent
Dick ..... Donald Kerr
Harry ..... Rollo Lloyd
Jim Ryan ..... Jason Robards
Zandra ..... Gertrude Astor
Trixie ..... Anita Faye
Porky ..... Richards Hayes
Carl ..... Earl McDonald
Gorilla ..... Kit Guard

Devil Tiger

(Fox)

Jungle Drama

Once again the cameras go into the jungle, this time on the Malayan Peninsula, and under the able direction of Clyde E. Elliott is fashioned a story of a wild and man-eating tiger who is pursued to the death, to the accompaniment of a drama of the triangle variety and several interludes in the nature of a jungle travel feature. The inevitable battles for the supremacy of the jungle and the survival of the fittest are carefully caught by the cameras, often with considerable effect, if occasionally gruesome.

There is every reason to suppose that the jungle setting and the fights of the inhabitants are authentic motion picture. Certainly they make for entertainment, however much that same type of material may have filled the motion picture screen before. The exhibitor has an excellent opportunity for ballyhoo, in the lobby, by reason of the locale, on the street and on the marquee, though that last phase of exploitation this time will not be in the cast personalities direction, but rather through the use of *papier-mache* animals, perhaps engaged in mortal combat. The display, in the lobby, of various stills of the embattled animals, should prove effective in drawing pedestrian attention.

Seen in closeup are a lion and a tiger having it out, with the lion coming off best; a bear and a cowardly hyena; an amusing scene of a monkey in a curiosity-impelled engagement with two giant crabs, and most unusual of all, a strange and rather harrowing scene in which a giant python drops from a tree around the neck of a powerful water buffalo. Despite frantic, desperate efforts to shake off its tormentor, the horned beast slowly is strangled to death.

The four players of the cast are of little marquee value. They are Marion Burns, Kane Richmond, Harry Woods and a native boy, Ah Lee, who is a natural and engaging little performer before the cameras.

Richmond, at loose ends, meets Woods, about to start into the interior in search of Remow Satan, the devil tiger, and is invited to join the expedition. He accepts, and with their numerous native attendants they strike out for the rubber plantation and Miss Burns, whose

Bubbling over

— with the spirit of

Life, Love and Laughter!

•

Glorious Songs

—You hear them on the radio.

Gorgeous Girls

They make your screen alive!

Rippling Romance

—The kind you can't resist!

•

with

MARIAN MARSH

Shirley Grey, Onslow Stevens, Lucille Gleason, Mickey Rooney, Eddie Gribbon, Merna Kennedy. Story by Harry Sauber. Dances staged by Max Scheck. Screen-play by Chandler Sprague and Joseph Santley. Songs by Conrad, Mitchell and Gottler. Directed by Harry Lachman. Presented by Carl Laemmle. A Stanley Bergerman Production.



GLORIA STUA

I LIKE IT T


STEP OUT WITH
UNIVERSAL
and—
THE CROSBY CASE
•
THE POOR RICH
•
COUNTESS OF
MONTE CRISTO
•
LET'S BE RITZY
•
GLAMOUR
•
ELIZABETH and MARY
•
LITTLE MAN,
WHAT NOW?
RT and ROGER PRYOR in
HAT WAY

father has been killed by the man-eater. She persuades them to permit her to accompany them, and they start, moving slowly through the jungle as the cameras pick up here and there the activities of the animal inhabitants. At the same time, Woods begins to make advances to Miss Burns, who repulses them, and casts increasingly affectionate glances in Richmond's direction. Richmond is oblivious, but when she saves him from the coils of a snake, his interest is awakened. Sight of the devil tiger frightens away all their attendants but the small Ah Lee.

When Woods becomes annoying, Richmond fights him. They are interrupted by stampeding elephants, and Woods is trampled to death. The three others, lost, make their tortuous way through the jungle toward safety, and just as they come upon a native village, meet and kill the devil tiger.

It is interesting and occasionally exciting material, open to attractive exploitation despite its absence of cast names.—AARONSON, New York.

Produced and distributed by Fox. Directed by Clyde E. Elliott. Story by James O. Spearing. Edited by Truman Talley. Release date, February 16, 1934. Running time, 60 minutes.

CAST

Mary Brewster.....Marion Burns
Robert Eller.....Kane Richmond
Ramsaye Doyle.....Harry Woods
Ah Lee.....Ah Lee
Remow Satan.....The Devil Tiger

Murder on the Campus

(Chesterfield)

Mystery

A spark from the ever-grinding wheel of murder mystery pictures is this adaptation of Whitman Chambers' novel, "The Campanile Murders," a picture with strength of denouement, in a solution that should be a complete surprise because of the slightness of allusion to it, but with practically all development through dialogue. Besides the paucity of action there is little or no effort at comedy. At the same time, the director and principals have achieved a sincerity of performance that carries along, with the possible exception of the fadeout, which has the reporter-hero gassed, jumping off an ambulance stretcher at the hospital to go and call on his girl. Then, too, with the theatreman, particularly in small communities, open to challenge by the patrons as to plausibility of plot sequence, he can expect questioning as to why the criminal criminologist did not finish off the reporter in a hurry after confessing three slayings to him, though the sequence has the merit of something of the spectacular, with its background of test tubes and myriad other laboratory paraphernalia, familiar as they may be.

Charles Starrett, star reporter, is beginning to find himself much in love with Shirley Grey, student, but cannot understand why she calls Maurice Black, gambling proprietor, one of her best friends. Starrett drives Miss Grey over to the campus entrance at 9 o'clock. At 9:15 the chimes in the campanile tower ring, are heard, there is the sound of a shot, and the student chimes-ringer is found slain. In Miss Grey's room, the assistant to detective chief J. Farrell MacDonald finds a pistol, one .32 bullet discharged, and it was a .32 that killed the chimes ringer. The trail also has led to the apartment of Ruth Hall, student, who seems to be withholding information, as is Miss Grey. Miss Hall had had several dates with the chimes ringer, but at the time the chimes and shot were heard, she had been motoring with Edward Van Sloan, chemistry professor and criminologist. Next, one of two shady law partners is found dead, and finally the other partner calls on the criminologist, there is a pistol report, and Van Sloan calls the police to announce the attorney has killed himself in his office. Barrett asks Van Sloan to lend a hand in the case. Barrett also captures Black, but he escapes from the detective assistant, only to walk in later and surrender to MacDonald, announcing that he is Miss Hall's father. Miss Grey had been shielding Miss Hall, who was married secretly to the first victim. It is all explained when Barrett charges Van Loan with having amplified an electrical transcription of a pistol shot and having set it to sound forth at 9:15 while he was with Miss Hall for alibi purposes. Van Loan adds that he put away the law partners because they were framing him.

For marquee purposes there are the names Shirley Grey, Charles Starrett and J. Farrell MacDonald, with MacDonald probably best known.

It is adult material.—ROVELSTAD, New York.

Produced and distributed by Chesterfield. Directed by Richard Thorpe. Adapted from the novel "The Campanile Murders" by Whitman Chambers. Assistant director, Melville Shyer. Photographed by M. A. Anderson. Recorded by Pete Clark. Art director, Edward Jewell. Release date, December 27, 1933. Running time, 73 minutes.

CAST

Lillian Voyne.....Shirley Grey
Bill Bartlett.....Charles Starrett
Captain Ed Kyne.....J. Farrell MacDonald
Ann Michaels.....Ruth Hall
Prof. C. Edson Hawley.....Edward Van Sloan
Blackie Atwater.....Maurice Black
Charlie Lorrimer.....Dewey Robinson
Hilda Lund.....Jane Keckley
Brock.....Harrison Greene

The Big Shakedown

(First National)

Drama

There is plenty of drama, more or less of the melodramatic variety, and plenty of opportunity for effective selling and exploitation in this exposé type of story of racketeer activity. Something of an innovation among these stories, this picture deals with the illicit operations of drugstore racketeers, not of the habit-forming variety, but rather the best-selling concoctions of the manufacturers of nationally advertised brands of toothpaste, cosmetics and the like. Therein may well lie an excellent opportunity for store tieups.

The racketeer-gangster implication in the title may make it necessary to subordinate the title in selling, but the individual exhibitor will know best how to handle that situation, based on his knowledge of his own patronage. The cast is definitely of value, with five good marquee names, including Charles Farrell, Bette Davis, Ricardo Cortez, Glenda Farrell and Allen Jenkins.

There are selling angles in the story itself, revolving about the manner in which a poor, struggling young druggist, who is also an expert chemist, is forced into the cheap preparation of standard articles, which are sold by the racketeers under the forged labels of the originals, and by typical gangster methods. The repercussion which almost causes the death of his wife and does cause the death of his child, and the legalization of beer which forces the gang to turn from one field to a new racket, offer copy ideas for selling purposes.

Farrell is the druggist, a neighborhood institution, but nonetheless highly unsuccessful. Miss Davis is his wife. Cortez, gang leader and big shot racketeer, is menacingly effective. Miss Farrell is the girl of whom he has become very tired, and Jenkins is his right-hand roughneck.

Cortez finds himself licked in the beer racket, and accidentally hits on Farrell and his ability to manufacture standard preparations at low cost. He pays Farrell merely to supervise production, and carries through his illicit selling, a highly lucrative new racket. Miss Davis' objections are of no use, but when Farrell attempts to get out of the racket, he is treated to a dose of the blackjack and succumbs. When a particular antiseptic is manufactured, the originators of that product face bankruptcy. Farrell proves his innocence of any criminal intent, but he is powerless. The jealous Miss Farrell gives the game away to the district attorney and is shot down by the gang. O'Neill, president of the antiseptic company, beaten, goes gunning for Cortez at the same time Farrell does. Farrell's wife lost her child at birth through use of the faulty antiseptic sold to the hospital. O'Neill beats Farrell to the shot, and Cortez falls into a tank of acid, a harrowing detail which may just as well be overlooked. Farrell returns to his drug store, a sadder but a better man, satisfied with his neighborhood business.

It is active and salable story material, with good cast names and a ready potential store tieup. The picture is rather adult fare.—AARONSON, New York.

A First National Production. Distributed by Warner Bros. Directed by John Francis Dillon. Screen play by Niven Busch and Rian James. Photographed by Sid Hickox. Release date, January 6, 1934. Running time, 64 minutes.

CAST

Jimmy.....Charles Farrell
Norma.....Bette Davis
Barnes.....Ricardo Cortez
Lil.....Glenda Farrell
Lefty.....Allen Jenkins
Sheffner.....Henry O'Neill
John.....Philip Faversham
Regan.....Robert Emmet O'Connor
Gardinella.....John Wray
Gyp.....George Pat Collins
Trigger.....Adrian Morris
Slim.....Dewey Robinson
Spike.....Ben Hendricks
Shorty.....George Cooper

Saint Anthony of Padua

(Integrity Film)

Religious Study

Through the medium of the motion picture, here is offered as an importation from Italy a biography, in effect, of one of the best known saints of the Catholic Church, Saint Anthony, whose kindness and humanitarianism are stressed at every turn in this version of his life's story, virtually from birth to death. Pictured through the wizardry of the camera are the several miracles.

Technically the film is excellent, having been produced, by Sacras of Rome, with obvious care and attention to detail. It is wholly and exclusively a religious theme, definitely emphasized as such. The appropriate musical score is done in highly effective fashion and is chiefly, of course, of the religious order. The film is done in silent form, with subtitles in both Italian and English, and was "executed under the supervision of the Ecclesiastical authority of the Vatican, Rome, and under the patronage of the general of the Franciscan Order."

It is definitely a religious theme and so is the treatment, in story and subtitles. Those exhibitors with a patronage predominantly Catholic have an opportunity for introduction of the picture at perhaps a special showing, and for arrangements with the Catholic church or school of the community.—AARONSON, New York.

Produced by Sacras, Rome, Italy. Distributed by Integrity Film Corporation. Directed by Conte Giulio Antamoro. Scenario by Reverend P. Vittorino Facchinetti. Photographed by G. Gengarli. Release date, February 8, 1934. Running time, 90 minutes.

CAST

St. Anthony.....Sig. Carlo Pinzauti
St. Anthony (Boy).....Luigi Almirante
St. Francis.....Cav. A. Pasquali
Father.....Cav. Off. Ugo B. Biondi
Mother.....Miss Franca Riccardi

No More Women

(Paramount-Rogers)

Dramatic Romance

With Lowe and McLaglen teamed together again in their familiar roles, this robust, rough and ready dramatic romance, naturally comedy tinged, has plenty to recommend it as regular every day entertainment. Action is fast and at times thrilling. Dialogue is along the same line and both create and preserve interest for the adventure lovers as well as for those who respond to a different kind of romance, which has the hard guys rivals for the affections of a shop girl, Sally Blane, who has inherited a deep sea salvage tug.

The salvage tug is the principal locale, although much of the excitement that permits

one of those wild Lowe-McLaglen man to man battles appears as their car plunges madly through the dips and dives of a roller coaster. The big thrill is an undersea effect where, as Lowe attempts the salvage of a sunken liner's treasure, murder is attempted and the disgraced McLaglen almost loses his own life bringing Lowe back to the girl who loves him.

While the adventure atmosphere and the Lowe-McLaglen combination might suggest that "No More Women" is essentially a man's picture, the romantic angle develops unusual interest for women. In order to create feminine curiosity, considerable attention should be devoted to pointing out the romantic values. Similarly the comedy phases should be played up, and as the Lowe-McLaglen relation is strongly established, novelty of setting should be utilized to the utmost with a view to broadcasting the impression that their antics occur against a different background.

It's the kind of feature which should serve as a pleasing contrast to the current picture vogue, as here is no pretense to the elaborate but emphasis on realism of story and picture.—McCarthy, Hollywood.

A Paramount release. Produced by Charles R. Rogers. Directed by Albert Rogell. Story by Delmer Daves and Grant Leenhouts. Screen play by Delmer Daves and Lou Breslow. Based on "Underseas," by John Mikale Strong. Sound by Harry Lindgren. Photographed by Theodor Sparkuhl and Harry Fischbeck. Art director, Dave Garber. Running time, 72 minutes. Release date, Feb. 23, 1934.

CAST

Three Time ..... Edmund Lowe
Forty Fathom ..... Victor McLaglen
Helen Young ..... Sally Blane
Annie Fay ..... Minna Gombell
Big Pants ..... Christian Rub
Captain Brent ..... Alphonz Ethier
Greasy ..... Tom Dugan
Iceberg ..... Harold Huber
Oscar ..... William Franey
The Hawk ..... J. P. McGowan
Brownie ..... Frank Moran

Curtain At Eight

(Majestic)

Mystery

This murder mystery story, impeded by too persistent attempts to inject humor into its execution, has a reasonably salable cast doing its best to make the story convincing.

The idea of the matinee idol pursued by numerous women but murdered at his impromptu birthday party on the theatre's stage, with numerous folk possibly guilty, gives the exhibitor something to work with in selling the film. For the marquee there are Paul Cavanagh, Dorothy Mackaill, Natalie Moorhead and particularly, C. Audrey Smith, as the elderly, kindly detective, who with his shrewd sleuthing discovers the murderer but quietly closes his eyes to a completely justifiable homicide. Throughout, Cavanagh, the actor and victim, arouses no audience sympathy, the reaction on the whole being that he received his just desserts.

Sam Hardy, as the expected hard-skulled and brainless detective, who arrests everyone in sight and immediately thereafter has the case "in the bag," works hard with Russell Hopton, reporter, in developing the humor, but considerable of it misses fire. The exhibitor must overcome the studio's apparent lack of a logical, concentrated drive toward a conclusion, the story shooting off at seemingly unnecessary tangents at frequent intervals, and in the dialogue the frequent explosive "hells" might bring objections from patrons here and there.

When Cavanagh is shot, the deed might have been done by Richard Tucker or Jack Mullhall, father and sweetheart respectively of Ruthelma Stevens, planning to go to New York as his new leading lady; Miss Moorhead, undivorced wife, posing as his secretary; Miss Mackaill, whose young sister commits suicide when she learns what type of man Cavanagh is, or the trained chimpanzee, used in the play, which has the faculty of getting out of its cage at will and finds its trainer's revolver in one of its expeditions of exploration.

Smith, working in his own deliberate, thoughtful manner, discovers the missing gun high in the prop scenery, but no plausible explanation is given of how it could have gotten there undiscovered. He finally discovers that Miss Mackaill committed the murder for revenge, but also discovers at the same time that the chimp has killed its trainer. He permits the blame for Cavanagh's murder to rest with the helpless chimpanzee, appreciating the strength of the motive. He also effects a reconciliation of Miss Stevens and Mulhall, while Hardy takes credit for the solution of the mystery, and "knew it all the time."

The picture is perhaps best set in the midweek position.—Aaronson, New York.

Produced and distributed by Majestic. Executive producer, Phil Goldstone. From the story of Octavus Roy Cohen. Screen play by Edward T. Lowe. Directed by E. Mason Hopper. Photographed by Ira Morgan. Film editor, Earl Crain. Art director, Ralph Oberg. Release date, October 1, 1933. Running time, 74 minutes.

CAST

Lola Cresmer ..... Dorothy Mackaill
Jim Hanvey ..... C. Aubrey Smith
Wylie Thornton ..... Paul Cavanagh
Marty Gallagher ..... Sam Hardy
Anice ..... Marion Shilling
Alma Jenkins ..... Natalie Moorhead
Terry Mooney ..... Russell Hopton
Major Manning ..... Hale Hamilton
Doris Manning ..... Ruthelma Stevens
Carey Weldon ..... Jack Mulhall

Flying Bodies

(Paramount)

Interesting

The popular and expert Grantland Rice of the sport world, in this number of the Sportlight series, discourses in interesting fashion on the balance and timing which make possible the perfection of the high jumper, the pole vaulter, the diver, the surf-board rider, the ski expert and the champion tumbler. The human examples go through their paces to the accompaniment of Mr. Rice's explanatory comment. It is of general interest, and definitely entertaining.—Running time, 10 minutes.

In the Devil Dog House

(RKO Radio)

Some Laughs

The occasionally amusing team of Clark and McCullough herein turn detectives, who are at the same time clock repairers, etc., and contrive to be nonsensically amusing with Clark carrying the burden of the comedy and McCullough a willing foil. They become involved with Dorothy Granger and her Marine sergeant husband, the novelty company head with whom she is carrying on a flirtation and his blonde secretary. They work their way out of the difficulty eventually, with fairly amusing complications.—Running time, 21 minutes.

What Does 1934 Hold

(Educational)

Novel

There is a certain amount of novelty in this subject, in which Wynn, noted astrologer, forecasts the potentialities of 1934, in general terms. He makes reference to national and international conditions, and advises, and warns people what may and what may not happen in the new year, in accordance with the period of their birthdays. Though it is done only in the manner of a lecturer addressing a dinner gathering, it is worth billing attention for the many people who have a profound faith in astrology.—Running time, 16 minutes.

Broadway Varieties

(Universal)

Entertaining

For audiences liking a vaudeville melange in twenty minutes there is a range of entertainment in the Mentone Productions, from juggling and comedy to midget singing. There are the acrobatic Jim Wong troupe, Slim Timblin and Warren Boyde in blackface, Murray Wood, midget tenor, the Mosconi Brothers and Dorothy Van Alst in fast dancing, and finally Adelaide Hall, Negro singer. Miss Hall's excellent singing is impaired by the closeups.—Running time, 20 minutes.

The Pet Shop

(United Artists)

Good

A good Mickey Mouse cartoon subject, which finds Mickey taking a job as assistant in a pet shop. Things get out of hand while he is dancing with Minnie, when the ape fancies himself King Kong and mounts a pile of boxes with Minnie in his paw, a la the Empire State Building sequence. The birds and other animals come to the rescue of Minnie, and the two escape before the boss returns. Good, and amusing.—Running time, 8 minutes.

The Little Red Hen

(Principal)

Entertaining

One of the Ub Iwerks cartoons, done in Cinecolor, and quite effectively, this animated number recounts, with appropriate musical score, the yarn of the little red hen, who can find no cooperation in sowing her grain, and making her bread, but plenty of barnyard assistance in the eating thereof. It is an entertaining cartoon, especially for the youngsters.—Running time, 7 minutes.

Where's Elmer?

(Universal)

Action Comedy

Here is a comedy full of gangsters and whatnot that oversteps itself. Despite novelty of development, it's a question whether there's much comedy left after the gang opens a hospital and provides its own patients by a wholesale campaign of twisting legs into compound fractures, ramming autos with a streetcar rail for a bumper, and trying to keep an NRA work balance between arm and leg fracture cases and skull crushings. Barnett became gang chief when the boss "took it on the lam," and his is the hospital idea. The "Where's Elmer" is confusing, as Barnett is the comedy and Frank Miles as Elmer, has little to do.—Running time, 20 minutes.

In the Orient

(Columbia)

Fair

Mr. Medbury of the Laughing with Medbury travel series is occasionally amusing in his accompanying monologue, but often enough he works almost painfully to extract a laugh in dialogue from a pictorial situation. The camera work in this subject, which finds him hopping here and there in the Far East, is excellent, and the material is interesting. It might be even better if Mr. Medbury permitted a few scenes to pass without an attempt at humor.—Running time, 10 minutes.

Private Lessons

(Vitaphone)

Good

There is enjoyable entertainment in this subject, with Hal LeRoy, of the miraculous tapping feet, drawing rhythm from his shoes, and four tuneful song numbers add their bit to the proceedings. Dawn O'Day, attractive little brunette, makes an admirable combination, especially in the tap dance, with LeRoy. The boy gets a job in Miss O'Day's dance school, giving private lessons, which angers her young boss. At a garden party Miss O'Day turns him down when the girls boast of flirtations at the private lessons, but it straightens itself in the end. A highly entertaining subject.—Running time, 22 minutes.

IT'S GR

Clark GABLE

"It Happened

"GABLE AND COLBERT WERE NEVER BETTER. SEE IT." *Screen Play*

"POSITIVELY SWELL! DON'T LET ANYTHING KEEP YOU AWAY." *Modern Screen*

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CAPRA PRODUCTION
Directed by the man who made "LADY FOR A DAY"

Story by Samuel Hopkins Adams
Screen play by ROBERT RISKIN

A COLUMBIA PICTURE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 10, 1934, from 113 houses in 19 major cities of the country, reached $1,144,145, a decrease of $43,926 from the total for the previous calendar week, ended February 3, when 112 theatres in 19 cities reported an aggregate gross of $1,188,071.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Meanest Gal in Town" (Radio)..	19,000	"King for a Night" (U.).....	18,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Four Frightened People" (Para.) and "Easy to Love" (W. B.)	8,500	"Hi, Nellie" (W.B.) and..... "Orient Express" (Fox)	8,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Hips, Hips, Hooray" (Radio)....	18,500	"Beloved" (U.)	17,000	High 12-2 "Little Women".....	28,000
Loew's State	3,700	35c-50c	"This Side of Heaven" (MGM)..	18,000	"Eskimo" (MGM)	18,000	Low 3-11 "When Strangers Marry"....	12,000
							High 1-7 "Strange Interlude".....	23,000
Metropolitan	4,350	30c-65c	"Fashions of 1934" (W. B.).....	34,000	"Search for Beauty" (Para.).....	33,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel".....	44,500
Paramount	1,800	30c-50c	"Four Frightened People" (Para.) and "Easy to Love" (W. B.)	9,000	"Hi, Nellie" (W. B.) and..... "Orient Express" (Fox)	8,500	Low 3-11 "King of the Jungle".....	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Carolina" (Fox)	22,000	"Flying Down to Rio" (Radio).....	15,800	High 12-9 "Dancing Lady".....	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"The Chief" (MGM) and..... "White Woman" (Para.)	5,500	"As Husbands Go" (Fox) and.... "Emperor Jones" (U. A.)	5,700	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Mr. Skitch" (Fox) and..... "Devil Tiger" (Fox)	8,000	"Eskimo" (MGM).....	7,500	High 11-4 "I'm No Angel"	27,200
Hippodrome	2,100	25c-40c	"Female" (F. N.).....	9,200	"Advice to the Lovelorn" (U. A.)	12,200	Low 4-15 "Rome Express"	5,400
							High 6-24 "Gold Diggers of 1933".....	16,100
Lafayette	3,300	25c	"Bombay Mail" (U.) and..... "Horseplay" (U.)	6,400	"Cross Country Cruise" (U.) and "East of Fifth Avenue" (Col.)	6,900	Low 8-26 "Moonlight and Pretzels"....	5,100
							High 12-20 "Counsellor at Law".....	15,200
							Low 12-23 "Myrt and Marge".....	4,800
Chicago								
Chicago	4,000	35c-68c	"This Side of Heaven" (MGM)....	35,000	"All of Me" (Para.).....	42,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Madame Spy" (U.)	6,000	"Miss Fane's Baby Is Stolen".... (Para.)	10,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole".....	5,000
Oriental	3,940	30c-60c	"Queen Christina" (MGM).....	26,000	"Dinner at Eight" (MGM)..... (3rd week-9 days)	15,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Man of Two Worlds" (Radio)....	22,500	"Advice to the Lovelorn" (U. A.)	22,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Dinner at Eight" (MGM).....	7,500	"Going Hollywood" (MGM).....	9,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Jimmy and Sally" (Fox).....	16,000	"Love, Honor and Oh, Baby!" (U.)	17,000	High 1-13-34 "Goodbye Love".....	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Nana" (U. A.)	26,000	"Gallant Lady" (U. A.)..... (2nd week)	11,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	20c-40c	"Madame Spy" (U.)	2,500	"Advice to the Lovelorn" (U. A.) (9 days)	3,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Carolina" (Fox) ..... (2nd week)	8,000	"Carolina" (Fox) ..... (1st week)	15,000	High 10-21 "East of Fifth Avenue"....	30,000
							High 6-10 "Circus Queen Murder".....	2,900
RKO Palace	3,100	30c-75c	"I Am Suzanne!" (Fox)	15,000	"Meanest Gal in Town" (Radio)..	22,500	High 12-2 "Little Women"	26,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"All of Me" (Para.).....	7,000	"Eskimo" (MGM)	8,000	High 8-19 "Tugboat Annie".....	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Fugitive Lovers" (MGM) and.... "Before Midnight" (Col.)	3,400	"Sons of the Desert" (MGM) and.. "Lone Cowboy" (Para.)	4,000	High 10-28 "I'm No Angel".....	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Easy to Love" (W. B.).....	1,500	"Massacre" (F. N.)	4,600	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love".....	1,500
Denver								
Aladdin	1,500	25c-40c	"Let's Fall in Love" (Col.).....	3,500	"House on 56th Street" (W. B.)..	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Search for Beauty" (Para.).....	7,500	"All of Me" (Para.).....	7,500	High 10-28 "I'm No Angel".....	16,000
							Low 6-3 "Mussolini Speaks" "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Gallant Lady" (U. A.).....	8,000	"Eskimo" (MGM)	8,000	High 1-13-34 "Roman Scandals".....	17,500
							Low 12-16 "The World Changes".....	3,000
Orpheum	2,600	25c-50c	"Carolina" (Fox)	16,500	"Flying Down to Rio" (Radio)....	16,000	High 3-4 "42nd Street".....	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Aces of Aces" (Radio)..... (3 days)	2,100	"Little Women" (Radio).....	3,000	High 4-1 "The Kid From Spain"	7,000
			"Fugitive Lovers" (MGM)..... (4 days)	1,900			Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Carolina" (Fox)	7,200	"Aggie Appleby" (Radio) and.... "Olsen's Big Moment" (Fox)	5,100	High 10-14 "No Marriage Ties".....	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Beloved" (U.)	4,100	"Dinner at Eight" (MGM)	6,200	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"If I Were Free" (Radio).....	22,400	"Carolina" (Fox)	19,400	High 9-16 "Sing, Sinner, Sing".....	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Fashions of 1934" (F. N.).....	17,300	"All of Me" (Para.).....	15,300	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"Madame Spy" (U.) ..... (15c-40c)	4,100	"The Big Shakedown" (F. N.).... (15c-50c)	4,300	High 10-14 "I'm No Angel" (5 days)..	24,100
							Low 1-13-34 "Blood Money"	3,200
United Artists	2,000	25c-50c	"Eskimo" (MGM)	8,100	"Gallant Lady" (U. A.).....	11,100	High 2-11 "The Kid From Spain"....	17,400
							Low 3-25 "The Sign of the Cross"....	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Pantages	3,000	25c-55c	"Sons of the Desert" (MGM)....	5,900	"Cross Country Cruise" (U.).....	5,160	High 1-7 "Handle With Care".....	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-40c	"Easy to Love" (W. B.).....	9,000	"Massacre" (F. N.)	8,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown".....	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Carolina" (Fox)	5,000	"She Done Him Wrong" (Para.).. (Revival)	2,000	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal".....	2,000
Circle	2,800	20c-40c	"Convention City" (F. N.).....	3,500	"Four Frightened People" (Para.)	3,500	High 8-19 "She Had to Say Yes"....	12,000
							Low 3-4 "The Sign of the Cross".... (2nd run)	2,500
Indiana	3,100	20c-40c	"Hips, Hips, Hooray" (Radio) and "Eight Girls in a Boat" (Para.)	4,500	"Long Lost Father" (Radio) ..... (5 days)	3,500	High 3-25 "Parachute Jumper".....	15,000
							Low 1-27-34 "Son of Kong" and "Easy to Love"	3,500
Lyric	2,000	20c-40c	"Madame Spy" (U.)	6,000	"Beloved" (U.)	6,000	High 7-22 "College Humor".....	9,500
							Low 11-11 "Saturday's Millions".....	3,000
Palace	3,000	25c-40c	"Gallant Lady" (U. A.)..... (20c-40c)	5,500	"Sons of the Desert" (MGM) ..... (25c-55c)	12,500	High 2-3-34 "Sons of the Desert".....	12,500
							Low 12-16 "Women in His Life".....	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"Man of Two Worlds" (Radio).... (7 days and Sat. midnite show)	14,000	"The Invisible Man" (U.)..... (7 days and Sat. midnite show)	15,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"This Side of Heaven" (MGM).... (7 days and Sat. midnite show)	9,000	"Eskimo" (MGM) ..... (7 days and Sat. midnite show)	10,700	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"....	4,900
Newman	1,800	25c-40c	"Hi, Nellie" (W. B.)..... (7 days and Sat. midnite show)	7,000	"Miss Fane's Baby Is Stolen".... (Para.) (8 days and Sat. midnite show)	6,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher".....	2,800
Uptown	2,000	25c-40c	"Carolina" (Fox) ..... (9 days)	6,400	"I Was a Spy" (Fox)	1,900	High 1-6-34 "Mr. Skitch".....	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Angkor" (Warner and Purdon).. (3rd week-5 days)	1,485	"Angkor" (Warner and Purdon).. (2nd week)	5,000	High 12-2 "Elysia"	12,000
							Low 1-20-34 "Road to Ruin".....	1,800
Filmarte	800	40c-50c	"I Was a Spy" (Fox)..... (2nd week)	1,104	"July 14" (Rene Clair)..... (2nd week-1 day) "I Was a Spy" (Fox) (1st week-6 days)	2,204	High 11-25 "Emperor Jones".....	3,950
							Low 9-9 "The Rebel".....	1,800
Four Star	900	50c-75c	"Eskimo" (MGM) ..... (2nd week)	6,600	"Eskimo" (MGM) ..... (1st week)	6,450	.....	
Loew's State	2,416	25c-40c	"Going Hollywood" (MGM)..... (2nd week)	12,800	"Going Hollywood" (MGM)..... (1st week)	20,400	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Paramount	3,596	25c-40c	"Search for Beauty" (Para.).....	23,850	"Four Frightened People" (Para.)	17,894	High 1-7 "No Man of Her Own".....	30,000
							Low 3-18 "King of the Jungle".....	10,000
RKO	2,700	25c-40c	"Man of Two Worlds" (Radio)....	5,520	"Hips, Hips, Hooray" (Radio)....	3,800	High 1-7 "Animal Kingdom".....	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Gallant Lady" (U. A.)..... (2nd week)	7,500	"I'm No Angel" (Para.)..... (4th week-1 day) "Gallant Lady" (U. A.) (1st week-6 days)	11,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Easy to Love" (W. B.).....	7,000	"Massacre" (F. N.)	7,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love".....	7,000
Minneapolis								
Lyric	1,238	20c-25c	"The Last Roundup" (Para.).....	2,000	"Advice to the Lovelorn" (U. A.)	1,500	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 11-11 "I Loved a Woman".....	1,000
Minnesota	4,000	25c-40c	"As Husbands Go" (Fox).....	8,000	"Eskimo" (MGM)	7,000	High 11-11 "I'm No Angel".....	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	20c-40c	"Hips, Hips, Hooray" (Radio)....	6,000	"Convention City" (F. N.)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Roman Scandals" (U. A.).....	7,000	"House on 56th Street" (W. B.)..	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"By Candlelight" (U.) ..... (2nd week)	2,500	"By Candlelight" (U.)..... (1st week)	3,000	High 1-27-34 "Waltz Time" (2nd week)	3,500
							Low 11-25 "Vi Som Gar Koksvagen"....	1,000
Montreal								
Capitol	2,547	25c-75c	"Dinner at Eight" (MGM)	10,500	"Going Hollywood" (MGM)	10,500	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Fanny" (French) ..... (3rd week)	1,500	.....		High 1-7 "Enlevez-Moi" and "Cain"..	4,000
							Low 7-8 "Les Bleus d'Amour".....	1,500
Loew's	3,115	25c-75c	"Women in His Life" (MGM)....	11,500	"Miss Fane's Baby Is Stolen".... (Para.)	12,000	High 1-21 "The Mask of Fu Manchu"..	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Sons of the Desert" (MGM) and "Sweetheart of Sigma Chi" (Monogram)	8,500	"Conquering Sex" (MGM) and.... "Day of Reckoning" (MGM)	10,000	High 2-18 "The Sign of the Cross"..	15,500
							Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi"	8,500
Princess	2,272	25c-65c	"Gallant Lady" (U.A.) and..... "Girl Without a Room" (Para.) (2nd week)	5,000	"Gallant Lady" (U. A.) and..... "Girl Without a Room" (Para.) (1st week)	6,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Capitol	4,700	35c-$1.65	"You Can't Buy Everything"..... (MGM)	15,500	"Women in His Life" (MGM)....	22,941	High 12-9 "Dancing Lady" (8 days)....	66,653
							Low 2-10-34 "You Can't Buy Everything".	15,500
Hollywood	1,543	25c-85c	"Fashions of 1934" (F. N.)..... (3rd week-3 days)	3,8000	"Fashions of 1934" (F. N.)..... (2nd week)	7,240	High 9-1 "Voltaire"	25,868
							Low 1-20-34 "Disraeli" (Reissue).....	4,200
Mayfair	2,300	35c-85c	"Frontier Marshall" (Fox)..... (2nd week-2½ days)	2,600	"Frontier Marshal" (Fox)..... (1st week)	10,500	High 1-7 "The Half Naked Truth".....	24,750
							Low 6-3 "When Strangers Marry".....	4,900
Palace	2,500	25c-75c	"I Am Suzanne!" (Fox).....	10,400	"Flying Down to Rio" (Radio)....	13,200	High 2-4 "Animal Kingdom".....	16,150
							Low 4-15 "Parole Girl".....	4,500
Paramount	3,700	35c-99c	"All of Me" (Para.).....	34,000	"Four Frightened People" (Para.)	38,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody".....	15,600
Rialto	2,200	25c-65c	"The Ghoul" (Gaumont-British).. and "Ross-Petrolle Fight" (Garden) (2nd week-5 days)	8,000	"The Ghoul" (Gaumont-British) .. and "Ross-Petrolle Fight" (Garden) (1st week)	18,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Gallant Lady" (U. A.)..... (3rd week-4 days)	8,300	"Gallant Lady" (U. A.)..... (2nd week)	23,901	High 12-30 "Roman Scandals".....	48,000
							Low 8-5 "The Rebel"	7,200

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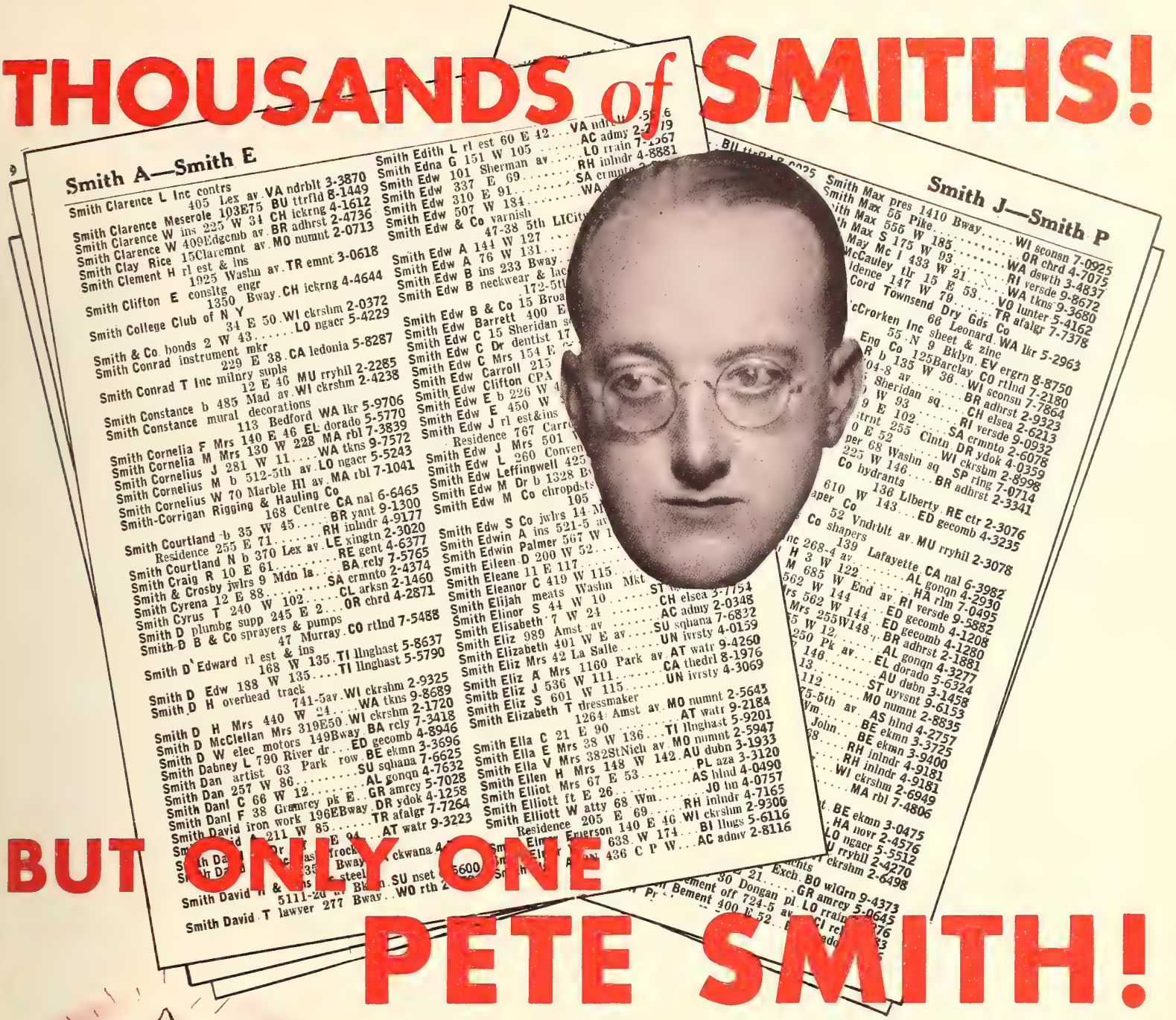
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York (Continued)								
RKO Center	3,700	25c-55c	"Man of Two Worlds" (Radio) (4 days) "Cross Country Cruise" (U.) (3 days)	11,000	"Design for Living" (Para.) (4 days) "Eight Girls in a Boat" (Para.) (3 days)	10,800	High 1-7 "Animal Kingdom" Low 7-1 "Adorable" and "Supernatural"	71,267 7,592
RKO Music Hall.	5,945	35c-$1.65	"Nana" (U. A.)	103,000	"As Husbands Go" (Fox)	74,000	High 11-25 "Little Women" Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-65c	"I've Got Your Number" (W. B.)	24,000	"Beloved" (U.)	25,000	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Hi, Nellie" (W. B.)	23,686	"Massacre" (F. N.) (2nd week)	12,570	High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	55,190 6,850
Oklahoma City								
Capitol	1,200	10c-41c	"Convention City" (F. N.)	3,500	"House on 56th Street" (W. B.)	3,100	High 1-6-34 "Going Hollywood" Low 3-11 "From Hell to Heaven"	4,100 1,350
Criterion	1,700	10c-56c	"Private Life of Henry VIII" (U.A.)	7,000	"Fugitive Lovers" (MGM)	3,200	High 11-18 "College Coach" Low 3-11 "Clear All Wires"	11,000 1,800
Liberty	1,500	10c-36c	"Blood Money" (U. A.) (4 days) "Bedside" (F. N.) (3 days)	1,200 900	"Lady Killer" (W. B.) (4 days) "Midnight" (U.) (3 days)	1,250 700	High 9-2 "Gold Diggers of 1933" Low 3-18 "The Death Kiss" and "The Fourth Horseman"	3,900 1,100
Midwest	1,500	10c-56c	"Carolina" (Fox)	6,500	"I Am Suzanne!" (Fox)	4,000	High 2-25 "State Fair" Low 3-11 "Employees' Entrance"	8,500 1,400
Omaha								
Brandeis	1,200	25c-60c	"Convention City" (F. N.) and "Wild Boys of the Road" (F. N.) (25c-35c)	4,250	"Meanest Gal in Town" (Radio)	8,500	High 11-18 "One Man's Journey" Low 12-30 "The World Changes" and "Havana Widows"	10,750 3,500
Orpheum	3,000	25c-35c	"I Am Suzanne!" (Fox) and "Madame Spy" (U.)	7,000	"Fugitive Lovers" (MGM) and "Girl Without a Room" (Para.)	7,250	High 6-24 "I Loved You Wednesday" Low 4-29 "Sweepings"	16,500 5,000
Paramount	2,900	25c-40c	"Carolina" (Fox)	7,500	"All of Me" (Para.)	6,250	High 7-22 "Gold Diggers of 1933" Low 6-10 "Reunion in Vienna"	13,250 5,800
World	2,500	25c-40c	"Roman Scandals" (U. A.) (2nd week)	4,500	"Roman Scandals" (U. A.) (1st week)	6,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding" Low 12-9 "Hoopla" and "Manhattan Tower"	7,500 4,500
Philadelphia								
Aldine	1,200	40c-65c	"Gallant Lady" (U. A.) (3rd week-4 days)	3,800	"Gallant Lady" (U. A.) (2nd week-6 days)	8,000	High 12-30 "Roman Scandals" Low 9-30 "Bitter Sweet"	18,000 4,800
Arcadia	600	25c-50c	"Dancing Lady" (MGM) (2nd week-6 days)	2,200	"Dancing Lady" (MGM) (1st week-8 days)	3,600	High 1-6-34 "Duck Soup" (7 days) Low 5-27 "From Hell to Heaven"	6,500 1,500
Boyd	2,400	40c-65c	"Dinner at Eight" (MGM) (2nd week-2 days)	3,000	"Dinner at Eight" (MGM) (1st week-6 days)	13,000	High 1-6-34 "Little Women" Low 12-23 "Right to Romance"	30,000 8,000
Earle	2,000	40c-65c	"Easy to Love" (W. B.) (6 days)	17,000	"Going Hollywood" (MGM) (6 days)	18,000	High 1-20-34 "Bombay Mail" Low 10-21 "Saturday's Millions"	33,000 10,000
Fox	3,900	30c-65c	"Carolina" (Fox) (2nd week-6 days)	14,000	"Carolina" (Fox) (1st week-6 days)	28,000	High 4-22 "Cavalcade" Low 8-5 "F. P. 1"	29,000 13,000
Karlton	1,000	30c-50c	"Sons of the Desert" (MGM) (6 days)	3,700	"Bedside" (F. N.) (6 days)	3,500	High 4-8 "42nd Street" Low 8-12 "Ann Carver's Profession"	7,700 2,500
Keith's	2,000	25c-40c	"Rainbow Over Broadway" (Chesterfield) (6 days)	6,500	"I Am Suzanne!" (Fox) (6 days)	7,500	High 1-7 "Self Defense" Low 11-18 "Worst Woman in Paris?"	11,500 4,500
Stanley	3,700	40c-65c	"Queen Christina" (MGM) (6 days)	21,000	"Fashions of 1934" (W. B.) (8 days)	14,000	High 11-25 "I'm No Angel" Low 6-10 "The Silver Cord"	32,500 9,000
Stanton	1,700	30c-55c	"Fugitive Lovers" (MGM) (6 days)	7,500	"Counsellor at Law" (U.) (6 days)	8,000	High 6-3 "The Little Giant" Low 7-14 "I Love That Man"	10,000 4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Mandalay" (F. N.) and "The Big Shot" (F. N.)	6,000	"Convention City" (F. N.) and "Massacre" (F. N.)	6,000	High 1-21 "Frisco Jenny" Low 3-11 "What! No Beer?"	11,000 3,500
Music Box	3,000	25c-40c	"By Candlelight" (U.) (25c-35c)	4,000	"The Invisible Man" (U.)	3,800	High 12-9 "Little Women" Low 5-13 "No More Orchids"	14,000 1,600
Oriental	2,040	25c-35c	"Cross Country Cruise" (U.) and "If I Were Free" (Radio)	3,200	"From Headquarters" (W. B.) and "Goodbye Love" (Radio)	3,000	High 10-14 "Rafter Romance" Low 11-18 "College Coach"	14,000 1,600
Pantages	1,700	25c-35c	"Before Midnight" (Col.) and "You Made Me Love You" (Majestic)	1,800	"Master of Men" (Col.)	2,500	High 11-4 "Lady for a Day" Low 2-10-34 "Before Midnight" and "You Made Me Love You"	10,200 1,800
Paramount	3,008	25c-40c	"A Man's Castle" (Col.) and "Hold That Girl" (Fox)	6,000	"I Am Suzanne!" (Fox) and "Hell and High Water" (Para.)	5,000	High 11-18 "The Way to Love" Low 12-2 "Walls of Gold"	12,000 3,500
United Artists	945	25c-40c	"Eskimo" (MGM)	5,800	"Moulin Rouge" (U. A.)	5,000	High 8-19 "Tugboat Annie" Low 3-11 "Madame Butterfly"	8,500 1,600
San Francisco								
Fox	4,600	10c-35c	"Let's Fall in Love" (Col.) and "Woman Unafraid" (Ind.)	11,500	"Rainbow Over Broadway" (Chesterfield) and "Woman's Man" (Monogram)	11,000	High 4-8 "Should a Woman Tell?" and "Speed Demon" Low 9-9 "Important Witness" and "Sensation Hunters"	15,500 7,000
Golden Gate	2,800	25c-40c	"Hips, Hips, Hooray" (Radio)	13,500	"If I Were Free" (Radio)	11,500	High 2-11 "The Mummy" Low 10-21 "My Woman"	25,500 8,000
Orpheum	3,000	15c-40c	"Search for Beauty" (Para.) and "From Headquarters" (W. B.)	5,000	"Beloved" (U.) and "Aggie Appleby" (Radio)	7,000	High 10-14 "Ladies Must Love" Low 2-10-34 "Search for Beauty" and "From Headquarters"	15,000 5,000
Paramount	2,670	15c-55c	"I Am Suzanne!" (Fox) and "All of Me" (Para.)	9,000	"Four Frightened People" (Para.) and "Hi, Nellie" (W. B.)	11,000	High 10-28 "I'm No Angel" Low 12-23 "Sitting Pretty"	40,000 7,000
President	1,600	15c-50c	"Forgotten Men" (Jewel) (2nd week)	2,000	"Forgotten Men" (Jewel) (1st week)	3,000	.....	.....
Strand	1,400	25c-50c	"Narcotic" (Ind.)	6,500	.....	.....	High 2-10-34 "Narcotic" Low 1-6-34 "Thunder Over Mexico"	6,500 2,200
United Artists	1,200	25c-50c	"Private Life of Henry VIII" (U. A.) (2nd week)	7,000	"Private Life of Henry VIII" (U.A.) (1st week)	10,500	High 12-30 "Roman Scandals" Low 8-26 "The Wrecker"	17,000 4,000
Warfield	2,700	25c-90c	"Dinner at Eight" (MGM)	22,000	"Convention City" (F. N.)	18,000	High 1-6-34 "Dancing Lady" Low 5-27 "Story of Temple Drake"	26,000 10,000
Seattle								
Blue Mouse	950	25c-50c	"By Candlelight" (U.)	3,750	"Lady Killer" (W. B.)	4,000	High 12-9 "Little Women" Low 8-19 "The Rebel"	8,500 2,500
Fifth Avenue	2,750	25c-55c	"Design for Living" (Para.)	6,000	"Dinner at Eight" (MGM) (2nd week)	6,500	High 8-5 "Tugboat Annie" Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	19,250 5,000
Liberty	2,000	10c-25c	"King of Wild Horses" (Col.) and "Midnight" (U.)	3,500	"Horse Play" (U.) and "Police Call" (Showmens)	4,250	High 7-19 "What Price Innocence?" Low 6-24 "Uptown New York"	5,500 3,000
Music Box	950	25c-50c	"Gallant Lady" (U.A.) (2nd week)	5,500	"Gallant Lady" (U. A.) (1st week)	6,000	High 11-11 "Footlight Parade" Low 12-23 "If I Were Free"	8,000 3,250
Orpheum	2,500	25c-50c	"I Am Suzanne!" (Fox) and "Massacre" (F. N.) (6 days)	6,000	"Eight Girls in a Boat" (Para.) and "Massacre" (F. N.)	5,500	High 10-21 "Bureau of Missing Persons" (6 days) Low 1-27-34 "His Double Life" and "The Big Shakedown"	9,000 4,500
Paramount	3,050	20c-30c	"Women in His Life" (MGM)	7,000	"Sons of the Desert" (MGM)	7,500	High 1-7 "A Farewell to Arms" Low 1-13-34 "Dancing Lady" (2nd run)	9,500 4,000
Roxy	2,275	15c-25c	"Cradle Song" (Para.) and "Hold That Girl" (Fox)	5,000	"Girl Without a Room" (Para.) and "King for a Night" (U.)	4,500	High 10-28 "Ladies Must Love" Low 12-9 "A Man's Castle"	14,000 4,000

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PETE SMITH SHORTS—M-G-M

DE-CODING THE FILM CODE

by JAMES P. CUNNINGHAM

I. PREAMBLE — LABOR, EMPLOYEES AND TALENT IN PRODUCTION

In this fifth of Motion Picture Herald's series of articles translating the motion picture's NRA code from its complex legal phraseology into a clear and comprehensive working language for the industry, the subjects treated are: (1) compulsory minimum wage scales and maximum working hours for labor and employees in production; and (2) provisions governing the relations between producer and studio employers and their employees in the persons of skilled and unskilled workers, mechanics or labor, professional talent and executives who are employees.

Distribution and exhibition clauses of the code previously were translated, in three articles, appearing in Motion Picture Herald issues of December 23rd, January 6th and January 20th.

The first article on production was published on February 3. It pertained to the administration of the code in production and the method of such administration through the medium of the Code Authority and various special and standing committees.

The effective date of the code was December 7, and any producer, studio, film laboratory, company, firm, corporation or partnership in production, or contracted to engage in production, which has not placed into effect all of the compulsory labor and employee clauses which are applicable to production, stands in violation of the code, and if the violation is proven to be wilful, such wilful violator is liable to a fine of $500 per day for each day of such wilful violation.

Basic Labor Requirements Applicable to Production

While the labor and employee provisions of the motion picture code in their application to the production of films contain a rather comprehensive schedule of specific wage scales and working hours with which the production employer must abide, the code stipulates certain basic provisions which are generalized as follows:

(a) The compliance by all employers in production with the maximum working hours stipulated for certain mechanics, labor and employees, with minimum wage schedules, and with other conditions of employment which are specified. Maximum working hours are not applicable to the so-called executive classes of employees, which includes advisory, managerial or supervisory personnel; nor are they applicable to persons employed in emergency or maintenance or repair work; nor to professionals, such as actors (excluding extras), producers, directors, writers and the like; nor to persons whose work on continuous processes would hinder, reduce or delay production; nor to employees engaged directly in production work whose working time must necessarily follow that of a production unit; nor to persons on location work; nor to employees engaged in newsreel or cartoon production. Classes involved in these divisions are specified in the code, and will be enumerated later in this article.

Minimum wage scales are provided for studio mechanics, embracing some 40 crafts; and for 16 classes of laboratory workers; and 16 types of low-paid clerical, office and service employees; and for extra and free-lance players.

(b) No producer employer shall deny the right of any and all employees to organize and bargain collectively through representatives of their own choosing, without any interference whatsoever from any company, employer or company union.

(c) No employee, or person seeking employment, shall be compelled by any employer to join any company union, or to refrain from joining, organizing or assisting any labor or employee organization of his own choosing, as a requirement for employment in such company.

(d) Employees shall have a vote on the governing Code Authority when any question affecting such class or classes is to be considered by the Code Authority. Such vote shall be by a single representative selected by such employee class involved in the question.

(e) Special or standing committees shall be created for establishing new trade practices governing the relations between producer employers and creative talent.

The code does establish minimum salaries, but does not mention any maximum salaries to be paid any class of labor, worker or creative talent, but there is a clause—which has been suspended pending investigation—which would attempt to control the payment of socalled "excessive" salaries to executives and talent. It is not the intention of the NRA that salaries or wages be reduced to the minimum which is allowed under the code for any particular class, and, although the code is silent on this matter, it is generally understood that the NRA will take action to discourage any such reductions to minimums allowed.

Minimum Wage in Production Is Set at 40 Cents Per Hour

This article translating the production labor and employee provisions pertains only to actual clauses mentioned in the code. As a result of a recent investigation made in Hollywood by Division Administrator Sol A. Rosenblatt with regards working conditions in the studios, additional clauses may be inserted in the code, or present clauses changed to improve the relations between producers and workers. In both cases, however, notice must be given and a hearing held.

In production, no person under sixteen years of age shall be employed, provided, however, where a state law provides a higher minimum age, and then such higher minimum age shall prevail in that state; and provided further that where a part is to be filled by a child in a motion picture, such child under sixteen may be employed for such part but the producer must comply with the provisions of the state law pertaining to such appearances by children under 16.

Minimum wages in production shall be those specified, and enumerated later in this article, and no person in production shall be paid less than forty cents an hour, or $16 for a maximum work week of forty hours. Classes of labor or studio mechanics, laboratory workers, certain office, clerical and service employees and others

(Continued on page 50)

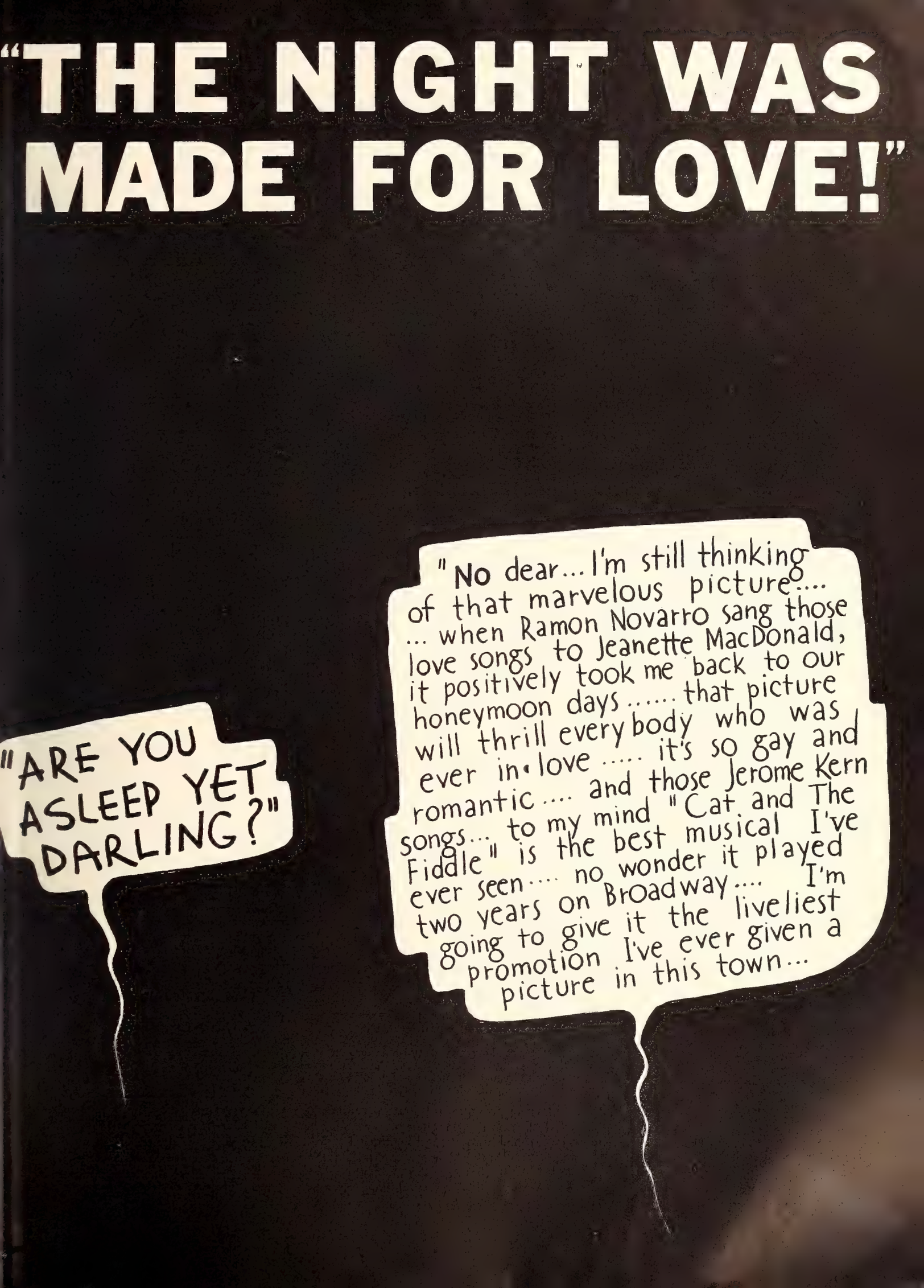
CODE AUTHORITY AND STUDIO COMMITTEES

The motion picture industry's Code Authority is the administrative and interpretative governing board of the code in the industry, and, in addition, is charged with effecting compliance of all those in the industry with the code's provisions.

It has no police powers, but shall report wilful violations of the code's labor violations to the NRA and the NRA will then attempt to end the violations, and, in case it is unsuccessful in this connection, the NRA has the power to bring the matter to the courts to settle.

In order to administer the code provisions governing relations between producers and creative talent employees, such as writers, directors, technicians, contract players, extras and free-lance players, the code creates special or standing ccommittees for each of these classes, and each class shall have equal representation on such committee. The structure and modus operandi of these committees were the subjects of the first article on the translation of production provisions of the code, appearing in Motion Picture Herald issue February 3.

"THE NIGHT WAS MADE FOR LOVE!"



THE CODE AND PRODUCTION WORKERS

whose minimum salaries are established in the code follow:

GROUP 1

EXTRA PLAYERS
CROWD PLAYERS
ATMOSPHERE PEOPLE
FREE-LANCE PLAYERS

GROUP 2

ACCOUNTANTS
ACC'T MACH. OPERATORS
BOOKEEPERS
CLERKS
FILE CLERKS
FIREMEN
GARAGE CLERKS
READERS
SECRETARIES
STENOGRAPHERS
TELEGRAPH OPERATORS
TELEPHONE OPERATORS
TIMEKEEPERS
TYPISTS

GROUP 3

ARTISTS AND SCULPTORS
AUTOMOTIVE MECHANICS
BLACKSMITHS
CARPENTERS
CASTERS AND MOULDERS (STAFF)
CEMENT FINISHERS
CONSTRUCTION FOREMEN
ELECTRICAL FOREMEN
ELECTRICAL WORKERS
FLOORMEN (ELECTRIC)
FOUNDRYMEN
GAFFERS
GRIPS
LABORERS
LAMP OPERATORS
MACHINISTS
MARBLEIZERS, GRAINERS, FURNITURE FINISHERS
MODELERS (STAFF)
MODELMAKERS (STAFF)
MOULDERS (METAL)
OPERATING ENGINEERS
ORNAMENTAL IRON WORKERS
PAINTERS
PATTERN MAKERS
PLASTERERS
PLUMBERS
*PROJECTIONISTS
PROPERTYMEN (FIRST)
PROPERTYMEN (SECOND)
SCENIC ARTISTS
SET DRAPERS
SHEETMETAL WORKERS
SIGN WRITERS
SPRINKLER FITTERS
STEAM FITTERS
STRUCTURAL STEEL WORKERS
SWING GANG (PROPERTY)
UPHOLSTERERS
WELDERS

(*) Except Process Projectionists.

GROUP 4

ASSISTANT CUTTERS
CHAUFFEURS AND TRUCK DRIVERS

GROUP 5

CHEMICAL MIXERS
FILM LOADERS
NEGATIVE ASSEMBLERS AND BREAKER-DOWNS
NEGATIVE DEVELOPERS' ASSISTANTS
NEGATIVE NOTCHERS
NEGATIVE SPLICERS
POSITIVE DAILY ASSEMBLERS
POSITIVE DEVELOPERS' ASSISTANTS
POSITIVE RELEASE SPLICERS
PRINTERS
PROCESSING AND NEGATIVE POLISHERS
RELEASE INSPECTORS
REWINDERS
SENSITOMETRY ASSISTANTS
SHIFT BOSS PRINTERS
VAULT CLERKS

Generally, the mechanical classes of labor and workers at studios shall work only 36 hours per week, except in certain emergency cases, or when they are on location.

Office, clerical and certain service workers shall be employed no more than 40 hours per week, except in emergencies.

The minimum wage scales and the maximum schedules of working hours do not apply to any professional workers, such as stars, directors, writers, cameramen, assistants, production executives, managers or supervisors; nor do they apply to workers in newsreel or cartoon work.

The motion picture code, like all others written under the NRA, is basically an employers' document, in which the employers are pledged to create fair competition, eliminate unfair trade practices and establish maximum hours of employment and minimum wage scales as stipulated, and to which provisions each employer is legally bound. And, all of the socalled "burdens" of compliance are placed on the shoulders of the employers, and labor as a class has no responsibilities.

However, the executive or supervisory type of employee has a very definite responsibility under the code, and while they are not affected themselves by the wage and working hour requirements, they shall not, in their executive or supervisory position, wilfully violate any of the provisions of the code. And, if they do violate any of the code's provisions while carrying out their executive duties, and if such violation is proven to be wilful, they are liable to a fine of $500 for each day of violation. Skilled or unskilled mechanics or workers have no such responsibilities of compliance; nor have the professional people any such responsibility of compliance. Again, such compliance rests with the employing producer or studio and the executive officers, or supervisory officials.

This is the second article of the series translating the PRODUCTION sections of the motion picture code from the legal phraseology of the law into a working language of the business. Treated are the labor and employee provisions that are applicable to production, such as various schedules of minimum wages and maximum working hours and other conditions of employment.

In the third article of this Production series, trade practices will be translated. The first Production article, which appeared in the February 3 issue, treated the manner of administering the Production sections of the code through the medium of the Code Authority and various committees.

Method of Administering Labor Provisions

Unlike the labor provisions of exhibition, there is no specific method mentioned for the arbitration of disputes between producer or studio employers and those classes of skilled or unskilled studio and laboratory mechanics, workers or clerical employees whose wages and hours are stipulated in the code. And this because the producer or employer must abide by such hour and wage conditions or else stand in violation of the code. If the producer or employer does not adopt such hour or wage conditions, then the class of mechanic or worker involved shall have the right to present the grievance either to the local NRA Labor Board, or to the local NRA Compliance Board, or to the NRA headquarters at Washington. Or, the grievance may be presented to the film Code Authority, which, if unsuccessful in effecting compliance, shall refer to matter to the NRA.

However, relations between producers or studios and extra players or free-lance players shall be governed by special standing committees which are created in the code. And, whenever the necessity arises for creating a set of regulations governing the relations between the producers and employees of the creative classes, specifically actors, contract talent, directors, technicians and writers, then the code gives the Code Authority and the Administrator full authority together to appoint special committees for whichever class is involved, which committee shall recommend such necessary regulations to govern the relations between the producer employers and the class of professional involved.

In addition, the code specifically mentions certain trade practices which shall govern the relations between the producer employer and professionals or creative talent.

The code is not intended to apply to production companies in the 9mm or 16mm fields or to non-theatrical or television companies, where such companies are not operating in competition to a regular motion picture theatre.

Additional wage payments are provided for overtime or distant location work for the 40 different classes of studio mechanics and the 16 different classes of laboratory workers whose minimum wages are established in the code.

Where any employment agreement or contract existed on December 7th between the producer or studio and any of the 40 classes of studio mechanics or 16 classes of laboratory workers stipulated as of August 23, 1933, a higher minimum wage scale or a lower schedule of working hours, then such higher minimum wage scale or lower schedule of working hours shall prevail. This means, then, that the wage scales and working schedules for any of the 40 classes of studio mechanics and 16 classes of laboratory workers as established in the code shall not prevail if on December 7th, the effective date of the code, any of these classes shall have had a contract with a producer or studio in which contract a higher minimum of wages or lower working hour schedules existed as of August 23, 1933; and if such a contract did exist between the employer and workers and did provide as of August 23, 1933, higher minimum wages and fewer working hours than are stipulated in the code, then such higher minimum wages and such fewer hours shall prevail over the requirements set forth in the code for such class of workers.

IMPORTANT: In Sub-sections 5 and 6 of this article, captioned "Hours of Employment" and "Wage Scales," there are enumerated specifically and in detail the names of classes or groups of all kinds of employees in production whose salaries and working hour schedules are established under the code; also details pertaining to conditions under which exceptions are allowable; also details pertaining to those groups of employees whose salaries and/or working hour schedules are not established under the code.

2. DEFINITIONS

In order that each member of the production branch of the motion picture industry shall have a more thorough knowledge of the application of the labor provisions of the code, a study of the following definitions that are applicable to production should be made:

1. **"MOTION PICTURE INDUSTRY"** shall be deemed to include, without limitation, the production, distribution or exhibition of motion pictures and all activities related thereto, except as specifically excepted from the operation of the code as in the cases on uncompetitive non-theatrical and 9mm or 16mm companies or television.

2. **"PRODUCER"** shall include, without limi-





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tation, any person, partnership, association, firm, company and/or corporation or studio which shall engage in the production of motion pictures or contract to engage in production.

3. **"EMPLOYEE"** shall be deemed to refer to and include every person employed by any producer, studio, laboratory, partnership or company engaged in production.

4. **"LABOR,"** although not described specifically in the code, shall be used for purposes of this translation to include those 40 classes of studio mechanics and 16 classes of laboratory workers whose wage scales and working hour schedules are established under the code.

5. **"PROFESSIONALS" or "CREATIVE TALENT,"** although not described specifically in the code, shall be intended for purposes of this translation to include stars and players (except extras and free-lance players earning less than $150 weekly), directors, writers, authors, scenarists, contract talent other than those mentioned herein, and certain of the higher grades of technicians, cameramen and the like.

6. **"EXECUTIVES WHO ARE EMPLOYEES,"** although not described specifically in the code, shall be intended for purposes of this translation to include executive employees, managers, department heads, supervisors, business managers, producers and the like.

7. **"EXTRAS"** shall be deemed to include extra players, atmosphere people, crowd players and the like, all of whom do not speak any dialogue in their parts, and when such players do speak some dialogue, regardless of how little, they shall be known as "BIT PLAYERS."

8. **"FREE-LANCE" PLAYERS** shall be deemed to include players who are not included in the extra class as described in the paragraph next above, and who are not classified as contract talent and who receive less than $150 per week.

9. **"ADMINISTRATOR"** shall be deemed to mean the National Recovery Administrator (General Hugh S. Johnson).

3. EMPLOYEES, LABOR AND THE TRADE PRACTICES

Those classes of production employees in position of a clerical or service nature or the skilled or unskilled mechanics of studios and film laboratories to which groups the code's maximum hours and minimum wage scales are applicable, and none of which groups belong to any of the executive-managerial-supervisory classes, have absolutely no responsibilities under any of the clauses or provisions of fair competition and trade practices in the code.

However, the executive employees, department heads, supervisory officials and such have a very definite responsibility under the code, and while they themselves are not affected by the requirements for wage scales and working hours for producers' employees, such executive employees, department heads, and supervisory officials shall not wilfully violate any of the provisions of the code. And, if they do violate any of the code's provisions while performing their regular duties, and if such violation is proven to be wilful, they are liable to a fine of $500 for each day of violation.

In addition, the production section of the code specifically regulates such executive employees, producer employees, department heads, managers, supervisory officials and the like with regards their interest in any agent or agency for creative talent, and says that no such executives shall hold such an interest in an agency without meeting certain requirements. These will be explained in the third production translation

Translating the Film Code

PRODUCTION

Being a translation of the complex legal phraseology of the PRODUCTION sections of the motion picture code into a working language of the industry.

In previous articles, a translation was made of the code's provisions which pertain to distribution and exhibition, which two branches were treated together. These distribution-exhibition translations appeared in the following issues of MOTION PICTURE HERALD: December 23, January 6, January 20.

The production section of the motion picture code is also being translated in three articles. A summary of the first two articles on Production follow:

▽ ▽ ▽

First Article, Appeared in February 3rd Issue

PRODUCTION—GENERAL ADMINISTRATION

(1) PREAMBLE—Being a Translation of the General Application of the Code to Production.

(2) DEFINITIONS OF TECHNICAL TERMS Used in the Production Section.

(3) ADMINISTRATION of the Production Parts of the Code:
Purposes, Personnel, Procedure, Jurisdiction, Duties of the Following:

CODE AUTHORITY
SPECIAL COMMITTEE FOR ACTORS
STANDING COMMITTEE FOR AGENTS AND AGENCIES
STANDING COMMITTEE FOR DETERMINING OFFERS TO CONTRACT TALENT
SPECIAL COMMITTEE FOR DIRECTORS
STANDING COMMITTEE FOR EXTRA PLAYERS
STANDING COMMITTEE FOR FREE-LANCE PLAYERS
SPECIAL COMMITTEE FOR TECHNICIANS
SPECIAL COMMITTEE FOR WRITERS

▽ ▽ ▽

Second Article, This Issue

PRODUCTION—LABOR AND EMPLOYEES AND TALENT

(1) PREAMBLE—Being a Translation of the General Application of the Labor and Employee Sections of the Code to Production.

(2) DEFINITIONS OF TECHNCAL TERMS Used in the Production Labor and Employee Sections.

(3) RELATION OF LABOR AND EMPLOYEES IN PRODUCTION TO THE PROVISIONS OF FAIR COMPETITION AND TRADE PRACTICES.

(4) THE CODE AUTHORITY and Its Relation to Labor and Employees.

(5) HOURS OF EMPLOYMENT IN PRODUCTION:
(a) General Maximum for Unclassified Workers. (b) Forty-hour Maximum for Clerical, Office and Certain Service Workers. (c) Thirty-six Hour Maximum for Studio and Film Laboratory Mechanics and Skilled and Unskilled Labor. (d) Forty-four Hour Maximum for Certain Cartoon Workers. (e) Maximum Hours for Cameramen and Soundmen in Newsreel Production. (f) Exceptions and Exemptions to Maximum Hours; Other Stipulations on Hours in Production.

(6) WAGE SCALES FOR PRODUCTION WORKERS:
(a) General Minimum for Unclassified Workers. (b) Minimum Wages for Clerical, Office and Certain Service Workers. (c) Minimum Wages for Studio Mechanics and Skilled and Unskilled Workers. (d) Minimum Wages for Film Laboratory Mechanics and Skilled and Unskilled Workers. (e) Exceptions and Exemptions to Minimum Wage Provisions.

(7) WORKING CONDITIONS FOR EXTRA PLAYERS

(8) WORKING CONDITIONS FOR FREE-LANCE PLAYERS

IT BEATS Everything

NORTH
SOUTH
EAST
WEST

JANET GAYNOR
LIONEL BARRYMORE
in
"CAROLINA"

ROBERT YOUNG • HENRIETTA CROSMAN
RICHARD CROMWELL • MONA BARRIE
STEPIN FETCHIT

Directed by HENRY KING. From "The House of Connelly" by Paul Green

Produced by
WINFIELD SHEEHAN

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HIPPODROME .	Cleveland
CAPITOL	Richmond
NEW	Baltimore
PARAMOUNT . . .	Omaha
FOX	Philadelphia
APOLLO . . .	Indianapolis
POLI PALACE .	New Haven
STRAND	Louisville
ECKEL	Syracuse
FOX	Detroit
CENTURY . . .	Rochester
CAROLINA	Charlotte

As the list grows they're calling it:

The "State Fair" of 1934

WORKERS AND THE CODE AUTHORITY

article, which will analyze all trade practices. This article will appear in a subsequent issue.

It is definite, then, that no producer's employee who is an executive, department head or supervisory official, shall, during the performance of his duties, or otherwise, violate any of the production clauses of the code.

In addition to providing for the creation of special or permanent committees to govern the relations between producer or studio employers and professionals, or socalled "creative talent," such as stars and players (other than extras or free-lance players receiving less than $150 weekly), directors, writers, technicians and the like, the code also creates similar committees for extras and free-lance players for similar purposes.

Some clauses in the trade practice division of the production section of the code specifically mention certain things which professionals shall do and shall not do, and these trade practices will be detailed in the third production translation article, to appear in a subsequent issue.

Obviously, when a producer employer or studio employer or film laboratory employer is solely responsible for the wilful violation of any code provision, such employer's executive employee, department head, supervisory official or manager is in no way liable.

4. CODE AUTHORITY AND EMPLOYEES AND LABOR

Because the motion picture Code Authority is intended to be the general administrative agency of the code to effect compliance of the industry with the code, and to interpret the code law, relations between producer employers or studios with their employees may come under the scrutiny of the Code Authority, either directly, or indirectly through committees appointed by the Code Authority in conjunction with the Administrator, or otherwise.

It appears that relations between producers or studio employers and employees will be governed for the most part by such committees.

The Administrator in all probability will create some additional committees or boards in Hollywood, following his recent investigation of production conditions.

In the second translation article on production—appearing in the February 3 issue of MOTION PICTURE HERALD, starting on page 54—full details were given of the structure, purposes, procedure, judisdiction and duties of special or standing committees intended to govern the relations between producer or studio employers and stars and players, directors, extra and free-lance players, writers, scenarists, contract talent and technicians.

Also described in detail in the February 3rd article was the relation of the Code Authority to production employees, workers, professionals and executives.

The Code Authority shall turn over to the NRA Labor Board or to the NRA Compliance Board or to the National Recovery Administration at Washington, any violations by producer or studio employers of the labor provisions of the code, and the NRA or its boards shall attempt to end the violation, and, if not successful, shall take steps to prosecute the violator.

The Code Authority, not having any "police" powers, must place labor violations in the hands of the NRA boards for adjustment or prosecution, if the Code Authority itself cannot induce the violator to cease and desist from such violation.

However, the Code Authority may decide on important questions governing the relations between labor or employees and their producer or studio employers, and, for this purpose, the code decrees that, as and when any question directly or indirectly affecting any class of production employee is to be considered by the Code Authority, one representative of such employee class, selected by the Administrator from nominations made by such employee class in such manner as may be prescribed by the Administrator, shall sit with and become for such purposes only a member of the Code Authority with the right to vote on the question. Such membership on the Code Authority of such representative of the class of employees involved in the question, shall terminate automatically upon the settlement of the question by the Code Authority.

In addition, Marie Dressler and Eddie Cantor are permanent non-voting representatives of production workers and talent on the Code Authority. Both Miss Dressler and Mr. Cantor are supposed to participate in Code Authority meetings and activities only when questions or matters arise pertaining to the production classes which they are intended to represent.

The Code Authority and/or any of its committees or boards and/or the Administrator and/or the Division Administrator (Sol A. Rosenblatt) may recommend changes in any part of the code, including parts pertaining to production employees, workers and talent; or either one may recommend additions to those provisions already in the code, and, after a hearing, such changes or additions, when approved by the Administrator, shall become a part of the code and a violation of such approved changes or additions shall constitute a violation of the code.

It is expected that, as a result of the recent investigation in Hollywood made by Division Administrator Rosenblatt, some changes or additions to the production part of the code will be recommended.

The full significance of the Code Authority, its relation to the code and to the industry, and its purposes, personnel, procedure, jurisdiction, duties and all other information pertaining to it, was discussed at length in MOTION PICTURE HERALD, issue of December 23, pages 24 to 26.

LABOR PROVISIONS ARE COMPULSORY

The labor provisions in the production section of the code must be adopted by producers, film laboratories and all others in production, regardless of whether they sign the code acceptance blank on or before February 28, the deadline for filing code acceptance blanks with the Code Authority in New York.

Failure to abide by the labor and employee provisions makes a producer or studio or film laboratory liable to a fine of $500 for each day's violation.

5. HOURS OF EMPLOYMENT IN PRODUCTION

If any class, group, craft, union or association of production workers or employees had in force a contract or agreement of employment with producer or studio employers on the date when the code became effective (December 7th), and if such employment contract or agreement of working hours shall be less than the number of hours per week as provided for in the code with respect to any of such workers or employees, such schedule of fewer working hours in the localities where such fewer hours of labor were enforced shall be the maximum number of hours that any such workers or employees shall work in any one week in such localities. In short, where an employment agreement in force on December 7th provided for a shorter work week as of August 23, 1933, than that provided for any class under the code, then such shorter work week shall prevail.

Although the code provides a general maximum work week of forty hours for employees not otherwise provided for (See Sub-Division A, below); and a forty-hour maximum for 24 different groups of clerical, office and service workers (See Sub-Division B, below); and a thirty-six hour maximum for some 60 groups of studio and film laboratory skilled and unskilled mechanics and labor (See Sub-Division C, below), such maximum hours shall not apply to any of these employees in the three divisions mentioned in the foregoing when such employees or workers are engaged in any emergency, maintenance or repair work; nor to cases where restriction of hours of SKILLED WORKERS on continuous processes would hinder, reduce, or delay production; nor to any class of workers on location.

However, in most cases, the code does specify overtime wage payments and certain other conditions (all discussed later in this article), whenever such workers or employees are compelled to work beyond the maximum number of hours allowable under ordinary circumstances.

A—GENERAL MAXIMUM FOR UNCLASSIFIED WORKERS

No employee who is not otherwise provided for in the hereinafter sub-divisions of this subsection 5 shall work more than forty hours in any one week.

B—FORTY-HOUR MAXIMUM FOR CLERICAL, OFFICE AND CERTAIN SERVICE WORKERS

No employee of the following three classes—(1) Clerical, (2) Office, (3) Service—shall work more than forty hours in any one week:

1. CLERICAL WORKERS

CLERKS MAIL CLERKS
GARAGE CLERKS

(Continued on following page)

HOURS OF EMPLOYMENT STIPULATED

(Continued from preceding page)

2. OFFICE WORKERS

Accountants
Accounting Machine Operators
Bookkeepers
Librarians
Readers
Secretaries*
Stenographers
Typists

(*)Executives' secretaries receiving $35 or more per week are not included in the forty-hour maximum; all other secretaries are included.

3. SERVICE WORKERS

Firemen
Gardeners
Janitors
Messengers
Mimeograph Operators
Porters
Restaurant Workers
Seamstresses
Telephone Operators
Telegraph Operators
Timekeepers
Watchmen

C—THIRTY-SIX HOUR MAXIMUM FOR STUDIO AND LABORATORY MECHANICS & LABOR

No employee of the following two classes (1) Studio Mechanics and Skilled or Unskilled Studio Labor, and (2) Film Laboratory Mechanics and Skilled or Unskilled Film Laboratory Labor, shall work more than 36 hours in any one week:

1. STUDIO MECHANICS AND LABOR

Artists and Sculptors
Assistant Cutters
Auto. Mechanics
Blacksmiths
Carpenters
Casters and Moulders (Staff)
Cement Finishers
Chauffeurs, Truck Drivers
Construction Foreman (Carpenters)
Electrical Workers and Foremen
Floormen (Electric)
Foundrymen
Gaffers
Grips
Laborers
Lamp Operators
Machinists
Marbleizers, Grainers, Furniture Finishers
Modelers (Staff)
Modelmakers (Staff)
Moulders (Metal)
Operating Engrs.
Ornamental Iron Workers
Painters
Pattern Makers
Plasterers
Plumbers
Projectionists*
Propertymen (1st)
Propertymen (2nd)
Scenic Artists
Set Drapers
Sheet Metal W'kers
Sign Writers
Sprinkler Fitters
Steamfitters
Struc. Steel W'kers
Swing Gang (Property)
Upholsterers
Welders

(*)Except Process Projectionists.

2. FILM LABORATORY MECHANICS AND LABOR

Assistant Cutters
Chauffeurs, Truck Drivers
Chemical Mixers
Negative Assembl'rs
Negative Breaker-Downs
Negative Developers' Assistants
Negative Notchers
Negative Splicers
Positive Daily Assemblers
Negative Polishers
Positive Developers' Assistants
Positive Release Splicers
Printers
Processing Polish'rs
Release Inspectors
Rewinders
Sensitometry Assistants
Shift Boss Printers
Vault Clerks

D—FORTY-FOUR HOUR MAXIMUM FOR CERTAIN CARTOON WORKERS

No tracers or opaquers employed by producers of animated motion picture cartoons shall work more than forty-four hours in any one week, subject to the exceptions in cases of emergency or while on location or where such restriction of hours would hinder, reduce or delay production.

E—MAXIMUM HOURS FOR NEWSREEL CAMERAMEN AND SOUNDMEN

The working hours of news-reel cameramen and soundmen shall be limited to 320 hours in any eight-week period, to be computed from the time such employees leave their base of operation with their equipment until the time of their return to their base of operation, or are required to remain in a designated place.

Every newsreel cameraman or soundman shall be given one day off with pay for every four cumulative days (24 hours per day) that he is away from his base of operations, except if on roving or "gypsy" assignments, and in such cases they are not entitled to such day off with pay.

Contacting and planning shall not be computed as working hours; nor shall the limitation of 320 working hours in any eight-week period apply to newsreel cameramen or soundmen who make special trips of a semi-vacational nature on trains, ships, etc., or who shall be assigned to duty at a summer or winter resort for an extended period of time; nor shall the limitation of 320 working hours in any eight-week period apply to newsreel cameramen or soundmen on roving or "gypsy" assignments, and, as stated in the foregoing, such cameramen or soundmen on roving or "gypsy" assignments shall not be entitled to one day off with pay.

F—EXCEPTIONS AND EXEMPTIONS TO MAXIMUM HOURS; OTHER STIPULATIONS ON HOURS

The maximum number of weekly working hours which are fixed in the foregoing Sub-division A (general unclassified workers); Sub-division B (clerical, office and service workers); Sub-division C (studio and film laboratory mechanics and labor); and Sub-division D (certain cartoon workers), shall not apply in the following cases:

1. EMERGENCIES, DELAYS

Such maximum hours fixed in the sub-divisions described above shall not apply to such workers or employees included in such sub-divisions, when such workers or employees are engaged on emergency or maintenance and repair work; nor shall such maximum hours apply to cases where such restriction of hours of any skilled workers in the above classes employed on continuous processes would hinder, reduce or delay production. (See: "WAGES," to follow, for overtime payments.)

2. LOCATION

Maximum hours do not apply in any form to employees assigned on location, regardless of the classification of such employees. (See: "WAGES," to follow, for special wage scales for location work.)

No schedule of maximum working hours shall apply to the following classes in production:

1. EXECUTIVES, PROFESSIONALS

The code does not establish maximum working hour schedules of any nature for employees in executive, managerial, official or professional capacities, such as

*Actors
Attorneys
Attorney's Assistants
Business Managers
Department Heads
Dept. Head's Assistants
Directors
Doctors
Executives
Executives' Assistants
Executives' Secretaries
Managers
Officials
Players*
Producers
Produc'rs' Assistants
Professional Nurses
Profes'n'l Persons
Purchasing Agents
Scenarists, Adapters
Stars
Supervisory Offic'l's
Unit Business Mgrs.
Unit Managers
Writers

(*)Excepting extra players, "atmosphere" people, and free-lance players receiving less than $150 weekly. These classes are governed by certain wage and hour conditions, which are discussed later in this article.

2. CERTAIN SKILLED WORKERS

No schedule of maximum working hours shall apply during the making of any single production to employees engaged directly in production work whose working time must necessarily follow that of a production unit, such as

Art Directors
Assistant Directors
Cameramen
Cameramen's Assistants
Company Wardrobe Men
Company Wardrobe Women
Company Wardrobe Assistants
Costume Designers
Draftsmen
Hairdressers
Make-Up Artists
Optical Experts
Positive Cutters
Positive Cutters' Assistants
Process Projec'n'sts
Script Clerks
Set Dressers
"Stand-By" or "Key-Men"
Sound Mixers
Sound Recorders
Wardrobe Fitters

Any of the aforementioned employees who are employed on a hourly or on a daily basis with overtime compensation shall at the conclusion of any single production be given a full day off without pay for each six hours of work in excess of a thirty-six hour weekly average during the production. However, any such employees who are employed on a weekly basis, whether by agreement in writing, or otherwise, shall not be governed by the aforementioned stipulation.

The following groups are those which are employed on an hourly or on a daily basis and are the crafts which shall be given a day off without pay for each six hours of work in excess of a thirty-six hour weekly average during a single production (except when such employees are employed on a weekly basis):

Cameramen
Cameramen's Assistants
Positive Cutters
Positive Cutters' Assistants
Set Dressers
"Stand-By" or "Key-Men"
Sound Mixers
Sound Recorders

At the conclusion of any single production, the following classes of employees shall be given off one full day, without pay, for each six hours of work in excess of a thirty-six

WAGE SCALES SET FOR 75 CLASSES

hour weekly average during such production. But for each six hours or fraction thereof during which such employee has worked in excess of a FIFTY-FOUR-hour weekly average during the making of such single production, such employee shall receive one full day's pay. The code also says that no such employee shall be permitted to work in another motion picture studio during the time of such lay-off. (THIS PARAGRAPH ONLY APPLIES TO SUCH EMPLOYEES RECEIVING $70 PER WEEK OR LESS; there are no restrictions on such employees receiving more than $70 per week):

Art Directors	Costume Designers
Assistant Directors	Draftsmen
Company Wardrobe Men	Hair Dressers
Company Wardrobe Women	Make-Up Artists
Company Wardrobe Assistants	Optical Experts
	Process Proj'tion'sts
	Script Clerks
	Wardrobe Fitters

No schedule of maximum working hours shall apply to

NEWSREEL WORKERS

Employees engaged directly in newsreel production in the following classifications shall not be governed by any schedule of maximum working hours:

Business Manager	Film Joiners
*Cameramen	Film Cutters
Department Heads	Officials
Editors	Sound Men*
Executives	Sub-Editors
Executives' Assistants	Supervisory Offic'ls
	Typesetters

(*) The working hours of newsreel cameramen and soundmen shall, as previously stated in this article, be limited to 320 hours in any eight-week period, to be computed from the time such employees leave their base of operation with their equipment until the time of their return to their base of operation, or are required to remain in a designated place. Every newsreel cameraman or soundman shall be given one day off with pay for every four cumulative days (24 hours each per day) that he is away from his base of operations, except if on roving or "gypsy" assignments, and in such cases they are not entitled to such a day off with pay. (Other conditions governing the working hours of newsreel cameramen and soundmen appear in this article, under Subdivision E, in preceding columns.)

No schedule of maximum worikng hours shall apply to

CARTOON WORKERS

Employees of producers of animated motion picture cartoons in the following classifications shall not be governed by any schedule of maximum working hours:

Animators	*Opaquers
Assist'nt Animators	Story Dept. Employees
Cartoon Photog'hers	*Tracers
Music Dept. Employees	

(*) No tracers or opaquers employed by producers of animated motion cartoons shall work, however, more than forty-four hours in any one week, subject, of course, to the exceptions in cases of emergency or while on location or where such restriction of hours would hinder, reduce or delay production.

6. WAGE SCALES FOR PRODUCTION WOKRERS

If any class, group, craft, union or association of production workers or employees whose minimum wages are established in the code, had in force a contract or agreement of employment with producer or studio employers on the date when the code became effective (December 7th), and if such employment contract or agreement specified as of August 23, 1933 that the minimum wages per week shall be more than the minimum wages per week as provided for in the code with respect to any such workers or employees, then such schedule of higher minimum wages in the localities where such higher minimum wages were enforced, shall be deemed to be and shall be the minimum wages that such workers or employees shall be paid in such localities. In short, where an employment agreement in force on December 7th provided for higher minimum wages as of August 23, 1933, than the minimum wages provided under the code then such higher minimum wages shall prevail.

Minimum wage scales established in the code for production workers are as follows:

MINIMUM WAGES MAXIMUM HOURS

Enumerated in this article on labor and employee provisions of the code in production are the wage scales for some forty different crafts of studio mechanics and skilled and unskilled studio workers; and the wage scales for twenty classes of film laboratory mechanics and skilled and unskilled laboratory workers; and the wage scales for extra players, atmosphere people, bit players, free-lance players receiving less than $150 weekly, and others.

Maximum working hours are also recorded for these various classes; also mentioned are certain conditions governing the enforcement of maximum working hour schedules.

A—GENERAL MINIMUM FOR UNCLASSIFIED WORKERS

No production employee or worker of any class whose wages are not otherwise provided for specifically in the code shall be paid less than forty cents per hour.

B—MINIMUM WAGES FOR CLERICAL, OFFICE AND CERTAIN SERVICE WORKERS

No employee of any of the following three classes: (1) Clerical; (2) Office; (3) Service, shall be paid less than fifty cents an hour:

1. CLERICAL WORKERS

Clerks	File Clerks
Garage Clerks	

2. OFFICE WORKERS

Accountants	Readers
Accounting Mach. Operators	Secretaries
	Stenographers
Bookkeepers	Typists

3. SERVICE WORKERS

Firemen	Telegraph Opfr't'rs
Telephone Oper't'rs	Timekeepers

C—MINIMUM WAGES FOR STUDIO MECHANICS AND LABOR

No employee of the following classes of studio mechanics and skilled or unskilled studio labor shall be paid less per hour than the rates specified below for each class:

Class of Studio Mechanic or Labor	Minimum Hourly Wage Rate
Artists and Sculptors	$1.94
Automotive Mechanics	1.00
Blacksmiths	1.16⅔
Carpenters	1.16⅔
Casters and Mouldmakers (Staff)	1.16⅔
Cement Finishers	1.16⅔
Chauffeurs and Truck Drivers	1.00
Construction Foremen (carpenter)	1.33⅓
Electrical Foreman	1.33⅓
Electrical Workers	1.16⅔
Floormen (Electric)	1.00
Foundrymen	1.16⅔
Gaffers	1.16⅔
Grips	1.00
Laborer's	.60
Lamp Operators	1.00
Machinists	1.16⅔
Marbleizers, Grainers, Fur Finishers	1.40
Modelers (staff)	1.94
Modelmakers (staff)	1.25
Moulders (metal)	1.16⅔
Operating Engineers	1.16⅔
Ornamental Iron Workers	1.16⅔
Painters	1.16⅔
Pattern Makers	1.16⅔
Plasterers	1.25
Plumbers	1.16⅔
Projectionists	1.25
Propertymen (first)	1.00
Propertymen (second)	.90
Scenic Artists	2.25
Set Drapers	1.00
Sheetmetal Workers	1.16⅔
Sign Writers	1.66⅔
Sprinkler Fitters	1.16⅔
Steam Fitters	1.16⅔
Structural Steel Workers	1.16⅔
Swing Gang (property)	.75
Upholsterers	1.10
Welders	1.16⅔

When any of the aforenamed studio mechanics or skilled or unskilled studio labor classes work more than six hours per day (1) on emergency or maintenance or repair work, or (2) to avoid hindering, reducing or delaying production, he shall be compensated at not less than time and one-half for all overtime in excess of six hours on any one day.

With respect to the following classifications (mentioned above), there may be substituted a weekly wage in lieu of the hourly wage that is stipulated above for such workers:

Class of Studio Mechanic	Minimum Weekly Wage Rate That May Be Substituted
Construction Foreman (carpenter)	$76.75
Electrical Foreman	76.75
Floorman (electric)	60.00
Gaffer	68.50
Grips	50.00
Propertymen (first)	60.00

However, for "stand-by" or "key men," not more than one man of each of the above six classifications shall be assigned to any one producing unit.

With respect to the forty classes of studio

new "DEVIL TIGER" SETS RIALTO RECORD!!!!

SHIVERING! BUT PATIENT



TIMES SQUARE THEATRE-FRONT BECOMES A JUNGLE

Box office lines brave New York's zero gales (see cut). Coldest weather in 16 years! Extra cops to handle pushing crowds. Capacity business from early morning to late at night. Thanks to showmanship...and a box office smash.

READ the details of this great campaign. Stunts that can be used in *your town*. It's all in the "Devil Tiger" pressbook and supplement. Demand it from your FOX exchange

DEVIL TIGER

Asia's Fiercest Jungle Beasts Clash in Mortal Combat

Directed by **CLYDE E. ELLIOTT**
director of **"BRING 'EM BACK ALIVE"**

Story by James O. Spearing *Edited by Truman Talley*

—AND THREE MORE FOX PICTURES OF THE SAME BOX OFFICE STRIPE...

ONE GIRL against four woman-haters . . . *and they love it!*



Color . . . life . . . music . . . romance . . . and laugh after resounding laugh.

EVER SINCE EVE

GEORGE O'BRIEN
MARY BRIAN
HERBERT MUNDIN

From "The Heir to the Hoorah" by Paul Armstrong
Stage play produced by Kirke LaShelle

A Glamorous New Personality brings the screen a new thrill.



Your audiences will welcome her dramatic brilliance . . . as a girl who *knew* the right men . . . but *trusted* the wrong ones.

I BELIEVED IN YOU

ROSEMARY AMES
JOHN BOLES • VICTOR JORY

Directed by
Irving Cummings

FOX

Teamed again . . . in a whirl of love and laughter



The sweethearts of "Jimmy and Sally" . . . in the lightning-fast adventures of a live-wire girl reporter.

HOLD THAT GIRL!

JAMES DUNN
CLAIRE TREVOR

Directed by Hamilton MacFadden

WORKING CONDITIONS FOR EXTRAS

mechanics and skilled or unskilled studio labor which are mentioned in the foregoing in this Subdivision (C), the foregoing wage scales mentioned for such forty classes shall prevail on location work except that the following wage scales may be substituted on distant location work, if so stipulated before such distant location employment commences and all such employees' expenses are paid. Rates that may be substituted for distant location work when employed subject to "call at any time":

Studio hourly rate	Distant location, daily rate when less than 1 week	Distant location, weekly rate
$2.25	$27.25	$161.75
1.94	24.00	141.75
1.66⅔	20.75	121.75
1.40	17.25	101.75
1.33⅓	15.75	91.75
1.25	14.75	86.75
1.16⅔	13.75	81.75
1.10	13.25	78.00
1.00	12.25	71.75
.90	11.50	66.75
.83⅓	8.50	51.75
.75	8.00	46.75
.60	6.50	37.75

However, when the distant location daily rate aforementioned is used, the total wage for any one week while on distant location shall not exceed the distant location weekly wage which is also stipulated in the above chart.

D—MINIMUM WAGES FOR FILM LABORATORY MECHANICS AND LABOR

No employee of the following classes of film laboratory mechanics and film laboratory skilled or unskilled labor shall be paid less per hour than the rates specified below for each class:

Class of Laboratory Mechanic or Labor	Minimum Hourly Wage Rate
Assistant Cutters	$1.00
Chauffeurs and Truck Drivers	.83⅓
Chemical Mixers	.70
Film Loaders	.83⅓
Negative Assemblers & Break-Downs	.81
Negative Developers' Assistants	.81
Negative Notchers	.75
Negative Splicers	.70
Positive Daily Assemblers	.75
Positive Developers' Assistants	.74
Positive Release Splicers	.64
Printers	.81
Processing and Negative Polishers	.70
Release Inspectors	.70
Rewinders	.64
Sensitometry Assistants	.81
Shift Boss Printers	.93
Vault Clerks	.81

When any of the aforementioned film laboratory mechanics or skilled or unskilled labor classes work more than thirty-six hours in any one week (1) on emergency or maintenance or repair work, or (2) to avoid hindering, reducing or delaying production, he shall be compensated at straight time for all overtime in excess of thirty-six cumulative hours worked in any one week.

With respect to the twenty classes of film laboratory mechanics and skilled or unskilled labor which are mentioned above in this Subdivision (D), the foregoing wage scales mentioned for such twenty classes above shall prevail on location work except that the following wage scales may be substituted on distant location work, if so stipulated before such distant location employment commences and all such employees' expenses are paid. Rates that may be substituted for distant location work when employed subject to "call at any time":

Studio hourly rate	Distant location, daily rate when less than 1 week	Distant location, weekly rate
$2.25	$27.25	$161.75
1.94	24.00	141.75
1.66⅔	20.75	121.75
1.40	17.25	101.75
1.33⅓	15.75	91.75
1.25	14.75	86.75
1.16⅔	13.75	81.75
1.10	13.25	78.00
1.00	12.25	71.75
.90	11.50	66.75
.83⅓	8.50	51.75
.75	8.00	46.75
.60	6.50	37.75

However, when the distant location daily rate above is used, the total wage for any one week while on distant location shall not exceed the distant location weekly wage which is also stipulated in the above chart.

E—EXCEPTIONS & EXEMPTIONS TO MINIMUM WAGE PROVISIONS

The motion picture code does not establish minimum wage scales for any groups or classes of studio or production or film laboratory workers other than those mentioned above in Subdivisions (A), (B), (C) and (D). However, minimum wages are established for extras, atmosphere players, crowd players and free-lance players receiving less than $150 weekly. Working conditions for these groups of players are described below.

Socalled "excessive" salaries would be controlled by another section of the code, which section has been temporarily suspended, pending investigation by the Administrator.

7. WORKING CONDITIONS FOR EXTRA PLAYERS

For purposes of governing working conditions and wages of extra players, atmosphere people and crowd players, the code creates a Standing Committee for Extra Players. Specific purposes of this committee, together with the personnel, procedure, jurisdiction, duties and general comment regarding this committee follows:

A. PURPOSES

For the drafting and administration of rules and regulations to be adopted by casting agencies and producers with respect to their treatment of and with respect to their relations with extra players; to investigate conditions of employment for extras with a view to making recommendations to the Administrator; to effectuate the code provisions which pertain to extras and their relations with producers and casting agencies; to supervise and to interpret the terms of any provisions made for extras, and to receive and pass on any complaints and grievances made by extras against casting agencies and producers or studios; and to cause a reclassification of extras and extra talent.

B. PERSONNEL

The Code Authority or Administrator shall appoint a committee of a permanent nature, and to be representative of producers (employers), extra players and the public, and such standing committee shall be empowered to appoint subcommittees for any purpose. Members of the standing committee appointed by Division Administrator Rosenblatt are: Chairman, Mrs. Mabel Kinney, California Industrial Welfare Commissioner; Representing Producers: Fred Pelton, B. B. Kahane, M. H. Hoffman, Pat Casey and J. P. Normanly; Representing Casting Directors: Phil Friedman and Dave Werner; Representing Actors Equity: Charles Miller; Representing Extra Players: Allan Garcia, Larry Steers, Lee Phelps, J. B. Russell, Una Hopkins and Fred Burns.

C. PROCEDURE—JURISDICTION—DUTIES

The production section of the code has a special division intended to regulate conditions of employment for extras. It says that a standing committee shall be appointed to provide for rules and regulations to be adopted by all casting agencies, and producers, and such standing committee shall effectuate the purposes of the provisions pertaining to extras, and shall interpret the terms of any provisions made for extras and shall supervise the same, including those provisions already incorporated in the code, and shall receive and pass on any complaints or grievances involving extra players, especially those pertaining to conditions of their employment, and shall otherwise aid in effectuating the extra provisions of the code, subject to review by the Administrator. All activities of the standing committee, or of any sub-committees appointed by it, shall be subject to review by the Administrator.

Such standing committee under the supervision of the Code Authority or the Administrator shall cause a reclassification of extra players and extra talent, to be undertaken, based upon the following qualifications for such extras:

(a) Extra players shall be those who by experience and/or ability are known to be competent to play group and individual business parts and to otherwise appear in a motion picture in other than atmospheric or crowd work.

(b) Atmosphere people who are not to be classified as dependent on motion pictures for a livelihood, but who may be recorded, listed, and called upon for occasional special qualifications not possible of being filled from the regular registered extra players.

(c) Crowds not classified, including racial groups, location crowds where transportation is unpractical and crowd assemblies of a public nature.

Among other conditions specified in the extras part of the code to come under the direct supervision of the standing committee for extras is a minimum pay scale for extra players, atmosphere people and crowds, such minimum pay being as follows:

(1) Extra players shall be paid a minimum of $7.50 per day, with this minimum to be graded upward according to the character and importance of the work, the performance and the personal wardrobe required.

The minimum salary for Class A "dress" people is to be $15 per day, provided, however, that if an extra player who is employed as an extra, is required to play a part or bit with

TRADE PRACTICES AND EXECUTIVES

essential story dialogue, such extra player shall not be deemed to be an extra player for that part, and shall become a bit player, and his compensation for such part or bit shall be fixed by agreement between such player and the producer for whom the part or the bit is undertaken, but the minimum compensation to such part player or bit player shall not be less than $25 for such part or bit. This means that whenever any extra player speaks any dialogue, regardless of how little, such player automatically becomes a bit player for purposes of that particular performance, and the performance of such bit by an extra player shall not cause the extra player to lose his registered standing as an extra player.

(2) Atmosphere people shall be paid a minimum of $5 per day, and any extra player who is registered may accept atmospheric work without losing or jeopardizing his registration as an extra player.

(3) Crowd players shall be paid a minimum of $5 per day, provided that this minimum shall not prevent the employment of large crowds under special circumstances at a rate lower than the minimum. In other words, the minimum of $5 per day each for crowds may be lowered if such reduction will permit of the employment of larger groups.

(4) Transportation to and from locations shall be paid to extra players by the producer. There shall also be paid to extra players for interviews and fittings the payments provided for in Order 16-A of the Industrial Welfare Commission of the State of California; except that in the event that any interview extends beyond one and one-half hours, the extra player, even though he is not engaged, shall receive not less than one-fourth of a day's pay —or $1.88—and, if any interview shall extend beyond two hours the extra player shall receive an additional one-fourth of a day's pay for every additional two hours or fraction thereof.

In addition to any other conditions which it deems necessary, the standing committee for extra players shall provide for specific working conditions, and shall supervise such working conditions, as follows:

(a) In casting bureaus and casting agencies, casting and employment by interviews of women and children shall be done by women casting officials and men by men.

(b) No person shall be employed as an extra player or atmosphere worker who is a dependent member of the immediate family of any regular employee of a motion picture company, or any person who is not obliged to depend upon extra work as a means of livelihood, unless the exigencies of production, reasonably construed, require an exception to be made. And further, no one shall be employed as an extra player or atmosphere worker on account of personal favoritism.

The purpose of this clause is to spread the work for extras, and it was made known in Hollywood last week that a special sub-committee, to be appointed by the standing committee for extras, will supervise the regulation of this clause, and make thorough investigations of the extras' employment situation with a view to making recommendations for changes, even if changes in the code are found to be necessary or advisable.

(c) A day's work for an extra in any state shall be eight hours, with overtime as provided by the existing requirements of the California State Industrial Welfare Commission.

(d) No person coming under the classifications of extra player or atmosphere worker (excepting crowds) shall be permitted to work in more than one picture for the same day's pay, including overtime.

(e) Rotation of work for all registered extras shall be established by the standing committee for extras to such reasonable degree as may be possible and practicable.

(f) No person who is not a registered extra player shall be requested by a studio casting office from any outside casting agency, and each registered extra player shall be provided with a card for identification; suitable regulations for carrying out this provision shall be adopted by the standing committee for extras.

D. GENERAL

The standing committee for extra players, as described in detail in the foregoing, made its first report, the other day, to Division Administrator Rosenblatt, in Hollywood, and on the basis of this report Mr. Rosenblatt recommended the

Wage Scales for the Studio Mechanics and Studio Labor

Class of Worker	Minimum Hourly Rate	(a) Hourly Overtime Rate	(b) Location Work When Not Distant	(c) Distant Location, Daily Rate When Less Than 1 Week	(c) Distant Location Weekly Rate
Artists and Sculptors	$1.94	$2.91	$1.94	$24.00	$141.75
Automotive Mechanics	1.00	1.50	1.00	12.25	71.75
Blacksmiths	1.16⅔	1.75	1.16⅔	13.75	81.75
Carpenters	1.16⅔	1.75	1.16⅔	13.75	81.75
Casters and Mouldmakers (Staff)	1.16⅔	1.75	1.16⅔	13.75	81.75
Cement Finishers	1.16⅔	1.75	1.16⅔	13.75	81.75
Chauffeurs, Drivers	.83⅓	1.25	.83⅓	8.50	51.75
Construction Foremen (Carpenter)	1.33⅓	2.00	1.33⅓	15.75	91.75
Electrical Foremen	1.33⅓	2.00	1.33⅓	15.75	91.75
Electrical Workers	1.16⅔	1.75	1.16⅔	13.75	81.75
Floormen (Electric)	1.00	1.50	1.00	12.25	71.75
Foundrymen	1.16⅔	1.75	1.16⅔	13.75	81.75
Gaffers	1.16⅔	1.75	1.16⅔	13.75	81.75
Grips	1.00	1.50	1.00	12.25	71.75
Laborers	.60	.90	.60	6.50	37.75
Lamp Operators	1.00	1.50	1.00	12.25	71.75
Machinists	1.16⅔	1.75	1.16⅔	13.75	81.75
Marbleizers, Grainers and Furnite Finishers	1.40	2.10	1.40	17.75	101.75
Modelers (Staff)	1.94	2.91	1.94	24.00	141.75
Modelmakers (Staff)	1.25	1.87½	1.25	14.75	86.75
Moulders (Metal)	1.16⅔	1.75	1.16⅔	13.75	81.75
Operating Engineers	1.16⅔	1.75	1.16⅔	13.75	81.75
Ornamental Iron Workers	1.16⅔	1.75	1.16⅔	13.75	81.75
Painters	1.16⅔	1.75	1.16⅔	13.75	81.75
Pattern Makers	1.16⅔	1.75	1.16⅔	13.75	81.75
Plasterers	1.25	1.87½	1.25	14.75	86.75
Plumbers	1.16⅔	1.75	1.16⅔	13.75	81.75
Projectionists	1.25	1.87½	1.25	14.75	86.75
Propertymen (First)	1.00	1.50	1.00	12.25	71.75
Propertymen (Second)	.90	1.35	.90	11.50	66.75
Scenic Artists	2.25	3.37½	2.25	27.25	161.75
Set Drapers	1.00	1.50	1.00	12.25	71.75
Sheetmetal Workers	1.16⅔	1.75	1.16⅔	13.75	81.75
Sign Writers	1.66⅔	2.50	1.66⅔	20.75	121.75
Sprinkler Fitters	1.16⅔	1.75	1.16⅔	13.75	81.75
Steam Fitters	1.16⅔	1.75	1.16⅔	13.75	81.75
Structural Steel Workers	1.16⅔	1.75	1.16⅔	13.75	81.75
Swing Gang (Property)	.75	1.12½	.75	8.00	46.75
Upholsterers	1.10	1.65	1.10	13.25	78.00
Welders	1.16⅔	1.75	1.16⅔	13.75	81.75

(a) When any of the above studio mechanics or skilled or unskilled studio labor classes work more than six hours per day on: (1) emergency or maintenance or repair work, or (2) to avoid hindering, reducing or delaying production, they shall be compensated at not less than time and one-half for all overtime in excess of six hours; such time and one-half hourly scales are those appearing above under the column (a) "Hourly Overtime Rate."

(b) and (c) The straight wage scale for each class above shall apply on all location work, except when on distant location, and then a higher wage scale may be paid; such higher scales are those appearing above under the columns (c): "Distant Location, Daily Rate When Less Than One Week" and "Distant Location, Weekly Rate."

CONDITIONS FOR FREE-LANCE PLAYERS

appointment by the standing committee of various sub-committees to look into problems affecting extras. Mr. Rosenblatt added that should this procedure fail to correct the situation pertaining to extra players, then changes would be made in the code to effect such remedial measures. It was the opinion at the meeting of the standing committee for extras that provisions in the code pertaining to such players were adopted before conditions could be properly analyzed, and that now such investigations as are necessary will be made. The sub-committees started work immediately.

8. WORKING CONDITIONS FOR THE FREE-LANCE PLAYERS

For purposes of governing working conditions for free-lance players receiving less than $150 weekly, the code creates a Standing Committee for Free-Lance Players. Specific purposes of this committee, together with the method of selecting its personnel, jurisdiction, duties and general comment regarding this committee follows:

A. PURPOSES

For the drafting and administering of rules and regulations governing working conditions, minimum adequate compensation and the relations between producers or studios and casting agencies with so-called free-lance players receiving compensation of $150 or less per week; to investigate conditions of employment for free-lance players with a view to making recommendations to the Administrator; to effectuate the code provisions pertaining to free-lance players and their relations with producers and casting agencies; to supervise and to interpret the terms of any provisions made for free-lance players, and to receive and pass on any complaints and grievances made by free-lance players against casting agencies and producers or studios.

B. PERSONNEL

The Code Authority or the Administrator shall appoint a standing committee for free-lance players, to be representative of the producers (employers), the public and free-lance players. The committee may appoint sub-committees.

C. PROCEDURE—JURISDICTION —DUTIES

The committee and/or the Code Authority, after investigating present conditions pertaining to free-lance players, shall undertake and provide for rules and regulations to be binding upon all producers with respect to free-lance players who are not of the extra classifications, but who do receive compensation of less than $150 per week, and this standing committee of producers-public and free-lance players shall effectuate any provisions of the code pertaining to free-lance players and shall interpret the terms of any provisions made for free-lance players, and shall supervise these provisions and shall receive and pass on any complaints and grievances made by free-lance players against producers or studios, and shall otherwise aid in effectuating the free-lance provisions, subject to review by the Administrator. All activities of this standing committee for free-lance players, or of any sub-committees appointed by it, may be subject to review by the Administrator.

Such standing committee for free-lance players, under the supervision of the Code Authority and/or the Administrator, shall make full investigation with respect to all working conditions of such free-lance players, and shall undertake and provide for, by the rules and regulations hereinabove provided for, with respect to hours of employment, rotation and distribution of work to such reasonable degree as may be possible and practicable, and minimum adequate compensation for such free-lance players.

New York State Plans New Taxes

New York film circles were greatly disturbed late last week at news from Albany that the state legislature was at work on a sales tax of two per cent for introduction perhaps within a week.

The measure, which seems to be designed to balance municipal budgets within the next 18 months or two years, would apply to both distribution revenue and theatre receipts. It is estimated the measure would cost the exhibitors and exchanges of New York state several million dollars. Exhibitors throughout the state began at once to marshal their forces in opposition to the proposed legislation, contending that such a tax would force hundreds of theatres out of business.

The bill, being drafted in committee, provides that the tax may not be passed on to the public. The measure will exempt wages only, it is understood, and will be designed as a temporary law. Drafting of the legislation was begun immediately following submission of the report of the state commissioner for the revision of tax laws. The report recommends the two per cent sales tax instead of the present one per cent despite Governor Herbert Lehman's recent recommendation for the abolition of the sales tax in its entirety.

Markum Candidate for Mayor

Louis R. Markum, owner of the Rex and operator of Paramount theatres in Indianapolis, has announced his candidacy for the mayoralty as a Republican in the primaries to be held in May. He is only 34 and has been a state representative.

Cohen With Powers

Harry Cohen, former assistant European general manager for Warner, has been named eastern representative by P. A. Powers for the units producing Ub Iwerks' "Willie the Whopper" and "Flip the Frog" cartoon series for MGM release.

Darmour Forms New Firm

Larry Darmour has formed a new producing company on the Coast, Globe Pictures, in association with H. C. Hopper, managing director of the Cinema Mercantile Corporation.

Johnston Succeeds Reeve

John LeRoy Johnston has been named chairman of the studio publicity directors' committee on the Coast of the MPPDA, succeeding Arch Reeve.

Academy Board Reduces Dues

The executive committee of the technicians' branch of the Academy of Motion Picture Arts and Sciences this week recommended to the board of governors substantial reductions in its members' dues. The reason for the proposed reductions, it was said, was primarily a recognition of the service given both the industry and the Academy by this branch through their active participation in the Research Council program, and also to place Academy membership more within the means of the type of technician qualified for membership in this particular branch.

At the same time the Society of Motion Picture Engineers announced, in New York, similar reductions in membership dues. For some time the SMPE and the Academy's technical branches have regarded each other as definite competitors.

The Academy's reductions are retroactive to January 1 of the current year, with new dues for active membership in the branch being set at $15 annually and for associate members $10, with initiation fees for new members set at a sum equal to one year's dues.

In addition to its reductions of dues, the SMPE also announced new membership grades and rates, which, in accordance with the provisions of By-Law VII, Sec. 2, proposed at the 1933 convention in Chicago, and approved by letter ballots of the active membership on January 15, 1934, established three grades of membership to take the place of the previously existing two grades.

In the society's official announcement the members are urged to cooperate with the Membership Committee and to call to the attention of their fellow engineers, and others interested in motion picture engineering, the advantages to be derived from both the reductions in dues and from the establishment of the new membership classification.

The three grades of membership thus established are as follows:

References	*Admission Fee*	*Annual Dues*
3 Fellows	$10	$20
3 Fellows or Active	$ 5	$10
1 Fellow or Active	—	$ 6

Grade	*Min. Age*	*Years of M.P. Work*
Fellow	30	3
Active	25	3
Associate	18	—

Previously the only two grades for SMPE membership were active and associate, with annual dues for the first amounting to $20 and those for associates, $10.

Russo with United Artists

Richard Russo, former Georgetown University football star, has joined the publicity department of United Artists at the home office.

Start 'em off LAUGHING





and the rest of the show is pretty sure to be a success. There's no better guarantee of a happy audience than one of ***Educational's*** two-reel comedies, with big box-office star names to put in the lights.

Father expects a baby . . . and you can expect one of the biggest howls in years . . . when you play

ERNEST TRUEX

in "The Expectant Father"

with Montague Love

An Al Christie Production

"Swell comedy . . . This one will get 'em from start to finish . . . Plenty of action, snappy dialogue, a wealth of laughs, and a good all 'round production." *Film Daily.*



ANDY CLYDE
in **"The Super Snooper"**



"MANAGED MONEY"
Frolics of Youth
with
Junior Coghlan and Shirley Temple



Coming
"SPICK 'N SPANISH"
A Musical Comedy
with
BOB HOPE and Leah Ray

Educational Pictures
"THE SPICE OF THE PROGRAM"

PLAYING
RADIO CITY
MUSIC HALL

Distributed in U. S. A. by FOX Film Corporation

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Do any of you exhibitors know where Twist is? Well, we didn't know either until yesterday when we received a nice, long letter from Mr. and Mrs. Frank Airey, who operate the Twist theatre at Twist, Washington. We don't know how large a town it is—it may be a fair sized city and it may only have a post office and filling station, we don't know. Anyhow it has a couple of theatre folks who take rank with the best there are in the business.

Two years ago we were on the Okanogan river and at a town listed as Omak, which we understand is about 36 miles from Twist, but at that time we didn't know there was such a town as Twist. Twist is not very far from the Canadian line and not far from the center of the state east and west and is located in the Metho valley, and this valley is surrounded by snow-capped mountains the year around, and the valley is noted for its fruit, alfalfa, wheat and stock. And this is the valley where they grow the largest potatoes in the world.

If anyone should ask us whether we'd sooner live in Twist or on Broadway we'd say, listen Abner, don't be foolish, we'd sooner live in Twist. Out there there are no traffic cops; no policemen who can't talk United States; no tall buildings to shut out the light; plenty of Northern Spys, Greenings, Baldwins and Bellflower apples; grapes, peaches, cider, not to mention rainbow trout and mountain sheep and deer. Out there a man feels like a man and it don't make any difference whether he's from Arkansaw or Florida. Even a Nebraskan feels like something out there.

▽

A Real Place to Live

The Okanogan river is a branch of the Columbia and rises in Canada—we are told—and flows into the Columbia about 60 miles north of Wenatchee. This river is a favorite of the salmon. We were told that when the salmon run is on, one can wade out in the river with a pitchfork and fork out enough salmon in a short time to fill a dray, weighing from 12 to 30 pounds. And this is no "fish story" either. What a place to live.

Just imagine living in a valley where the fruit trees are in bloom and the scent of apple, cherry and peach blossoms fills the air, while all around the mountain tops are covered with snow and the rippling trout streams urge you to go forth in quest of the speckled beauties. Then for your wife to tell you that you hadn't any trout for dinner and that you had better get your rod and reel and get busy. Oh boy, Oh boy.

They have lots of snow out there in the winter, and it gets cold at times, too, but what does that matter. The neighbors gather in when it is too cold to work and play bridge or penny ante until bedtime, and that beats a "night club" a thousand ways. You ought to try it.

Mr. and Mrs. Airey want us to come out there and pay them a visit and make their home our stopping place while in the city. Thanks friends, that's as fine an invitation as we ever received, and we hope to do it sometime.

It is mighty nice to receive letters from acquaintances, and it is also mighty nice to receive letters from friends you have never seen, which makes one wonder if this isn't a fine world after all.

▽

The radio today announced that in New York they had seven inches of snow and that the mercury was down to 15 degrees below zero. Out here there is no snow and the mercury is 45 degrees above zero, which proves what we have always contended, that for a summer resort you can't beat Nebraska in the winter, in spite of the crooners and jazz orchestras.

▽

Henry Friedel, branch manager for MGM at Denver, writes us and wants us to hurry and come out there again. Henry used to ship us service out of Omaha when he was working under Sam McIntyre, manager for Metro. That was some years ago. Henry has a large family consisting of one wife, two Angora cats, one Skyoodle pup and a model T.

Henry is the boy who put the Rocky Mountain district on the map. He was raised in Nebraska, and that's what made Nebraska so famous. Thanks Henry, we will try to do it.

▽

Up in La Crosse, Wisconsin, is where John Gund used to make beer that was so famous the world over. La Crosse can also brag of another thing. It is the home of Wm. Freise, manager of the Rivoli theatre. When we were there last summer he and Mrs. Freise took us out to their golf course and she trimmed both of us up like nobody's business. Wm. tells us if we will come back next summer Mrs. Freise promises to be more considerate of our feelings. But then her dinner more than made up for all that. It's a delightful place to go. We hope to go there again. He also enclosed a check to renew his subscription to the HERALD, saying that he couldn't get along without it. Thanks, old timer, none of 'em can.

▽

Call to Enemies—If Any

We are not receiving as many letters from you exhibitors and stars as we would like to receive. If our friends don't want to write us, then you enemies get busy and help us edit this colyum. We are sending out an S.O.S. because of our physical condition.

▽

If you are looking for a lucrative business in which to invest your money don't fix your eyes on the $1,000,000 palaces that were built by sucker money to tickle the vanity of some producing company.

We would sooner have the net receipts from a 500-seat house in a good community than the average net receipts from any "palace" ever built. People don't pay their money to see the beautiful decorations and gorgeous furnishings. Pa and Ma and little Susie go to see what's on the screen. We invested in an oil well some time back and the water we got out of it wasn't fit for a Missouri mule to drink. If you are bound to throw your money away do it in a strong wind, and then you know it won't come back and you will quit worrying about it.

▽

Barbara Stanwyck, Otto Kruger and Ralph Bellamy did some very fine work in "Ever In My Heart." It is a semi-war story with the rough stuff cut out. It won't "panic 'em" but we doubt if anyone who sees it will want to shoot the manager. We liked it because it had three excellent stars who did good work, although Ralph didn't have much to do.

▽

Those Star Broadcasts

If we were operating a theatre and the principal star in it was broadcasting on the radio in opposition to our show we'd refuse to play the picture. Maybe we are a little bullheaded, in fact, we will admit it, and that will save you from bringing the accusation. Anyhow, that's the way we feel about it.

▽

We went down to the show the other night and we have been confined to the house ever since, which isn't so good.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

San Francisco Change Switches Theatre Policy

Changes in the theatre situation in San Francisco find the Warner, which has been dark for several weeks, after having been dropped by Fox West Coast, reopening on a double feature, second run policy.

The St. Francis, formerly playing subsequent runs, resumes its earlier policy of first run pictures, the first to be "Eskimo." The changes were announced by A. M. Bowles, division manager for Fox West Coast.

Drive for Grosses Set By St. Louis Amusement

The St. Louis Amusement Company will stage a month's campaign for bigger grosses, under the supervision of Leto Hill, zone manager. The campaign will be managed by Al Zimbalist, advertising director.

A complete magazine carrying all details of the drive has been given to all company managers, who will confine their efforts to cooperative tieups, heralds, ballyhoo, carefully arranged revivals and unusual bookings.

International Group Plans League of National Films

At a recent meeting of the International Committee on Intellectual Cooperation, in Paris, it was decided to arrange for the production of educational films dealing with the League of Nations. The committee recommended that the efforts now being made by the various national groups should be encouraged. It was further recommended that the International Education Cinematographic Institute cooperate actively in preparation for the Educational Cinematographic Congress to be held in April.

Pastor Attacks "Filth" Of Times Square District

The Reverend Joseph A. McCaffrey, New York police department chaplain, last Sunday launched a campaign of protest against nudity and immorality in the Broadway theatrical district. His pulpit was that of the Holy Cross Roman Catholic Church, one of the few churches located immediately in the Times Square sector. The pastor attacked news stands, taxi dance halls, a nudist cult headquarters and night clubs, "by which Times Square rapidly is becoming the filth center of the world."

New Columbia Comedy

Columbia has started production on "Love Detective," two-reel comedy of the Broadway Comedies series of musical shorts. Archie Gottler is directing.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Dorothy Wilson—A dandy picture which the entire family enjoys and builds patronage in the small town. Runnng time, 68 minues. Played Feb. 3.—E. E. Warner, Opera House, Augusta, Wis. Small town and country patronage.

BELOW THE SEA: Fay Wray, Ralph Bellamy—Good action picture. Not worth what we paid for it. Running time, 79 minutes. Played Jan. 24-25.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BRIEF MOMENT: Carole Lombard, Gene Raymond, Donald Cook—A good picture of the kind. Well acted but did not draw and gave poor satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DANGEROUS CROSSROADS: Chic Sale—A very good entertainment. Story good and Chic certainly is the prize rube and always pleases. The picture gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOG: Mary Brian, Donald Cook—If you like to hear the melodic strains of a fog horn, play this one. The photography is so dark that the picture will make very little difference. The story jumps from one character to another until you hardly know just who is doing what. There is a slight chance that it will go over on a one day performance. Running time, 68 minutes. Played Jan. 25-26.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

FOG: Mary Brian, Donald Cook—Good murder mystery. Well acted throughout the play. It will keep your patrons interested throughout the show. Running time, 72 minutes. Played Jan. 2-3.—Grand Theatre, Dunkirk, Ohio. General patronage.

HOLD THE PRESS: Tim McCoy—Good picture but someone else could have done as well in McCoy's part and they want Tim with his horse high-tailing over the plains and fighting as only he can fight. Played Jan. 26-27.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

KING OF WILD HORSES: Wm. Janney, Dorothy Appleby—A very fine action picture. Horses great and the actors fine. Played on a double bill Saturday and they all went out satisfied, saying it was great.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LADY FOR A DAY: May Robson, Warren William—I will say this picture has everything and is one of the best pictures of the year yet. I did not do what I expected. It's not the picture's fault. Running time, 100 minutes. Jan. 19-20.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—Excellent play. It is one of the best plays that we have shown. Spencer Tracy was the main one who put this play over. Loretta Young was good. Running time, 79 minutes. Played Jan. 13-14.—Grand Theatre, Dunkirk, Ohio. General patronage.

MASTER OF MEN: Jack Holt, Fay Wray—Here is a picture that is sure to please every person that sees it. Jack Holt in the usual he-man type of picture that made him popular. This is good entertainment and much better than many of the so-called specials. Play it any day of the week and you will please your patrons. We received many comments on this one and did a good business for one day showing. Running time, 68 minutes. Played Jan. 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MY WOMAN: Helen Twelvetrees—This picture a good surprise. The advertising accessories lead you to expect something different. It is very entertaining. Well liked. Running time, 74 minutes. Played Dec. 6-7.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

MY WOMAN: Helen Twelvetrees, Wallace Ford—This is a very fine picture. Should please anywhere.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MY WOMAN: Helen Twelvetrees—Just another of Twelvetrees' features. Same story and same morbid actions. Perhaps she would do better in a musical with her voice. She means nothing as is. Running time, 73 minutes. Played Jan. 19-20.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ONCE TO EVERY WOMAN: Fay Wray—This was sent to me in place of "Above the Clouds." It is an excellent picture. I had no time to build up anything on it, even to put out my advertising, so consequently it did nothing. Play it midweek and get behind it. It will please. Running time, 70 minutes. Played Jan. 31-Feb. 1.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

POLICE CAR 17: Tim McCoy—A good action picture. Played this on a Saturday double bill with "False Faces" (World Wide).—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RUSTY RIDES ALONE: Tim McCoy—This is a good western picture that is full of action and thrills. Silver King, the Dog, adds considerably to the entertainment in this one and it especially pleased the kids. Columbia has certainly made good westerns this season and the other producers will have a hard time to come up to their standard. Come on, Columbia, here's wishing you continued success. Business very good. Running time, 58 minutes. Played Feb. 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHADOWS OF SING SING: Bruce Cabot, Mary Brian—Excellent gangster play. It will suit the kids and please most of the adults. It is unique in the way the trial is carried on and the way the defendant's attorney clears the defendant, Bruce Cabot, at the finish and finds the guilty person. Running time, 64 minutes. Played Jan. 16-17.—Grand Theatre, Dnkirk, Ohio. General patronage.

UNKNOWN VALLEY: Buck Jones—Here is a very good western picture that is slightly different from the usual western picture. There is plenty of action, shooting and fast riding in it and should please all of the western fans. Jones has always been a good drawing card here and if Columbia continues to give him good stories he will continue a success. Business good for Saturday. Running time, 68 minutes. Played Jan. 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

First National

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone, Glenda Farrell—The customers all went out smiling on this one. Drew above average and it has everything a good program picture should have. Get behind it with everything you have. Give us more like this one. It's good any day in the week. Played Jan. 13-14.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Guy Kibbee, Mary Astor—This is a good picture and excellent entertainment for both young and old. Nothing big about this but a wonderful program picture that will appeal to all and should go over good in the small towns as well as in the large ones. Plenty of stars in this one and it is sure to please everyone who sees it. Played two days to good business. Played Jan. 22-23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CONVENTION CITY: Joan Blondell, Adolphe Menjou—Very good picture. Patrons emphasized their satisfaction with the picture. Played Jan. 14-16.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

CONVENTION CITY: Joan Blondell, Dick Powell—This was one of the most entertaining, sophisticated comedies we have had. Convention goes to Atlantic City, and the boys all have a good time. Advertise it as the show you don't want your wife to see, and then they'll both enjoy it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Adolphe Menjou, Mary Astor—Delightful comedy. Pleased without exception. Excellent trailer brought them in and the picture did the rest. Don't overlook this one. Played Jan. 12-13.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Adolphe Menjou, Mary Astor—One of the best comedies we ever played. Seldom a comedy gives general satisfaction, but this one did in a big way. People laughed at this that had not grinned in years. And it gave 100 per cent satisfaction. Played Jan. 28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GOODBYE AGAIN: Warren William, Joan Blondell—This is good entertainment of a sophisticated nature and people liked it. Joan Blondell is becoming a star, and running this one after "Footlight Parade" was smart.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HAVANA WIDOWS: Joan Blondell, Lyle Talbot, Glenda Farrell—This is a good little picture; just a program picture. It is comedy from start to finish and rather smutty in places, but my audience liked it, and that is all that counts with the exhibitor. The Warner trailer sold the picture in advance and as a result we did the best business on Friday for many weeks. A few kicks on this one, but as a whole it was well liked. Business very good. Running time, 62 minutes. Played Feb. 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SON OF A SAILOR: Joe E. Brown—Here is a production that registered 100 per cent satisfaction with our patrons. Believe it is considerably better than former releases. Running time, 73 minutes. Played Dec. 31-Jan. 2.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—While the story is about a year too late, it drew a little above average business with few kicks from the customers. Darro is a very likable fellow. The picture is so true to life that the C.C.C. boys have no use for it, so don't try to get them in. The one scene where the girl was attacked in the box-car don't add any value to the general run of theatre patrons. Played Jan. 20-21.—Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—This is a very fine picture and it will please everyone in general. Play it and it will do business. Running time, 69 minutes. Played Jan. 10-11.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

WORLD CHANGES, THE: Paul Muni—This is one of the really worthwhile pictures of the year and yet does not appeal to the people who should see it. I was faulty in selling method. Make the thing a family show. It will be appreciated more as such. And don't fail to cut out the first two minutes of the eighth reel and look at it just once yourself to find out how little someone in Hollywood knows about entertainment. Mary Astor is still a beautiful star in my community, but she wouldn't be if that death scene had gone onto my screen.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WORLD CHANGES, THE: Paul Muni—A truly great production with such drama that you will not forget it in a long time. Perfect acting by Muni. You can advertise it big.—Leon C. Boldus, Majestic Theatre, Conway, N. H. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Everybody pleased 100 per cent. New Orleans exchange sent me the worst print on this I've had on a picture in months. Running time, seven reels. Played Feb. 2-3.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

AS HUSBANDS GO: Warner Baxter, Helen Vinson—This went over just so-so. Some liked it; others said they wished they had saved their money. This picture will probably go over good in the cities, but the small towns, like ours, will starve. Played Jan. 22-23.—J. E. Ross, Jr., Strand Theatre, St. George S. C. Small town patronage.

AS HUSBANDS GO: Warner Baxter—Just a fair picture. Baxter deserved a better story, as he is very well liked, and stories like this will hurt him.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Fox

CHARLIE CHAN'S GREATEST CASE: Warner Oland—Very good "Chan" picture that pleased and did a nice business. "Thank you so much," Mr. Chan. Running time, 71 minutes. Played Jan. 26-27.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

DEVIL'S IN LOVE, THE: Victor Jory, Loretta

Young—I was somewhat doubtful of this, as some reports were quite unfavorable. However, it was an intensely interesting picture and had almost everything in it to make audience appeal. Played Feb. 3.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

DOCTOR BULL: Will Rogers—Will Rogers always good, and they sure liked this one. You can't go wrong on this one.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

F. P. 1: Conrad Veidt—Have seen more bad reports than I have good, but I am going to say it is a very interesting picture. Wonderful shots of the floating aerodrome at sea even if they were not actually what the plot called for. Talking very plain for an English production. Played Jan. 26.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

F. P. 1: Conrad Veidt, Leslie Fenton—Doubled this one and business was fair. The picture as a whole is fair. If you play it, double it or play it one day. Running time, 76 minutes. Played Jan. 15-16.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

FRONTIER MARSHAL: George O'Brien, Irene Bentley, Irene Gillette—I will have to hand it to Fox on this one. It is one of the best that we have ever run. A good, logical story, not overdrawn, and this gal, Gillette, out-Wests Mae West. She struts her stuff and is she glamorous. A swell looking blonde that can wear the clothes. You should have heard the raves of the women about her. She was the talk of the town. Some producer could take this lady and make a picture of the Mae West type and clean up. That is my guess. We have never had a character actress that has caused so much comment as did her work in "Frontier Marshal," and that is unusual to say the least.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOOD COMPANIONS, THE: Jessie Matthews—Very, very poor. A British production that we wish we had never seen. Pass it by. It will do you more harm than good to run it. However, the crudeness of it did amuse some of our patrons. Running time, 87 minutes. Played Jan. 24-25.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HOOPLA: Clara Bow—"The Barker", brought back with a new title. Clara still pulls them, but the picture isn't so much. The men liked it; the women didn't. So there you are. Add good short subjects to your program and it should go over okay. Running time, nine reels. Played Jan. 31-Feb. 1.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

I AM SUZANNE!: Lilian Harvey—Here is a very fine production and perfect entertainment. The puppet show is very unusual, and the puppets do most of the work. Very good family entertainment. Very fine acting by Miss Harvey and Gene Raymond.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LAST TRAIL, THE: George O'Brien—One of the best westerns or out-of-door pictures we have had in a long time. Not one of the lowdown, wild and woolly kind, but all dressed up. Even the "bad man" and his fellows were good to look at. George O'Brien is always good and El Brendel made comedy. More comedy, more brightness is what the public wants. This picture pleased everyone and did a nice business. Running time, 60 minutes. Played Jan. 19-20.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

LIFE IN THE RAW: George O'Brien—An excellent western. This not only brought in the western fans, but the more sophisticated audience as well on account of the Zane Grey story. Business good and everyone satisfied. Running time, 62 minutes. Played Jan. 27.—Ed. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

LIFE IN THE RAW: George O'Brien—Fine western feature. Children like O'Brien. Best western star of the lot. Running time, 62 minutes. Played Jan. 24-25.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MAN WHO DARED, THE: Preston Foster—Played this one two days with "Wild Boys of the Road." Did very good business. It was because "Wild Boys of the Road" did the drawing, although "Man Who Dared" is a fine picture. Running time, 75 minutes. Played Jan. 10-11.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MR. SKITCH: Will Rogers—Not as good as previous Rogers. They've got to give him better stories for his style of humor or he will be a has-been. Zasu Pitts helps, as does Florence Desmond with her impersonations of various stars. But, after all, "Skitch" got the business though they are complaining louder that he is slipping. Running time, 70 minutes. Played Jan. 25, 26, 27.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

MR. SKITCH: Will Rogers—Very good family entertainment. Clean and wholesome.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MY WEAKNESS: Lew Ayres, Lilian Harvey—Good. A light and happy bit of entertainment that should please anywhere. We had the bad luck to have the coldest weather in years. But for this, am sure the picture would have done satisfactory business. Lew Ayres was fine, so was Lilian Harvey. She is one of the few "newcomers" that will take well with the public. Running time, 75 minutes. Played Jan. 29-30.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

READ THEIR REPORTS IN THIS ISSUE

Marching along together with the many exhibitor contributors to "What the Picture Did for Me" come this week four "recruits," recruits in reporting but veterans of showmanship for the most part.

Read the reports of the following, two from Illinois, one from Minnesota and another from Pennsylvania:

S. J. Backer, Roxy theatre, Browns Valley, Minn.; Verne Coffman, Lyric theatre, Moweaqua, Ill.; Robert Hornick, Strand theatre, Johnstown, Pa., and W. F. Diestelmeier, Lena theatre at Lena, Ill.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Opened with new sound equipment. Pleased our patrons extremely well. This picture and new sound equipment drew the best attendance for the past eight months. Very good picture with good audience reaction. Played Jan. 13.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

PILGRIMAGE: Henrietta Crossman, Marian Nixon—A good picture of its kind. Too heavy, too depressing and too sad. The photography throughout was dark and there were too many dark scenes. This made the picture more depressing. For the past two years we all have had trouble enough. We don't want it on the screen. Did poor business. Running time, 95 minutes. Played Jan. 15-16.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

PILGRIMAGE: Henrietta Crosman—A very good picture. After reading several exhibitors' reports on this picture panning it, I was afraid of it. But I played it. It is above the average picture. Don't be afraid to play it.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—Begins and ends with a funeral. The first "narratage" picture and I hope the last. Title sounds too heavy, theme too heavy and business the lightest ever. One night a-plenty. We can't get enough "specials" with action, light romance and music with plenty of comedy, and that's what they want. It takes a big star to put over the "heavy stuff" nowadays. Running time, 80 minutes. Played Jan. 24.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

SHANGHAI MADNESS: Spencer Tracy—Fine cast, terrible story. Didn't mean a thing. Many patrons were disappointed in Tracy. Running time, 68 minutes. Played Jan. 21-23.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Mascot

LAUGHING AT LIFE: Victor McLaglen—This picture is fairly good. Something on order of "Cock-eyed World." It drew fairly well, so we have no kicks. Played Jan. 12-13.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MGM

BEAUTY FOR SALE: Madge Evans, Otto Kruger—Hard to sell but liked by few that saw it. First time we had the new Otto Kruger and we liked him very much. Played Jan. 27.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

BROADWAY TO HOLLYWOOD: Eddie Quillan, Alice Brady, Frank Morgan—Played at the various theatres in this territory at a very good business. No top business, but it was acclaimed by all the fellow theatre managers and exhibitors as one of the finest pictures to come from Hollywood. Alice Brady, Eddie Quillan and Frank Morgan had the picture and everyone to whom I talk agrees that Quillan did a fine piece of work in this picture. Quillan, of course, did draw a lot of patrons to the box-office and they were all glad to see him once again. Too bad that he has been kept idle for such a long time. I am sure when Quillan makes some more pictures it will be a blessing for a lot of sad box offices.—Robert Hornick, Grand Theatre, Mt. Pleasant, Pa. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—This is a very good musical romance with plenty of music, marvelous settings and perfect acting. It is more of a back stage story with romance that completes the entertainment with an elaborate musical finale. This is one of the best pictures of the season and played to practically a capacity business for two days. Play it and watch your box office swell out. Pleased 100 per cent. Running time, 94 minutes. Played Jan. 29-30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy, Dennis King, Thelma Todd—This is only a fair comedy with music. It seems to be more like an entire show than just a picture. It is a feature and then a two-reel comedy combined in one. The locale is Italy in the 19th century and the characters appear in costumes. Practically the entire picture is filmed in the same spot and our audience did not like it. This is rather old and if you have not played it, then don't. Running time, 92 minutes. Played Jan. 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DINNER AT EIGHT: Marie Dressler, Lionel and John Barrymore, Jean Harlow—A splendid production. Each star acts their part perfectly. Seemed to please everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GABRIEL OVER THE WHITEHOUSE: Walter Huston—This picture should be listed near the top of the ten best. It is too great to be box office, but will please 100 per cent of those who see it. We struck a bad break which prevented us from doing a normal business, but even at that this picture is worthwhile even if you lose money. You will have people in your house that seldom come. The picture conveys a message right up to the minute of our present day, and Walter Huston is the only star who could do justice to the part he takes. My advice to every exhibitor is to get this picture, no matter how old it is, and run it. We gave the old folks of the town a free matinee and they went home and sent the children in the evening. The first night's business was 'way off, but the second and third it built up, and any picture that will draw bigger the third day than the first is a great picture. Metro should be congratulated for producing it and your patrons will thank you for running it.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GOING HOLLYWOOD: Bing Crosby, Marion Davies—Here is another mighty fine musical from Metro. No dough spared in producing this, as in most Davies productions. The orchestral accompaniment in this is outstanding and music entrancing. Davies very, very good. Boost this, for it will stand it. Played Jan. 23-24.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—A good picture that failed to gross as it should because it was first given a poor name and then retitled by a much worse one. This is another example of the witless titling current which I suspect comes from the wives of the head men. Dressler pictures should have a comedy base.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—A hokum comedy feature that pleased a few. Poorest business since last summer.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—This is only a fair picture. It is a dramatic romance with a touch of the familiar gangster slant, which is very unpopular in our town. Franchot Tone as the hero puts in a good bit of acting and practically puts the picture over. It is an old picture but will get by on a one day showing. Here's hoping all of the producers will leave off the gangster stories next season. Running time, 76 minutes. Played Feb. 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PEG O' MY HEART: Marion Davies—Played this a little late. A good show is a good show no matter when you play it, if your patrons have not seen it. This is delightful entertainment with above average drawing power.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SONS OF THE DESERT: Laurel and Hardy—This is certainly a very funny picture and a great cast of comedians. Gave good satisfaction. One of the best comedies we have yet played. Played Jan. 21.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STAGE MOTHER: Alice Brady—Fair picture with no draw. Brady isn't liked by our patrons. She and Florence Lake would make a swell combination, entitled "An All Talker." Running time, 87 minutes. Played Jan. 28-30.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Monogram

BROKEN DREAMS: Randolph Scott, Martha Sleeper—Good enough to be played anywhere at any time. Clean entertainment for the whole family. Children liked the pets. Running time, 64 minutes. Played Jan. 15-16.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

SWEETHEART OF SIGMA CHI, THE: Mary Carlisle, Buster Crabbe—Excellent. A good holiday picture for the young people. Don't pass it by. Played Dec. 25-26.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

SWEETHEART OF SIGMA CHI, THE: Mary Carlisle, Buster Crabbe—This is a swell picture. Something any major company could be proud of.

Treat this as a special and watch them come in. Played Jan. 5-6.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—Splendidly produced picture from the old fairy tale. Drew and pleased. Rather surprised us on a Friday and Saturday. Played Jan. 26-27.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ALICE IN WONDERLAND: Charlotte Henry—A flop, made so by having the wrong direction. Great names behind masks is waste. If the money for cast had been put into spectacle and some English pantomimists with the sense of fantasy imported, it would have been okay.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

BIG EXECUTIVE, THE: Ricardo Cortez, Richard Bennett, Elizabeth Young—This is a very good, clean program picture, but failed to click at the box-office. A story of a modern financial wizard and the stock market crash of 1929. It is only fair entertainment. Richard Bennett practically steals the picture by his splendid performance. Play this one day and let it go at that. Paramount started good at the beginning of the season, but is falling down now. Running time, 72 minutes. Played Jan. 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CRADLE SONG: Dorothea Wieck—Beautiful picture that drew and pleased even though this is not a strong Catholic community. It's good anywhere. Played Jan. 14-15.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CRADLE SONG: Dorothea Wieck—Just tell 'em to keep it in the can. It will hurt your business to show it. No good excuse for it ever to have been made. Don't play it if you want to keep your business.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

CRADLE SONG: Dorothea Wieck—This is a beautiful thing and must be handled as something extra. Sold as just another, it will prove less than usual, but tie up with any woman's organization and show it to them, before they sell tickets, and they will click. It is a real entertainment. A little heavy, but every one is pleased at the ending and that is what counts most.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DESIGN FOR LIVING: Fredric March, Miriam Hopkins, Gary Cooper—A fine picture that many did not like, with a terrible name for the sticks that caused it to be a dud at the box office. New York will never learn the lesson that its public is neither the stage or book public, but a much wider one that don't want Greenwich Village names.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

DESIGN FOR LIVING: Fredric March, Miriam Hopkins—Here is a different story from what we usually see in movies. Spicy, brilliant dialogue and masterful direction. Splendid cast.—Leon B. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DISGRACED: Helen Twelvetrees—This one, while well executed by every one connected with it, the thing only registers fair entertainment. I would suggest if you must play it to build up your program with several shorts as the running time is less than an hour.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

DUCK SOUP: Four Marx Brothers—Not as many laughs as former releases. Due to a terrible storm it failed to click at the box office. Will please the average movie patron. Running time, 68 minutes. Played Jan. 7-9.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

DUCK SOUP: Four Marx Brothers—Pretty good comedy that seemed to please and drew a little extra. "Duck Soup" checked too short. Required four reels of shorts to fill out to good length—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

DUCK SOUP: Four Marx Bros.—Good entertainment, but lots of disappointed people. Lots of noise and some songs, but the usual music furnished by the harp and the piano was missed. Another example of how dumb smart people may be. Would any exhibitor have made a picture with the Marx Brothers in it and kept the harp and the piano out?—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DUCK SOUP: Four Marx Brothers—They are slipping fast. They haven't the draw any more.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson, Douglas Montgomery—A woman's picture. Will not draw of itself because of no stars, but will please much better than many of these oversold specials with big cast and no story. This has a good story and real entertainment. A good show and handled in a way that will not offend. One of the girls is going to have a baby. The story is in a girls' school. All members of the cast do well. Beautiful lake scenery. Sound, photography, etc., perfect.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GIRL WITHOUT A ROOM: Charles Farrell, Marguerite Churchill—A little hot in spots, but okay. A fair comedy romance with lots of laughs. Running time, 74 minutes. Played Jan. 25-27.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

> "I believe your magazine is doing a greater service to the exhibitors all over the country, large and small, than any other agency. You are not only serving the exhibitors, but you are serving the theatregoers as well.
>
> "Since you commenced printing 'What the Picture Did for Me' in your columns, I have been guided largely by these comments in selecting programs. If all exhibitors read these comments and contributed their comments to your paper, the theatregoers of America would eventually get pictures they want, not what Hollywood wanted to give us. I would like to have you print the following comments of pictures played here recently. In every case my experience has coincided with the comments of other exhibitors.
>
> "Thanking you again for this service to the exhibitors as well as to the general public."—H. O. EKERN, Rex Theatre, Thompson Falls, Mont.

GIRL WITHOUT A ROOM: Charles Farrell. Charles Ruggles—No one could be as dumb as Charles Farrell in this picture. He doesn't do one thing to cause any sympathy for him. Charles Ruggles is the whole show and keeps the audience good natured in spite of Farrell. Farrell is a good star and capable of doing good work, but if he continues as in this, then nothing can be done about it. The picture is fair. Played Jan. 31-Feb. 1.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GIRL WITHOUT A ROOM: Marguerite Churchill, Charles Farrell, Charles Ruggles—The people seemed satisfied with this play. It made a hit here. Charles Farrell and Charles Ruggles were great. Running time, 68 minutes. Played Jan. 9-10.—Grand Theatre, Dunkirk, Ohio. General patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris—Gave good satisfaction. It will please in rural communities. Play it.—Verne Coffman, Lyrac Theatre, Moweaqua, Ill. Small town patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris—This isn't a farming community, but the picture went over okay despite that. Running time, 70 minutes. Played Jan. 12-13.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

I'M NO ANGEL: Mae West—Not as good as "She Done Him Wrong," but did more business for a small town. Three days too long for this community on this type of show, but "Little Women" held up for four days. There you are. Running time, 87 minutes. Jan. 21-22-23.—M. P. Foster, New Granada, Monte Vista, Col. General patronage.

I'M NO ANGEL: Mae West—They all want to see Mae. And this sure is a good one. 95 per cent pleased and want more of her pictures. It's a natural.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe—Very fine. This fellow Crabbe has it over Weissmuller like a tent. Pleased 100 per cent. Running time, 74 minutes. Played Jan. 19-20.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.



LONE COWBOY: Jackie Cooper—Good western. A picture that the kids like. We had many older people that liked this play. You will make a hit with the kids by booking this play. Running time, 62 minutes. Played Dec. 30-31.—Grand Theatre, Dunkirk, Ohio. General patronage.

LONE COWBOY: Jackie Cooper—A dandy little picture for young and old. Jackie took his part splendidly.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—This picture is hard to get them in on, but it will please. The kids are great. A little draggy in places and inconsistent in direction. Don't spot a "Gang" comedy with this, for "Spanky" is in it. (I did not know.) Has special appeal to women and pleased generally. Played Jan. 25.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—This is the most gripping picture we have played in many a day. It holds the audience in the most tense suspense until the very end, and when the baby is finally restored to its mother, there was the most unusual and spontaneous outburst of joy I have ever witnessed in any picture. "Spanky" McFarland and Baby Leroy steal the honors. We did only average business, but that was our fault. Give this extra publicity and it will more than make good all you can say for it. The selection of Dorothea Wieck as the mother of the stolen baby was a mistake. Her German accent at times makes it hard for a rustic audience to follow her. For instance, she tells the police that her baby has "plew ice" for blue eyes, but don't let that keep you from playing one of the most satisfactory pictures we have played this year. Played Jan. 25-26-27.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper—Nothing to rave about, will not please 40 per cent.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers—You'll make money by giving this play a date at your theatre. Give us more plays like this, Paramount, and we will beat the old depression. Running time, 78 minutes. Played Jan. 6-7.—Grand Theatre, Dunkirk, Ohio. General patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers, Jack Haley—Starts slow, turns into average comedy of song writers demonstrating their stuff at singing and love making until the last reel. Then some clever ensemble dancing with the usual overhead shots. Oakie and Haley are the song writers with Ginger Rogers demonstrating their efforts. National Screen Service trailer is better than the picture itself and sells the show, but they expect more revue and spectacular stuff than the picture gives. "Did You Ever See a Dream Walking?" is the big and only number to feature. Running time, 75 minutes. Played Jan. 28-29.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers—If your patrons are not fed up on musicals this should please them. Several better than average musical numbers and the fan ballet is just about as good as anything yet produced. Average business. Played Jan. 24-25.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

SUNSET PASS: Randolph Scott, Tom Keene—The best western shown in this theatre for some time. Packed full of entertainment. Has a box office draw that is a honey. You will be safe in booking this for extra days. Last three days of week to extra business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

TAKE A CHANCE: June Knight, James Dunn—This is one of the 10 best pictures of my year's program, and I am willing to go on record right now without seeing the next 11 months. Every one who

saw it liked it without exception, and I believe you will find it has a more universal appeal than other musical comedy shows. It is a very close reproduction of the stage attraction, and you should guarantee a five-dollar show, as that is what your folks are going to get from this picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TAKE A CHANCE: James Dunn, June Knight, Lillian Roth, Lillian Bond—Good musical comedy that brings back an old favorite in Cliff Edwards' ukelele. This picture drags a little in some of the sequences. But easily the high spot of the show was Cliff Edwards in "I'm a Night Owl." In fact, if you ask the audience, it was Edwards' show. He has a very pleasing voice and he is well liked by our audiences. In fact, you can hear a ripple of satisfaction when he comes on to the screen. Why he does not get more to do I don't know. He is a good comedian plus a very good voice and his ukelele. To us he has always been a draw and we so feature him always when he is in the cast. James Dunn is better in this one than he has been in the Fox pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—This was my big disappointment of the month and I can't help you with it. The picture is great and they liked it, but they didn't care to see it. I believe that the starring of the extremes in ages was what hurt and that one should put more emphasis on the young couple parents of Baby LeRoy, and play Alison and Fields as "support" and think that will help box office.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth —Listen, brethren, I don't care where your old show is located, but don't rest a moment until you show your congregation this picture. It's a knockout, a rare gem among comedy dramas. About the best ever. It is the talk of this village. It's a wow. Grab it. You will not be sorry. It's a program, but should be a special.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—A good comedy drama. Nothing big. But it seemed to please.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

TORCH SINGER: Claudette Colbert—Gave wonderful satisfaction. Pleased 100 per cent.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—This was very good light entertainment and pleased, though did not do the business I expected. Certainly missed Sylvia Sidney or some one to balance Maurice. Ann didn't carry the load.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WHITE WOMAN: Carole Lombard, Charles Laughton—This is one of the worst pictures we have ever put before the public. Paramount should be ashamed to put such trash off on the poor exhibitors and make them pay for it. No story, no entertainment and terrible recording. Pay for it, but don't play it. Business and picture bad. Running time, 73 minutes. Played Jan. 31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

ACE OF ACES: Richard Dix—This is a better box office picture than I thought. I myself am tired of hearing the airplane scream, but the picture does draw and it does please, so I am pleased.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ACE OF ACES: Richard Dix—Just a fair picture. If you haven't it bought, pass it up.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

AGGIE APPLEBY, MAKER OF MEN: Charles Farrell, Wynne Gibson—Very good picture. Held up good here. Charles Farrell in a different type role. Wynne Gibson very good, our patrons thought. Played Jan. 3-4.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

AGGIE APPLEBY, MAKER OF MEN: Wynne Gibson, Charles Farrel—A good program picture that gave general satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ANN VICKERS: Irene Dunne—The kind of a picture that the women fare forth and see. Personally, it did not appeal to me.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ANN VICKERS: Irene Dunne, Walter Huston, Conrad Nagel—Story of a social worker who loves but never marries. A well acted play but poison in the small town. It's funny how producers persist in giving us stuff that is killing the business. Running time, 72 minutes.—E. E. Warner, Opera House, Augusta, Wis. Small town and country patronage.

ANN VICKERS: Irene Dunn—Will not go over in rural community. It lacks something. Pass it up. —Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

ANN VICKERS: Irene Dunne—Enjoyed by about 95 per cent of adults. Irene Dunne renders an excellent performance. Average business. Played Jan. 14-15.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

CHEYENNE KID, THE: Tom Keene—Here is another good western featuring Tom Keene with plenty of action, thrills, fighting and fast moving. Roscoe Ates supplies the comedy with his stuttering that has made him famous. This one has everything that the average western fan will like and should please all who see it. We played this one day to capacity business and pleased all of our patrons. Running time, 55 minutes. Played Jan. 27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DOUBLE HARNESS: Ann Harding, William Powell—A good picture that did not draw film rental. A good story and fine acting, but just did not get them in to see it. The few that did come were satisfied.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

EMERGENCY CALL: Bill Boyd—A good audience picture that will do fairly good business if advertised. Played Oct. 31-Nov. 1.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

EMERGENCY CALL: Bill Boyd—Contrary to several reports on this picture, it turned out to be a good action film. I call it very fair entertainment for the general run of patrons. I would say it is both entertaining and appealing for the average picture patron. Played Jan. 20.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

LITTLE WOMEN: Katharine Hepburn, Paul Lukas—You can't go wrong on this one. It broke our all-time house record. Double your advertising cost, and watch them come in. We had people that had never been in a theatre before, and will never be here again. Step on this one. It will hold its own anywhere. Running time, 12 reels. Played Jan. 29-30.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Will go over anywhere. It's a box office miracle. And such a sweet picture. Don't pass this one up. Play it sure.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, James Gleason—This is one swell show and when run with my Race Nite, it proved the best Saturday night show I have had for months.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness —Excellent. Good for any nights, any theatre, anywhere. Clean and clear all the way from beginning to end. Why can't the producers make more such type pictures? Pleased 100 per cent and did the best Friday and Saturday business in over a year. Radio should be praised for making this picture. Running time, 65 minutes. Played Jan. 12-13.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MIDSHIPMAN JACK: Bruce Cabot—A very entertaining picture with an excellent Annapolis background. Average business. Played Jan. 22.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

MORNING GLORY: Katharine Hepburn—Good entertainment for the women fans. Will not please the men so well. Miss Hepburn talked them to boredom. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—A picture which gave universal satisfaction from young and old. Play it.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Patrons thought this the best Lionel Barrymore picture they had ever seen. Played Jan. 1-2.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—Pretty fair comedy drama. Played Jan. 19-20.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—A mighty fine program picture. Interesting story and well produced and these stars are very popular in this town. Good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RIGHT TO ROMANCE, THE: Ann Harding—A very well liked picture. Splendid acting and a very entertaining story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOMORROW AT SEVEN: Chester Morris, Vivienne Osborne—Played on double bill with "Strawberry Roan," Universal on Saturday and gave great satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

United Artists

BITTER SWEET: Anne Neagle—If this picture had been produced in this country, it would have been a marvelous play, but being a British film spoiled it altogether. Miss Naegle's acting made my patrons giggle when they should have been serious.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BOWERY, THE: George Raft, Wallace Beery, Jackie Cooper—This is in a class by itself. The crowd liked it a lot. Every one was made better by seeing it. It had enough rough stuff in it to appeal to the rough bunch and Jackie made the nice people like it. 100 per cent real show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BOWERY, THE: George Raft, Wallace Beery, Jackie Cooper—Very fine, with splendid cast. Has good drawing power. Hope to get more like this from the new "20th Century" company. Running time, 90 minutes. Played Jan. 21-23.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MASQUERADER, THE: Ronald Colman—A very good show to very nice business. People liked it and boosted for it. Really fine in story, cast and direction.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MASQUERADER, THE: Ronald Colman—A very like this one of Ronald Colman and neither did my patrons because I lost money and no one praised the picture. Running time, 75 minutes. Played Jan. 12-13. —Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks— Was agreeably surprised at the business that this played to and seems to please them, too. I liked it myself, and the kids will eat it up.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RAIN: Joan Crawford—This is strong enough that you will lose some friends among the religious people, and if I had it to do over I would not run it at all. If you use it, and it will draw business, be sure and advertise it in such a way that the church people will know that it is better than the play and better than the book, but admittedly much worse than life. —Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SAMARANG: Native Cast—A fair native picture with beautiful underwater scenes. There is a fight between a shark and an octopus that is very exciting. Also a number of shots of shellfish of different kinds. The picture is not to be compared with "Congorilla," "Africa Speaks" or any of the Martin Johnson pictures, but is not sold as a special and should be run with a double bill wherever booked. Personally, I enjoyed it. Some of my patrons did not. Not a box office attraction in itself, but will satisfy on a double bill. Played Jan. 26-27.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SAMARANG: Native Cast—If you want to wear a shirt on your back leave this one go. If I were to play it again I wouldn't accept it gratis. Running time, 62 minutes. Played Jan. 15-16.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Universal

BELOVED: John Boles, Gloria Stuart—This picture lacked something. Will not go over in rural communities.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

BOMBAY MAIL: Edmund Lowe—Fairly good melodrama with foreign locale. Similar shots of this picture appear in "Perils of Pauline." Played Jan. 27.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

BOMBAY MAIL: Edmund Lowe—This is a fine picture of the "who killed Jones" type. Unusual and unique settings add to the picture. Played Jan. 29-30.— Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas— Fair program, although our people are fed up on these Continental romances with their more or less twisted morals, etc. Played Jan. 28-29.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas— Very good. Pleased about 75 per cent.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—A splendid picture. One that should bring satisfaction to every one who sees it. The direction is wonderful. The cast is superfine, but we did better than average business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore—A very tiresome picture. Will not interest 50 per cent. Not a small town, neither a big town picture. People demand some kind of a story, at least something in the way of entertainment. This has nothing to recommend, only John Barrymore, and just plenty of the new ones can act rings around him. So thinks I. Almost as bad flop as "Grand Hotel."—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts —A good Summerville-Pitts subject that has a better title than the others. Slim Summerville is always a hit here. The scene of Slim destroying his mother-in-law's dishes very funny.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

HORSEPLAY: Slim Summerville, Andy Devine, Leila Hyams—Did all right with this on strength of the other Pitts-Summerville pictures, but direction and lines were poor. The acting was uniformly terrible and the whole thing is made for nickelodeons, still a lot of dough was wasted on this.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

HORSEPLAY: Slim Summerville, Andy Devine—A

very funny picture. Starts out good, but after Slim and Andy arrive in England in pursuit of Slim's Gal, it drags. This team promises to be good and let's have more from them. This picture should net the exhibitor a little revenue.—W. F. Deistelmeier, Lena Theatre, Lena, Ill. Small town patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—This is a swell show. Bad weather killed us, but we still think it is plenty good. Give this one a boost, and you won't be sorry. Follow the press book. Played Jan. 26-27.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

LOVE, HONOR AND OH, BABY: Slim Summerville, Zasu Pitts—It looks as if these stars are given material that kills their drawing power. Business on this was below average and the picture did not deserve any better attendance than we got.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MIDNIGHT: O. P. Heggie, Sidney Fox—This was substituted in place of "Daughters of the Sea." I have shown pictures since the first ones fluttered on the sheet, but this is positively the worst yet. Universal has sure tore their rompers with me. If you must play "Midnight," take it out in the barn and play it at midnight.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

MOONLIGHT AND PRETZELS: Leo Carrillo, Mary Brian—A very good picture, but not worth any more money than the average program scale. Had Universal gotten some real stars in it, they really would have had something. Business first day good, second day way off. Running time, 84 minutes. Played Jan. 7-8. —Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carillo—A good musical comedy. Don't pass this one up. Play it. It is plenty good.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell, Ed Foy—Some said fine. Others did not like it. I call it a pretty good musical, although there seems to be something missing. Eddie Foy is fine. Running time, seven reels. Played Jan. 26-27.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles—This picture got a lot of praise and there is no question but that it was well done and worthy of consideration. Here are the flaws as I see them. It need not have been a tragedy. One moment you see the heroine in perfect health and the next, without any preparation showing that she had heart trouble, you see her on her death bed. The story could easily have been a happy ending, seeing that a separation is indicated with his wife, a reunion with the heroine and the boy could easily have been arranged and it would have been perfect from an audience standpoint. Because "Back Street" was semi-tragic, it follows that "Only Yesterday" must be made tragic. But only in very rare instances do tragic endings prove popular. In the entire history of motion pictures you can count on the fingers of one hand the pictures that made money which ended unhappily. Drawing power at this theatre just about average, very slightly above. —J. E. Stocker, Myrtle Theatre, Detroit, Mich.

ONLY YESTERDAY: Margaret Sullavan, John Boles—Truly a great picture with a wonderful story. Personally I thought it very good. I advertised it big, but the list of stars did not mean much to my public and I lost money.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—One of the very best pictures this year. You can't go wrong on this one. It is a 100 per cent picture.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

RUSTLER'S ROUNDUP: Tom Mix—Our people thought this the best of the Mix pictures. Comments from patrons going out: "Can't beat Tom Mix" and "He's good for many more, sorry he's leaving." Personally we are sorry, too. Played Dec. 15-16.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—Good production full of action. Enough variety to hold the interest of our patrons all the way through, with a good football game at the end. Played Jan. 27.—George Lodge, Green Lantern Theatre, Claymont, Del. Small country patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—One of the best football pictures I have seen since "The Spirit of Notre Dame." Do not play this picture in a small town where the public is not football minded like I did. No box office for me.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

SATURDAY'S MILLIONS: Robert Young Leila Hyams—This is indeed a very good football picture. It's something different from the others. It's entertaining and interesting. Running time, 75 minutes. Played Jan. 17-18.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Gowland—Very beautiful and different. Will get added business. The cutting was crude and quite a little fake photography that could have been much better with a little care. Rescue scene by the Eskimos by far the best part of picture.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

STRAWBERRY ROAN: Ken Maynard—A great western picture better than the average, played on a double bill with "Tomorrow at Seven." RKO picture, on Saturday and gave great satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warner

CAPTURED!: Douglas Fairbanks, Jr., Leslie Howard—Fair war story that did no business. A bit too impossible. Running time, 72 minutes. Played Jan. 28-30.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

DISRAELI: George Arliss—This one came back. Few do it, but George Arliss did it and they liked it. Be sure and tell them that this is the old picture trimmed up on track, so they will not feel mistreated, and they will enjoy the story and show as much as ever.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

EVER IN MY HEART: Barbara Stanwyck—Had more kicks on this picture than any from this company in two years. The Germans thought they got the worst of it and couldn't see the other good features of the picture. Personally thought it a fine picture, well directed, splendid acting by the entire cast. I expected it to flop the second night, but it didn't, which proves that it's a picture of merit. Give us more like this one. Played Jan. 27-28.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

EVER IN MY HEART: Barbara Stanwyck—Our patrons told us this was one of the best pictures we have ever shown here. It must have been, the way they came to see it. Played Jan. 10-11.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

EVER IN MY HEART: Barbara Stanwyck, Otto Kruger—A mighty fine production. Great acting by both stars and a fine story, but the ending killed it for drawing the second night. These stories where they get killed or die in the finish are hard to get film rentals out of, and this one didn't.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell—Another corking musical from Warners. Did not break any records because it is the wrong time of the year to break records in this part of the country. The worst winter we have seen in Maine for many years. Will be glad when Warners put out a picture with Ruby Keeler and Dick Powell starring together. Playing Jan. 17-18.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

FOOTLIGHT PARADE: Ruby Keeler, Dick Powell —Truly a magnificent production. The waterfall number without question is the most spectacular scene ever filmed. Patrons will comment on this production. Running time, 102 minutes. Played Jan. 21-23.— S. J. Backer, Roxy Theatres, Browns Valley, Minn. General patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell—It surely is a pity that this was not one of the first musicals to hit the screen. It seems that no matter how good a picture of this type is, the fans are just getting fed up on musicals. To my personal opinion, which means very little, this was the finest of them all, but the box office said no, so what can I do about it? Running time, 101 minutes. Played Jan. 28-29-30.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

FOOTLIGHT PARADE: Dick Powell, Ruby Keeler, James Cagney, Joan Blondell—Ran this after all the larger towns around me had milked it dry. You can make more on a good program picture. Running time, 102 minutes. Played Jan. 6-7.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

for Owners and Managers

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FOOTLIGHT PARADE: James Cagney, Joan Blondell—This picture pleased all and broke all records for three days, but did not make any money. Warners took all my profit. Played it 50 per cent-50 per cent. My share was just average business. Running time, 102 minutes. Played Jan. 6-8-9.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

FROM HEADQUARTERS: George Brent—My patrons liked this one very much, but quite a few stayed away on account of the trailer. Warners had a hideous masked character in the trailer announcing some of the thrills of the picture and it made it look as though this character was to be in the picture, so it made some people think it was going to be a "Frankenstein," so they stayed away. Played Jan. 24.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

KENNEL MURDER CASE: William Powell—A very good detective story with Powell carrying his role to perfection. You can promise your fans good entertainment, when you play it.—Len C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—A mighty good crook story. Better than the average, but none of these crime stories will draw film rental; they are all flops. The cast in this one extra good and still a loss to us.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LADY KILLER: James Cagney—Another excellent picture from Warners that pleased 100 per cent. Played Jan. 11-13.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

SUCCESSFUL CALAMITY, A: George Arliss—Fine. Very good high comedy. Most pleasing entertainment. It's old, 'tis true, but it did more business than the newer picture screened the nights before. Clean as could be, bright and delightful. Business satisfactory. Running time, 71 minutes. Played Jan. 17-18.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

World Wide

FALSE FACES: Lowell Sherman, Lila Lee—Played this on a Saturday double bill with "Police Car 17," Columbia. Did not satisfy, no story of interest, lot of good talent wasted. The "Police Car 17" with Tim McCoy saved the show. A good action picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Columbia

ENTERTAINER, THE: Sunshine Comedy—This is one of the best two-reel comedies Columbia ever made. In fact, the best I've played from Columbia. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

POOR FISH, THE: Leon Erroll—This is just another punk comedy from Columbia. Why should Columbia produce such as this to mar their standing? Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SAY IT ISN'T SO: Rich Craig, Jr.—We have finally found a good two-reel comedy from Columbia. Full of nonsense, and will produce many laughs. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHACKS MUSEUM: Krazy Kat Kartoons—I sure liked this one. My audience liked it also. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Educational

FREEZEOUT, THE: Moran and Mack—Fine comedy for Saturday or any other day except with sophisticated audience. They laughed long and often, so it must be okay. Running time, 20 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

KID'N AFRICA: Baby Burlesks—The Baby Burlesks go great on any program which is designed to appeal to kids or family trade. This one not up to standard, but it's a burlesque on Tarzan pictures and they liked it. Nine-tenths of the kids are colored in this one. Natural color. Running time, 10 minutes.— M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

TROPICAL FISH: Terry-Toons—Very good. Running time, eight minutes.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

Fox

WHERE IS MY WANDERING BOY: Movie Tintype Series—Very poor.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MGM

BARGAIN OF THE CENTURY: Thelma Todd, Patsy Kelly—One of their best.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BEDTIME WORRIES: Our Gang—Our patrons thought this one very funny. The adults liked it as well as the kids. Running time, 20 minutes.—J. E.

Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

BEDTIME WORRIES: Our Gang—Very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BRITISH GUIANA: FitzPatrick Travel Talks—Very good travelogue.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FORGOTTEN BABIES: Our Gang—Fair. The children are remarkably smart.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

KID FROM BORNEO: Our Gang—Very good. Pleased every one.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LUNCHROOM, THE: Flip the Frog—A very good cartoon comedy from Metro. Not as good as some of the previous issues, but it will please all. At one time Metro had the best cartoons on the market, but in the past few seasons it has lost out completely. Come on, Metro, let us have better shorts.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MIDSUMMER MUSH: Charles Chase—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PLANE NUTS: Musical Revues—Very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHERMAN SAID IT: Charles Chase—The best Chase comedy this season. It has music, and that helps. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

THROTTLE PUSHERS: Sport Champions—A very good number of the Sport Champions series showing a few of the more famous race track drivers and their cars. The scene at the end showing the Indianapolis Speedway race is very interesting and should appeal to every one. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TWICE TWO: Laurel and Hardy—This is one of the best shorts of Laurel and Hardy in some time. Much the same as all of the others, but still they produce the laughs and please the audience. This is a little old, but then it is better than most of the new shorts. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

AROUND THE CALENDAR: Grantland Rice Sportlights—Best of the "Sportlights" that we have run so far. Running time, 10 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HOLLYWOOD ON PARADE: If there is a weak spot on the short series product of Paramount; this is it. These subjects hit and miss. You get a good one; then two or three bad ones. Nothing to get excited about. Nearly all of Paramount short subjects are good, including the newsreel.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MEET THE CHAMP: Eugene Pallette, Walter Catlett—I thought it was crazy, but people did seem to laugh. Pallette is deserving of something a whole lot better.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MEET THE CHAMP: Walter Catlett, Eugene Pallette—Good slapstick with a novel twist. The champ is a boss milker of the country. Played Jan. 21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ONE AWFUL NIGHT and SAILORS, BEWARE: Walter Catlett, Eugene Pallette—These two comedies are just film. Just ordinary 20 minutes of time taken up. They are not bad or not good. Just pictures.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SAILORS, BEWARE: Walter Catlett, Eugene Pallette—See report on "One Awful Night" and "Sailors, Beware."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

RKO

CALIFORNIA WEATHER: Ruth Etting—This would be a musical if they had not tried to make a comedy by interpreting Miss Etting's efforts with too many alleged funny efforts of an impresario to find the "perfect voice." The comedy interpretations spoil it all. It's comedy interrupted or singing interrupted, that's all. Running time, 20 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

CULBERTSON'S BRIDGE EXPERIENCES: Ely Culbertson—Very entertaining whether you are a bridge fan or not.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DRUGGIST'S DILEMMA, THE: Clark and McCullough—We need more comedy and less silly gags.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PHANTOM ROCKET: Tom and Jerry—Very good cartoon well done. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

QUIET, PLEASE: Edgar Kennedy—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

QUIET, PLEASE: Edgar Kennedy—To my mind this was poor and I surely got tired running it. Florence Lake is a pain in the neck to me, too, with all her yip, yip, yip. Despite my opinion there were laughs.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

RASSLIN' MATCH, THE: Amos 'n' Andy Cartoons—Full reel cartoon. Voices natural. Laughs are there, but mechanically the first is jumpy if you are critical. Running time, 11 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

RINK, THE: Charlie Chaplin—This reissue is fair. Some very fine skating scenes. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SNUG IN THE JUG: Clark and McCullough—A wonderful pair of comedians, but are not given the material. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SOGLOW'S "THE KING" CARTOONS—O. Soglow's cartoons are better in "Collier's" and other magazines. Not so hot. Guess animals are the cartoon's best bet. We run a cartoon every change. Running time, eight minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

VAGABOND, THE: Charlie Chaplin—The kids sure enjoy Charlie Chaplin. The grown-ups don't care much for these comedies—that is, his old ones recorded with music. Running time, 20 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

United Artists

MELLERDRAMMER, THE: Mickey Mouse—This is just another Mickey Mouse cartoon and far from being the best. The kids all like Mickey Mouse, but for real entertainment both the young and the old flock to see the Silly Symphony shorts and thanks to Mr. Disney for one good short. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THREE LITTLE PIGS: Silly Symphonies—I am very disappointed in this one. After reading the many reviews I expected something great, but it is not as good as some of the other of this series. However, it will draw a good business and, after all, that is just what the exhibitors want. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

BIG BENEFIT, THE: Mentone No. 3—Clever medley of short vaudeville turns with kid impersonators opening for each star. Just what they want in two reelers nowadays. Plenty of comedy and music. Running time, 20 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

CHICKEN REEL: Oswald Cartoons—This is the best cartoon I've ever shown in my theatre. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

CONFIDENCE: Oswald Cartoons—In keeping with the times. Something different in cartoons.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FIVE AND DIME: Oswald Cartoons—A fair cartoon that shows amusing scenes in a 10-cent store. Mechanical toys that look like Charlie Chaplin, Laurel and Hardy, and Chic Sale good.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

GOOFYTONE NEWS: A lot depends on where this subject is spotted. We follow the Movietone (Fox) with the Goofytone and they think it's rich because they get the idea. Either precede or follow your news. Running time, 10 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

IN THE ZOO: Oswald Cartoons—A very good cartoon that the kids especially enjoyed. Let's have more like it.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

IN THE ZOO: Oswald Cartoons—This is a very good cartoon of the Oswald series. Hope the rest are as good. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MOUNTAIN MUSIC: Louise Fazenda—Not much to this. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STRANGE AS IT SEEMS: John Hix—A very good one-reel subject that should make a hit with every one. However, some of the shots are nothing out of the ordinary. Material for reels like this is decreasing.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

Warner Vitaphone

BUDDY'S BEER GARDEN: Looney Tunes—This is a very interesting short. Good music and lots of laughs. Running time, nine minutes.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

BUDDY'S DAY OUT: Looney Tunes—Just a fair cartoon.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

COSTUMES OF THE WORLD: World Adventures—My audience does not like travelogues. I hope they stop making them. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

DOUBLE CROSSING OF COLUMBUS, THE: Broadway Brevities—An old burlesque plot that has been worked to death, but the vaudeville acts are good or it wouldn't get by.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

EXPLORING THE PACIFIC: World Adventures—Pretty good travel picture.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

GOBS OF FUN: George Givot, Charles Judels—This is a good comedy with plenty of laughs and some good music. Vitaphone certainly has improved this series of shorts over last season and practically their entire product show 100 per cent improvement. Come on, Vitaphone, show the industry good shorts. Running time, 21 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOT FROM PETROGRAD: Melody Masters—Another good one in this series. But where did they get the little whistler. According to her size, she would go over big on one of these big locomotives, to be used as a whistle, of course. Running time, 10 minutes.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

I'VE GOT TO SING A TORCH SONG: Merry Melodies—One sweet little picture.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

I'VE GOT TO SING A TORCH SONG: Merry Melodies—A very good cartoon with many caricatures of movie and radio stars. The impersonation of Garbo. West and Pitts singing is a great laugh getter. Good entertainment and will please both young and old. Book these when you want good shorts. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NOTHING EVER HAPPENS: Broadway Brevities—Very good. Running time, 18 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

NOTHING EVER HAPPENS: Broadway Brevities—Burlesque on "Grand Hotel." Very good.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NOTRE DAME GLEE CLUB: Pepper Pot—One of the best single reelers we have shown this year. Running time, 10 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

PLANE CRAZY: Dorothy Lee, Arthur and Mor-

IT'S THE EXHIBITOR'S OWN DEPARTMENT

"I submit my first attempts at 'What the Picture Did for Me'," writes Antonio C. Balducci of the Avon theatre at Canastota, N. Y. "If my style is okay, well then, okay. If it is not, tell me about it, so that I can make my future offerings somewhat better."

"What the Picture Did for Me" is not a class in composition, rhetoric or essay writing. The Department belongs to the exhibitors, and one reason the exhibitors learn to know one another so well and have come to have complete confidence in their judgment on pictures is the very fact that the words in type are the words they used in expressing their opinions.

Says Balducci: "This theatre enjoys a general patronage, one composed of farmers on farmers' nights, middle class people on middle class nights, and a higher type patronage on their nights. These various nights are designated by the type of picture I run."

SHORT PRODUCT PLAYING BROADWAY

Week of February 10

CRITERION
- Feeding the Angels..... Century
- Treacherous Waters..... Century

MAYFAIR
- Croon Crazy..... RKO Radio
- Polynesian Follies..... Principal
- In the Devil Dog House.... RKO Radio

PARAMOUNT
- No More Bridge..... Paramount
- She Wronged Him Right... Paramount

RIALTO
- Just an Echo..... Paramount
- Let's You and Him Fight... Paramount
- Flying Bodies..... Paramount

RIVOLI
- Cracked Iceman..... MGM
- Gem of the Sea..... Fox

ROXY
- Great Crested Grebe..... New Era
- Super Snooper..... Educational
- Little Red Hen..... Principal

STRAND
- Business Is a Pleasure..... Vitaphone
- Those Were the Days..... Vitaphone
- Buddy, the Gob..... Vitaphone

ton Havel—Good two-reeler. Good singing and dancing. Dorothy Lee of "Wheeler and Woolsey" fame is in it. Very good. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

PLEASURE ISLAND: Broadway Brevities—A dandy Technicolor musical that was enjoyed as much as the feature. These musicals sure click here. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RAMBLING ROUND RADIO ROW: Pepper Pot Series—Our patrons always appreciate these kind of reels.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ROCK-A-BYE, WITH DR. ROCKWELL: Pepper Pot—These Pepper Pots are not starting out very good. This is a weak sister. Running time, 11 minutes.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

RUBINOFF AND ORCHESTRA: Melody Masters—Very interesting and entertaining. Good music and some good scenes. Running time, 10 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

RUFUS JONES FOR PRESIDENT: Brodaway Brevities—The best Brevity to date in this new group, but nothing to rave about.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

SAMOAN MEMORIES: Musical World Journeys—This is another number of the "Musical World Journeys" series. Very interesting and educational, showing the customs and other interesting scenes in the Samoan Islands. Our patrons do not seem to like this series, but they are good just the same.—Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

20,000 CHEERS FOR THE CHAIN GANG: Broadway Brevities—You can't beat Vitaphone for short product, and this one is no exception. Good music. Running time, 19 minutes.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

USE YOUR IMAGINATION: Broadway Brevities—Just a fair one. They told us these were going to be better than last year and I bit. They are no better.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

WARNER AND FIRST NATIONAL TRAILERS: This is the only company making their own trailers, and they are by far the best on the market. We use Ad-Vance and National Screen Service trailers, but the Warner and First National are better, but at that even these big companies do not make trailers like they used to. A trailer is by far the best medium of advertising. No doubt you will recall the old Warner-First National trailers on "Gold Diggers of 1933," "Sally," "Desert Song" and many others. They were almost a full reel and their effect was wonderful. Now only a few feet of actual scenes are shown with a lot of titles and some one telling about what a wonderful picture it is. Let the picture itself tell the story like it used to and you will find it pays. My advice to any exhibitor is to use trailers and my advice to every distributor is to make better trailers, and sell them at a price the exhibitor can afford to pay and where pictures are run on a percentage no charge should be made for the trailer.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Serials

Mascot

FIGHTING WITH KIT CARSON: Johnny Mack Brown, Noah Beery, Betsy King Ross—Interest well sustained to the end. The only trouble with serials there is too much repetition.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

THREE MUSKETEERS, THE: John Wayne—This is one of the best serials we have ever screened in our theatre and we certainly hope to have more like it. There is only one objection, that is there is too much repetition of the previous chapters. That should be eliminated. This is full of action, thrills, fighting, gun play and fast moving. I consider this A-1 entertainment and it drew extra business for our theatre. Running time, 12 chapters, 20 minutes each.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

PHANTOM OF THE AIR: Tom Tyler, Gloria Shea—Nothing cheap about this. We are now in the ninth chapter and I am able to say to you this has had the most consistent draw of any serial shown in the Cozy Theatre.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

PHANTOM OF THE AIR: Tom Tyler, Gloria Shea—Good airplane subject. A good serial is a benefit to the small town theatre. This one pleased and helped. Running time, 20 minutes each chapter. Twelve chapters.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

Introduce New Seats At New York Exhibition

A new type of theatre seat was introduced to the trade this week at a demonstration at the Hotel Astor in New York by the International Seat Corporation, a subsidiary of Union City Body Company. J. George Feinberg, vice president of the company, said that contracts have been signed for the re-seating of 12 theatres of large circuits. Mr. Feinberg will shortly leave for a nationwide trip during which he will establish agencies. The seat, called U 16, will be permanently displayed at a show room in the Paramount Building.

Cushion seats, of the automobile type, are used in the construction of the new seats. Two types of spring backs are employed and only four bolts, none of which is visible. No screws are used, all parts being dovetailed. Pressed sheet steel is employed, and all upholstery can be removed without taking up the chair.

Railway Express Service To Celebrate 95th Year

Railway express service in the United States will celebrate its 95th birthday on March 4, it is pointed out by the Railway Express Agency. Today more than 50,000 are employed in the nationwide service of the Agency, which is owned by the principal railroads of the country. The company has offices in 23,000 cities and towns and reports handling more than 50,000,000 shipments each year.

"Frankie and Johnnie" Is In Work at Biograph Plant

"Frankie and Johnny" has gone into production at the Biograph Studios in New York, marking the first feature to be produced at the once famous plant, which had long been closed. The cast of the film is headed by Helen Morgan, Lilyan Tashman, Chester Morris and Florence Reed. Chester Erskin is directing the film for All Star Productions.

IMPPA Elects Officers

The four remaining officers of the Independent Motion Picture Producers Association, on the Coast, have been elected as follows: I. E. Chadwick and J. Boyce Smith, vice presidents; William Berke and Jack Nelson, directors.

WABASH AVENUE

CHICAGO

Indications are that the double feature situation is due to come to the foreground in the near future with several local exchanges letting down the bars as far as refusing to set in dual bills are concerned. The matter is known to be occupying the time of home office officials as far as the local situation is concerned.

▽

Moe Levy, Fox branch manager, was given a farewell dinner by exchanges and salesmen last week on the occasion of his departure for Minneapolis where he takes over the Fox branch. More than 25 attended and Levy was presented with a handsome golf outfit as a token of their esteem.

▽

Sam Horowitz, United Artists branch manager, became a benedict Sunday, February 18, when he was married in Community Center, New York City, to Sadie Feuerstein, secretary to Al Lichtman.

▽

Max Mazur, who has been in charge of the B. N. Judell branch in Indianapolis, has been named general sales manager of the company and will make his future headquarters at the home office on Film Row.

▽

William Kupper, Fox western district manager, spent several days at the local exchange on a visit to midwest branches.

▽

Lucy Clark of the Advance Film Company office received word this week of the death in Montreal of her 88 year old father. Miss Clark relates that her father, who never had been ill, was in the habit of walking many miles each day outside of the city. On his last walk he is believed to have suffered a heart attack. He was found frozen to death, his body so frozen as to require two days to thaw it out.

▽

Max Weintraub of the Fontanelle Film Exchange, Omaha, was a visitor along the Row last week.

▽

United Artists exchange is practically set to move into new headquarters at 845 S. Wabash avenue, expectancy being that the lease will be negotiated this week.

▽

Carl Harthill has been transferred from the B. N. Judell office in St. Louis to manager at Indianapolis.

▽

Andy Dietz, Majestic district manager, was in Chicago in connection with new plans, as yet not completed, for the local branch.

▽

Walter Branson, RKO district manager, left for New York Monday to confer with home office officials.

▽

Abe Blumstein, Columbia short subject sales manager, on Monday of this week, was staging a valiant fight against death at the Crest hotel, 6730 Stony Island avenue. Blumstein was stricken with bronchial pneumonia last week.

▽

Adolph Zukor very accommodatingly posed, for newspaper photographers, sitting atop a radiator, when he passed through here on a cold day last week. He was met at the station by Barney Balaban.

HOLQUIST

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 211.—(A) What are the planes called from which lens receives incident rays, and at which the said rays are focused into an image? (B) If a lens be moved closer to, or further away from, one conjugate foci point, what is the effect upon the other conjugate foci point? (C) What law is brought into operation every time you move the projection lens forward or back to sharpen the screen image focus? (D) If the lens be too close to or too far from the film, exactly why will the image be out of focus on the screen? (E) What constitutes the two conjugate foci point of a projection lens?

Answer to Question No. 205

Bluebook School Question No. 205 was: (A) What determines the focal length of a simple lens? (B) Were you to cut off a section of three glass balls, one four, one eight, and one six inches in diameter, and polish the flat side, what would you have? (C) Will a lens focus any object having area to a pin-point? (D) Why does increase in diameter of a projection lens tend to increase its depth of focus?

The following sent acceptable answers: D. Danielson; S. Evans and C. Rau; W. Lemke; R. De Toto; H. H. Menefee; H. Edwards; G. Doe; W. R. Gwynn; P. Gaeth, Jr.; B. S. Enegalnde; T. Van Vaulkenburg; J. Wentworth; T. Kelley and C. Cummings; D. L. Sinklow; F. Darris and F. T. Thompson; H. D. Schofield; P. Jackson and B. Diglah; B. L. Stephens; L. D. Templeton; H. E. Daniels; R. K. Hart; R. S. Conrad and L. Biello; T. H. and J. N. Williams; R. H. Patterson and L. H. Danville; D. C. Coates; H. C. Lake; W. and S. F. Love; T. L. Albert and R. Leroy; D. L. Mason and J. T. Ballinger; L. Hutch and D. Goldberg; O. Thum and I. D. Atkerly; D. U. Granger; E. Rymer and B. L. Tanner; R. Byker and D. H. Samuels; T. L. Edwards; L. F. Evans; N. Williams and R. S. Allen; P. H. Harrison and G. H. Henderson; R. O. Davis and T. L. Turk; G. Wayne and L. D. Stellegos; G. S. Bowers; D. R. Peters and D. Holler; P. Conforti and C. F. Davis; S. Carberry; R. Suler and R. Wheeler; L. Jones; M. Scully and P. L. Wheeler; D. Forman; D. O. Dorfel and L. M. Hartmann; S. Peterson and D. R. Bainbridge; D. Little and J. H. Rathburn; D. N. Anderson and H. May; H. B. Roth and A. L. Sarno; M. Conroy; J. E. Smith and R. Dorfel; P. R. Dual; G. Johnson and N. T. Kane; H. C. Lake; P. L. Lathrop; M. C. Mellinger and H. Pitchkey; H. C. Lake; J. M. Dillon and R. Haugan; H. Schontz and R. Richards; E. F. Griffin and C. Abrams; O. L. Daris and M. Simms; S. L. Jones and P. L. Sanborn; C. D. Carmody; G. Bagby; R. F. Hall; J. Hawkens; F. J. Felton, L. F. Erwin and K. Erwin.

I am glad to note the return of our old Colorado friend, W. R. Gwynn, to the "school." I trust he will continue, for his answers always have been most excellent. We will listen to Friend Gwynn as he answers the first three sections of this question. He says:

"(A) Its curvature and its refractive properties. The refractive index (ratio between the series of incident and refracted angles) for flint glass is 2.47; for crown glass, 1.53.

"(B) Three plano-convex lenses of a focal length of approximately four, eight, and six inches respectively. The focal length may be determined by focusing a distant object, first with one surface of the lens, and then with the other, measuring the focal distance in each instance, adding them and dividing the sum by 2. This procedure is necessary because the optical center of a plano-convex lens is *not* at its center of mass, as in the case of a bi-convex lens.

"(C) No. The only object it will focus to such a point would be an original point. An object having area may be reduced to very minute dimensions, however.

(D) We will let Brother Lemke answer this one, noting the trouble he took to be certain he got the correct answer. (My compliments on that, Lemke.) He says:

"I wrote to the Eastman Kodak Company regarding this question. They sent me a booklet entitled 'About Lenses.' To quote this booklet in part: 'From the construction of a lens it follows that only the rays from a mathematical point can come together in a point again, and that the rays from any point nearer or farther than the point focused cannot meet in a point image on the film, but must produce a small disc of light instead of a sharp point of light. . . . The disc is termed the *circle of confusion*. If the circle of confusion is small enough we shall not be able to distinguish it from a point, and the picture will appear to be sharp. . . .

"'The distance from the nearest to the farthest objects that appear sharp in picture is called the "depth of focus." This depth of focus depends on the focal length of the lens and on the free diameter of the lens; the greater the focal length the less the depth of focus, and the bigger the free diameter the less the depth of focus. Thus a lens of large diameter focuses near and far points at full aperture and produces large circles of confusion. When a smaller aperture is used in the same lens, the circles diminish in size in proportion to reduction in size of aperture.'"

Incidentally, Gwynn adds the following footnote to his answer. Think it over carefully and maybe give it a try-out, reporting results if you do, please:

"We recently resorted to a stop-down ring in our film pick-up lenses to increase sharpness of definition of the slit image on the film in an attempt to secure a higher frequency response. We lost some light, but compensated for the decrease in volume at other sources."

Note German Progress in Handling Educational Films

Considerable progress has been made in Germany by government agencies for the distribution of educational motion pictures, according to George H. Canty, United States trade commissioner at Berlin. Under regulations issued some months ago as the result of an agreement between the Federal Film Chamber and the Ministry of Education all official or semi-official film offices have been assigned to the existing or future state, district or city film offices.

The most essential part of this new organization is said to be the establishment of an official state distribution office. Thus present conditions, wherein private and state interests are joined, will be terminated, and in future private influence will be completely eliminated.

Eastman Kodak Declares Dividends on Its Stock

Eastman Kodak Company, Rochester, has declared a quarterly dividend of 75 cents per share on the common stock and the regular quarterly dividend of $1.50 on the six per cent preferred stock. Dividends are payable April 2 to stockholders of record March 5.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE FIRST AWARD WINNER

There is no gainsaying but that the winning of the initial Quigley Award has added more than a slight polish to the lustre of the showmanship displayed by Kenneth Grimes of Morgantown, W. Va. His splendid achievement in so completely selling "Dinner at Eight" to his community well entitles him to a prominent place in the showman's hall of fame.

The international theatre spotlight now beams upon this Round Tabler whose name and campaign, publicized in this issue, will be studied with increasing interest by the thousands of *Motion Picture Herald* readers in every part of the globe.

Thus by his efforts in doing a sound job to increase his grosses, Grimes also adds to his reputation as an able showman, upon which he will no doubt realize.

We trust that the success of this unassuming member will encourage other theatremen to seek like recognition in the succeeding months of the Quigley Award competitions.

▽ ▽ ▽

MORE ON MANPOWER

Heartening is the unequivocally expressed statement by M. & P. New England head, Martin J. Mullin, that the present success enjoyed by the theatres is due entirely to the loyalty, ability and initiative of the managers.

Here is a setup in which the theatreman is not only allowed to give, but is almost solicited for his opinion on any contemplated change. And it is pleasing to learn of many instances in which the manager's judgment was deferred to in important matters.

The wisdom of this circuit head is indicated by his frank confession that, not so many years ago, he was in the habit of being swayed in various theatre matters by personal likes and dislikes. That he has overcome this and expresses himself as being at all times receptive to the other side of the question is probably one of the reasons why the theatres he directs are so comfortably in the black.

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NO CAUSE FOR ALARM

Now that the code has made certain definitions restricting the use of contests and giveaways in theatre exploitation, there is quite a scurrying about by managers to discover other potent advertising devices that will not be frowned upon by the code authorities.

Many staff meetings have been called, and the manager, now doubly harassed by anxious superiors, searches zealously for a new box office magic to replace the stunts unhappily banished by executive order from the realm of exploitation.

Concern for the loss of these time-honored aids is natural and to be expected, but we refuse to believe their going justifies any cause for continued alarm. Though contests have undoubtedly been more than helpful in building up grosses on uncertain attractions, able theatremen are wasting little time in bemoaning their passing, and are concentrating on other selling angles to put over their pictures.

Risking the fear of strenuous contradiction, we venture to state that contests in many forms and in many situations have long outlived their usefulness. And although we do not include all competitions in this opinion, nevertheless there is no question but that managers have too often fallen under their spell.

Inherently sound governmental regulation will never hinder the efforts, or discourage the initiative of showmen sincerely interested in the future of the theatre.

▽ ▽ ▽

SECOND RUN EXPLOITATION

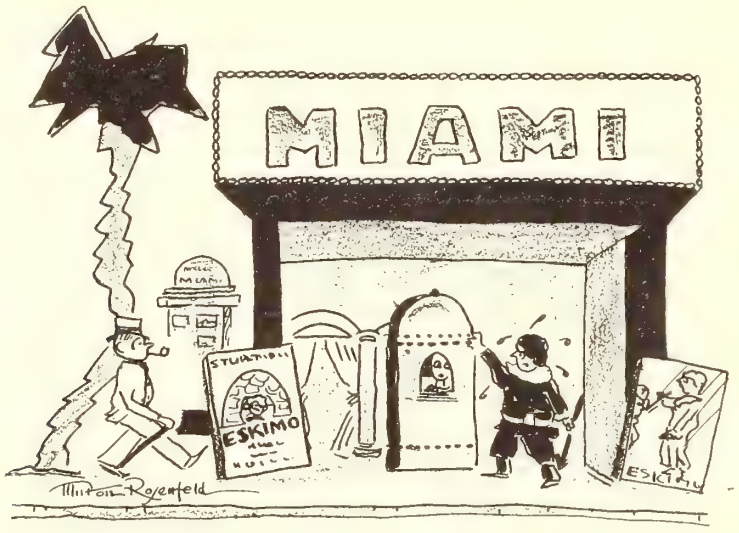
Though every reasonable effort is made to put over first run attractions, little seems to be done in endeavoring to push up the gross on the second showings. Undoubtedly, these dates on the bigger pictures in many cases would return more were they given the assistance of a spirited campaign.

This is amply substantiated by Manager M. F. Morrison, of the Rialto, Brockton, Mass., who forwards a well executed advertising and exploitation campaign—highly praised by the Quigley Award judges—on the local second run of "Footlight Parade" which succeeded so well that, for the first time in the history of the house's three-day policy, the picture was held over for an entire week.

That the papers and merchants cooperated extensively indicates the merchandising possibilities of the return date were properly sold by this member. No doubt, sceptics will argue that the strength of this picture made such a second campaign possible, and while to a certain extent this is so, we maintain there is potential box office draw in many a second run feature that could be realized upon by managers who allow this classification to deter them from getting behind their shows.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



20° Cooler Inside, Folks! "Eskimo," Hot Stuff from the Frozen North, Now Playing!!

McGregor Steps Fast In Town of 2,000

Seizing upon the fact that there was a local scarcity of fire alarm cards, Manager S. C. McGregor, Smalley's Theatre, St. Johnsville, N. Y., boosted his showing of "The Chief" and at the same time did a public service by printing and distributing a number of these cards which besides the location of the various fire alarms included copy on the picture.

McGregor sprung the idea at a propitious time, as there had been a number of recent fires in town, and states that in addition to improving business on the picture the stunt paved the way for a profitable benefit at the theatre put on by the Fire Department in appreciation of this member's cooperation, the members of the department also aiding in the direct sale of tickets.

The boxing ticket press book suggestion was employed profitably in advance of "Prizefighter and the Lady" by McGregor, who three days in advance had one of the tickets delivered with every copy of the daily paper, at a cost of a pass for each newspaper carrier. A further help was an advertising trailer on the streets, the cost of these two stunts being $3.50 for the boxing tickets and $1 for the sign cloth for the trailer banners.

St. Johnsville is a town of 2,000 and hard hit by present conditions, but as result of this campaign mid-week business showed a rise with best of all the attendance of over 20 new patrons who had not patronized the theatre for the past year.

Work For A Quigley Award!

Real Indians As Bally On "Massacre" Date

A band of real Snohomish Indians who put on a regular stage show was one of the unusual gags arranged by A. J. Kennedy, for the date on "Massacre" at the Orpheum, Seattle, Wash. During the run of the show they lived in tepees erected in the street in front of the house, and we ask you, what do you think of that one for a traffic stopper?

A street parade of new Pontiac cars was another event in which the Indians took part, tying in with the trademark of that automobile company, and newspaper publicity which also helped was obtained through the subscription of Ann Dvorak to the insurance policy advertised by one of the papers with a plug on page one.

Work For A Quigley Award!

Waugh Puts Out Indexed Bulletin for Zone Houses

Something a little different in circuit bulletins is the one headed "Right From Dixie," created by Howard Waugh, Warner Bros.' Southern zone manager, and edited by Bill Hendricks, skipper of the Warner Theatre, Memphis.

This house organ is indexed under different headings, such as "Picture Slants," "Show Selling," and a separate page for Waugh's personal message to the zone personnel. Milt Gurian, zone booker, gives some pertinent dope on recently screened pictures and Bill Hendricks points out the advertising highlights on coming dates.

Other official business is also carried, and the entire idea is not only comprehensive and interesting, but no doubt also gets quicker managerial attention than the run of the mill multigraphed home office stuff.



TEASER STUFF. This is the first of the teaser ads on United Artists' New York newspaper campaign to sell the coming "Catherine the Great." The above is a reproduction of the effective three-column shot.

Ace Campaign Put On For Second Run

A campaign on a second run of "Footlight Parade" that was as comprehensive and complete as many of those put on in the first runs is credited to Manager M. F. Morrison, Rialto, Brockton, Mass., who put over a raft of stuff, which resulted in a holdover, the first time this has been done since the house went to a twice a week change.

Three newspaper contests were planted, two on the editorial pages and one in the classified section, all of which are reported to have brought in many hundreds of answers. Other newspaper tieups were made with prominent jewelry stores, who distributed passes in a number contest, advertising this heavily.

Effective street ballys were also arranged, one of a man in tramp's clothing who carried a sign reading, "I pawned my clothes to see, etc., etc.," and another a bannered two-way Ford. Imprinted calling cards were passed out on the streets by the house staff, and heralds, the cost of which were paid by a local insurance company, were also distributed. A dairy tieup in which tickets were given for lucky milk bottle caps also returned a lot of extra free advertising.

For two weeks in advance, cashiers passed out memo slips to all patrons calling attention to the date; each member of the house staff sent 25 post cards to friends plugging the picture, and Morrison also had manager friends in nine towns write to names on his local mailing list praising the attraction.

Music tieups of course were made with orchestras, radio stations, in addition to the special Witmark music post cards which were mailed to a select list. In fact, everything that could be done was taken care of and Morrison is entitled to a couple of extra bows for determined efforts in rolling up his gross on his second run.

Work For A Quigley Award!

Rosenfield Cooperates On "Drive Safely" Week

A "drive safely" campaign put over in cooperation with the Omaha Board of Safety not only aided in strengthening his theatre good will, but also netted display copy on the current attractions in all "drive" advertising for Manager J. J. Rosenfield, Orpheum, Omaha, Neb.

Entitled "Sportsmanship," a short especially produced for the occasion and paid for by the local Safety Council was run at the theatre, this and the rest of the program being advertised widely at no cost to Rosenfield. The newspapers too went for the idea.

Civic leaders and city officials publicly commended Rosenfield for his efforts in selling "safety week," and a subsequent tieup was also made with the Goodrich Tire Co., in which the theatre was plugged in newspaper ads in exchange for allowing a display in the lobby emphasizing the safety emblem of this company.

"J. J." reports a distinct box office increase as the result of this cooperation, and in appreciation of his efforts was further rewarded by a resolution of thanks from the members of the board and the city commissioners of the Nebraska city.

KENNETH GRIMES WINNER OF FIRST QUIGLEY AWARD

Manager of Warner Theatre, Morgantown, West Va., Is Selected by Judges To Receive January Trophy for Campaign on "Dinner at 8"; Curtis and Finlay of Montreal; Evens of St. Louis, and Morrison of Brockton, Mass., Finish Neck and Neck

by A-MIKE VOGEL

By the vote of the judges, George J. Schaefer of Paramount, S. Charles Einfeld of Warner Brothers and Arthur L. Mayer of the Rialto Theatre, New York, Manager Kenneth Grimes of the Warner Theatre, Morgantown, West Virginia, is declared the winner in the competition for the January Quigley Award for his excellent campaign on "Dinner at Eight." His picture and a reproduction of the trophy will appear in next week's issue.

Rated highly in the judging, and slated for First Mention are the following: Manager Gene Curtis and Exploiteer Ken Finlay of the Palace, Montreal—"Little Women"; Harold W. Evens, managing director, Loew's State, St. Louis—"Roman Scandals"; and Manager M. F. Morrison, Rialto, Brockton, Mass.—second run campaign on "Footlight Parade." And not violating any confidences, we might say that it was not the easiest job in the world to select the winner whose entry is detailed elsewhere.

Honorable Mention

GENE CURTIS, Manager
KEN FINLAY, Exploiteer
Palace, Montreal, Can.
H. W. EVENS, Manager
Loew's State, St. Louis, Mo.
M. F. MORRISON, Manager
Rialto, Brockton, Mass.

△ △

WALLY ALLEN, City Manager
Keeney, Elmira, N. Y.

JOHN ARMSTRONG, Publicity Dir.
Carlton, London, England

IRVING BLUMBERG, Manager
Stanton, Philadelphia, Pa.

CHARLES BRENNAN, Manager
Poli, Hartford, Conn.

GILBERT C. BROWN, City Manager
Paramount, Kankakee, Ill.

MIKE CULLEN, Manager
Loew's Penn, Pittsburgh, Pa.

CHARLES DUTKIN, Manager
Parkside, Camden, N. J.

SAMUEL FEINSTEIN, Manager
Franklin Park, Dorchester, Mass.

JOSEPH FELDMAN, Manager
Earle, Philadelphia, Pa.

BOB C. GARY, Manager
Paramount, Des Moines, Ia.

WALTER GOLDEN, Ad. Manager
Riverside, Jacksonville, Fla.

LOUIS LAMM, Manager
Capitol, Elyria, O.

F. A. REGAN, Manager
Huntington Park,
Huntington Park, Cal.

SONNY SHEPHERD, Manager
Mayfair, Miami, Fla.

ARTHUR SWANKE, Manager
Saenger, Hope, Ark.

ANNA BELL WARD, Gen. Manager
Phoenix Amusement, Lexington, Ky.

RICHARD WATSON, Manager
Gladmer, Lansing, Mich.

AL ZIMBALIST, Ad. Manager
St. Louis Amusement, St. Louis, Mo

Read This!

QUIGLEY MONTHLY AWARDS will be presented during 1934, one each month, for the theatre campaign selected by the judges as possessing the highest merit of all those submitted to the Round Table on pictures played on any product between the first and last days of each month. . . .

THE QUIGLEY GRAND AWARD will be given for the campaign submitted during the entire year of 1934, selected by the judges as possessing the highest merit. . . .

CAMPAIGNS may be forwarded after the last day of the month, but must be on pictures played during the month. . . .

THEATRE MANAGERS everywhere in the world are eligible for these awards; campaigns from distant parts will be given special consideration to provide for the difference in mailing time. . . .

Other numerous campaigns of merit were also received, among them so many of excellence, showing plenty of hard work and ingenuity, that it was decided to award to some of the oustanding, Honorable Mention Certificates, and the names and theatres of these entrants are carried in the first column on this page. Heading this list, are noted the above mentioned four for whom a special Award of First Mention has been designated.

Especially called to the attention of the membership is the work of Morrison, of Brockton, whose efforts on the second run of "Footlight Parade" (story on page to left) earned him serious consideration for the major award.

▽ ▽

To be noted with pleasure is the inclusion in the Honorable Awards of John Armstrong, publicity director, Carlton Theatre, London, England, who sent over a very smart campaign with the assurance that the British showmen are right on their toes for these Awards.

Campaigns are already being received for the February Award; and for the information of those who would like to enter the competition, the rules are published in the column to the left.

Entries from those who contributed to the January Award are again invited to enter the February competition.

Remember: If at first you don't succeed, try, try, again! And again!

MORE ON RADIO ADVERTISING

Theatre Broadcast Must Be More Than Straight Picture Plug To Sell Tickets, Says Round Tabler

by J. J. McMANUS
Midland, Kansas City, Mo.

Relative to whether or not radio has been, or can be used to sell theatre tickets to the utmost, my findings are, as well as one can realize on advertising, that it can be done, and cite the following to back up my belief:



J. J. McManus

Radio is today one of the most vital news interests in America, practically everyone listens in at some time or another in every day. There may be those in show business who disagree with me, but my contention is, if the material produced over radio is made to be entertaining, whether in straight dialogue or with music and comedy effects the main issue is, make it entertaining. Citing a monologist, Edwin C. Hill, who has one of the widest ranges of followers on radio, and yet all he does is tell a story; the catch is, how he tells it.

Naturally, not knowing those personally who may claim that radio cannot sell tickets, I cannot diagnose their ills, but, personally, I feel that the fault lies at home. In short, that without doubt that natural ability for nice listening in the talks is missing, or they have in a slipshod manner done what should be done so carefully. Intonation and pronounciation, enhancing material will sell anything over radio; we must admit that radio has audiences who are potential buyers of theatre tickets, but if the song, piano selection, comedy gags or speech is not to their liking they will turn the dial Remember no one can please everyone, but every true showman should know that which the majority likes, and sell it accordingly.

Straight Plug Bad

Remember, walking into my shop, I like anyone who tells me, "My, this is a smart soanso," and by the same token I dislike those who may say, "Why don't you have soanso's here?" We, being human, are all egotists more or less, but all are, and to make a hit, make people like you; do what you have to do well, at least as well as you can, and this applies to everything you do, but in particular to an unseen audience who may not be able to appreciate the fact that you have such a nice smile and that you are a neat dresser, or that you are a real gentleman. So all that cannot be taken in by the eye must be made up for in a new technique, your voice personality and of course material, which comes back to your judgment.

A straight plug is nil. Flavor it with a personality that you have met, or failing in this, that you have read enough about authentic material to know whereof you speak. Give them what they want first, then get your angle in as best you can.

The above is my sincere thought, and having same, I feel that I have proven the theory.

Work for a Quigley Award!

LaFalce Gets Ace Returns On "Toy Matinees"

Cooperating with one of his newspapers and the local Planning Committee of the Council of Social Agencies, headed by many prominents, Frank LaFalce, Washington zone Warner Theatre ad head, established a new high in the execution of the third annual Warner Theatres' "toy matinees," in which the 12 local houses participated.

Over 20,000 new toys and many articles of clothing were obtained for distribution by the various charities, the newspaper coming across splendidly with a series of front page feature stories, in addition to large display ads, all of which of course plugged the theatres.

Work for a Quigley Award!





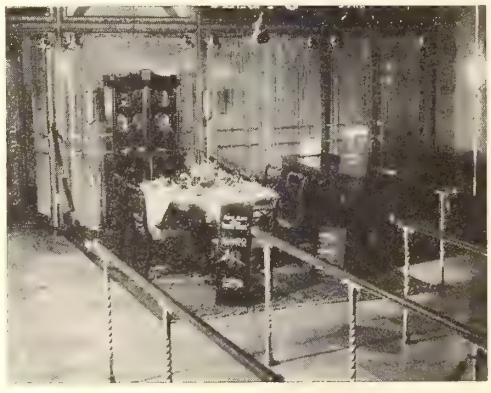
DIVER STUFF. Shots above and below illustrate the lobby display at the Mayfair, New York, on Monogram's "Sixteen Fathoms Deep," put over by Leo Justin and Stockton Leigh, and detailed recently.

Highlights of Grimes' Winning Campaign

For a town of 16,000, and at a comparatively small cost, Manager Kenneth Grimes, Warner, Morgantown, W. Va., put over a campaign on "Dinner at 8" that must be rated of rare excellence and fully deserving of the reward he receives. This member details over 30 distinct ideas he put into effect, some of the highlights of which are herein described.

Two lobby displays were effected, one well in advance and the second, illustrated below, used a week in advance, this being a dining room table completely set with a service for eight, with place cards for each star's name.

Many outside tieups were made. The Coca Cola agents supplied life sized Jean Harlow cutouts for lobby and window display and also had truck drivers place date



Grimes "Dinner" Set Up

cards in all stores they serviced. Twelve other windows in prominent spots were also secured. In exchange for passes, newsboys carried imprinted banners on their backs for a week in advance and imprinted napkins were placed in the leading restaurants, and this was also done with grocery bags used in prominent markets and stores.

Outstanding was a tieup with a local flying service wherein, in exchange for a credit poster in the lobby, a plane flew a theatre banner over the city and other communities. Inexpensive tire covers were made up by the house artist and placed on all taxis; all sidewalks were penciled with the title and a tieup with the phone company allowed the placing of small theatre cards on their pay phones making with copy reading, "Make an appointment to see, etc."

Western Union was promoted for blank forms on which theatre messages were typed and distributed, laundries and bakeries were contacted to use stuffers, and a number of sock street ballys were also employed. A thorough advertising and newspaper and posting campaign also called attention to the date, all these contributing to a campaign that thoroughly blanketed the community and produced most satisfactory results.

—

It will no doubt be of much interest to the membership to know that arrangements are now being made to have the January Quigley Award presented to Ken Grimes in person at the Washington "Get-Together" on Feb. 17, by one of the more prominent Capital City personalities, such as Postmaster General James J. Farley.

SHOWMANSHIP TILTING BOX-OFFICE RETURNS IN BOSTON AND HARTFORD

Managers in These Spots Are Working Every Angle To Get Them In; Martin J. Mullin Fully Credits His Manpower

by A-MIKE VOGEL

"Manpower is putting over our houses," says Martin J. Mullin, directing head of the far-flung M. & P. Circuit of New England. And it also may be said that manpower is doing likewise in other Yankeeland theatres, instances of which were apparent in Hartford and New Britain.

Dave Sugarman recently installed at the Embassy in New Britain, open three days, is working on a number of ideas to keep his cashier busier. This member served on the Bridgeport front for some time and stated his pleasure in being able to enlist under the flag of I. J. Hoffman, directing head of the Warner Brothers' New England houses.

Hartford Managers Happy

This same "I. J." gets the "nod" all the way, for in Hartford Jimmy Weist at the Regal Theatre, and Jim McCarthy at the Strand also express satisfaction. Jimmy, incidentally, campaigned with your chairman years ago in the thick of the Florida boom.

Charlie Brennan at the Capitol, another "corpsbruder," also happy in his new assignment, spoke favorably of the Poli operating policies in which each manager is considered an independent operator. Charlie kindly acted as host, his new Dodge making possible quick visits to George Landers, local E. M. Loew chief, and Lou Schaefer, skipper at the M. & P. Allyn. George's theatre is an upstairs house with the street floor taken up by stores. Idea, what? And from the attendance, folks, evidently don't mind the few extra steps.

Lou Schaefer had just put on a capacity all-Walt Disney benefit show, a smart local gag that hikes the Sunday take. The tap at the box office on the "mouse" bill was up to a dollar (benefit prices) and while many locals can afford the dollar, Hartford is nevertheless a white collar town payrolled to a great degree by insurance employees who have it mostly on pay days.

The ace houses get a 50-cent top, but opinion is divided on whether or not this is too high. On the whole, though, general grosses are reported healthy with the boys working to keep them so. Theatres close on Sunday until six in the evening giving the managers an opportunity to catch up on back sleep.

Cordial relations between theatremen is also the rule here, every one going out of his way to welcome the weary traveler. They plug for each other as well as their attractions—another dividend paying form of manpower.

Boston Goes Manpower

That last word gets a lot of tossing around, but it appears to be the real McCoy in the vocabulary of the above quoted Mullin—"Marty" as he is more familiarly known to a legion of showmen in every part of the United States.

In last week's issue, your Chairman chronicled what was seen and done in a quick call upon the members in Bridgeport and New Haven, and in these columns puts down some brief observations on the activities of the Round Tablers in Hartford, New Britain and Boston. As time did not allow meeting up with all the members in this section, those missed will be seen the next trip.

Taking hold of the hundred odd Publix houses, financially prostrate a year ago, Mullin stated that he and his partner, Sam Pinanski, put it right up to the managers by restoring salary cuts and telling the boys to cut loose with the result that today the M. & P. houses are plenty in the black.

Charley "Ballyhoo" Bassin has taken advantage of this latitude to do a smart job of selling at the ace Oriental, his right hand man being Leo Lieberman. Incidentally, Charlie "hosted" your chairman around town, doing the honors at the M. & P. offices where calls were made on Sam Pinanski, circuit co-head, C. J. Russell, Sr., Bangor, Maine M. & P. partner and city manager, old friend Jack Lourie, Hy Fine, M. & P. production manager and "brother private" of the old World Film days.

Also Division Manager Ed A. Cuddy and District Managers Al Moreau, Bill Spragg, Harry Wasserman, Francis McManus, and J. J. McGinnis, Massachusetts Allied President and Cliff McIntyre, among others. And of course Don Chambers and Myron Shellman of Harry Browning's staff and Nan Cohen, Harry's secretary—all subbing for the streptococci-stricken Browning, who was at home fighting a bad throat.

A visit to Harry's home found him busily engaged with soothing medicines, but not too ill to discuss the details of the coming get-together.

Other Bostonians Stepping

The M. P.-ites, though prominent in New England theatre spotlight, do not occupy it exclusively; Jack Goldstein, RKO Radio ad chief, is doing a lot of good things at the RKO Boston and Keith's, these houses supervised by Tom Meehan of Charlie Koerner's division. As are other Bostonians, Goldstein showed enthusiasm for the coming Club get-together and is stepping fast to arrange things for the big night. Horace McNabb, Mary Healy and Carlo Vannicola make up the rest of Jack's staff.

A visit to Gene Fox, Metropolitan press chief, and his assistant, Jack Saef, resulted in a load of information on local advertising conditions with showmen way up on their toes now that the code has tightened up things.

Joe Di Pesa, publicist of Loew's State, showed the results of his stepping in the form of a 300-pound birthday cake promoted to celebrate the 30th "Loew Anniversary." Fine art lobby work is turned out here by Louis Chiaramonte, who also conducts art classes.

A series of flying visits to other Boston managers disclosed a steady barrage of exploitation that in most cases was holding up grosses.

Lou Newman, at the Allston, a Round Tabler for many years, showed nice results on his drive for the youngsters on "Alice," matinees bringing virtual capacity, with adults included. At Morris Sharoff's Coolidge, the new Brookline theatre, Manager Clarence Robbins was not about, and his assistant, Herb Finn, acted as guide.

Booster Club Clicking

Louis W. Richmond, of E. M. Loew's National, is the lad who has had such success with his Booster's Club, a kid club that clicks big, about which more will be said in these pages. This visit was a reminder to stop in at the E. M. Lowe home offices, where the time of the day was passed with executives Max Finn and Phil Berlar, after which a stop was made at the Uptown, where Chester Ellis holds forth under George Giles, and proclaims his contentment with his job and his boss.

The fact that most of the managers encountered on this trip expressed themselves as, and appeared to be, perfectly happy in their assignments is possibly the most significant observation to be noted. Whether they happen to be fortunate in their superiors, or whether acting human is a trait of this part of the country, remains unsaid, but the answer seems to be a bit of both.

Work For A Quigley Award!

Chidley Breaks Record

A complete campaign on "Little Women" at the Rialto, Casper, Wyo., reported by Manager C. H. Chidley to have broken the house record, contains sufficient selling angles to justify the capacity business.

The many suggested school tieups were reflected, including the posting in school rooms of the special one sheets and distribution of family night programs in all class rooms. Radio program was put on for five days in advance and during the run, and announcements were made over the amplifying system at the State championship football game.

Tieup Restrictions Caused by Code Regulations Result in Extra Efforts by Managers; Boston "Get-Together" Soon

Extra Profits for you!
and the good-will of your local merchants by using
Quality Ad-Slides
Write for free catalog and details.
QUALITY SLIDE CO.
6 EAST LAKE ST., CHICAGO.


Prytz Ties in Radio Sponsors on "Tarzan"

Trading on the popularity of the local "Tarzan" broadcast, sponsored by a leading coffee firm, Manager Roy Prytz, Granada, Duluth, Minn., tied in with these sponsors who contributed generously to a citywide campaign, advertising "Tarzan the Fearless" at the theatre.

Besides large newspaper ads, the coffee people placed three sheet cutouts with many of their leading retailers in all sections of the city, bannered all their trucks, announced the play date each night during the broadcast, and sponsored a special show for orphans, in addition to giving many passes as attendance prizes to various local organizations.

Prytz promoted a lot of free newspaper publicity and in exchange for a free show-



Prytz and His "Crossroads" Signals

ing for the boys who distributed Liberty and who paraded to the theatre for the showing, the news distributors stuffed all copies of the magazine with theatre heralds, also bannering all delivery trucks.

Local high schools were thoroughly covered, an especially noteworthy idea being an announcement of the picture to the students of one of the high schools through the school public address system. Roy states that business was a stand-out and sends along a three column ad, in which is shown a crowd at the theatre unable to gain admission.

Prytz also did quite well on a recent engagement of "Dangerous Crossroads" in which he centered his campaign on a lobby flash that included lanterns, flags and red flares, which he secured from local railroad officials. Also, prominent in the display was a "stop and go" sign, with red and green lights working from a flasher socket, illustrated in the accompanying photo in which the good looking gent is none other than Roy himself.

This Round Tabler has been stationed at the Granada for the past four years and has been an active contributor.

Pickle and House Staff Build Theatre Stage

There are few things around the theatre that well seasoned showmen are not prepared to tackle, especially in the smaller situations, and this is further substantiated by Manager Leon Pickle, who sends in the details of a stage constructed at the Kentucky, Henderson, Ky., designed and constructed by Leon and his house staff.

The house lacking facilities for vaudeville, contests, etc., the stage, 8 feet by 18, was constructed over the orchestra pit. The material used was "B" grade lumber and a footlight trough was built in to give it a legitimate appearance and also to add to the house lighting system. On completion, the entire stage was given a stain made from a half gallon of gasoline and a quarter pound of oil lamp black.

Leon reports that over half of the lumber was promoted, and with the help of his staff, did the job in two nights after the show, further stating that this idea has been helpful in building up his recent grosses.

This member is another one of the penitents who regrets his laggardness in reporting campaigns to Club headquarters. And, incidentally, showmen in like situations, who are interested in adding stages to their equipment, are requested by Pickle to communicate with him for estimates on the size, quantity of lumber used and other details.

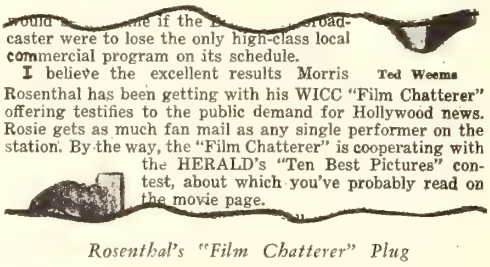
Work for a Quigley Award!

Rosy's Two Radio Contests On "Fugitive Lovers"

To follow up Morris Rosenthal's recent interesting article in which he details some of his methods in selling tickets over the radio, the following air campaign on "Fugutive Lovers" should prove interesting.

Two different radio contests were put on, the first offering free round trip bus rides to New York and theatre tickets for the best stories from listeners-in on their most thrilling experiences while riding in busses. The second contest was more pretentious and was put on during Rosy's own broadcast, in which as "The Film Chatterer," Morris offered similar prizes or round trips to Washington, giving the picture a build-up by arranging for radio transcriptions of the story in instalments three days in advance of the date.

Various bus lines cooperated, one tying in with window cards at all bus stations



Rosenthal's "Film Chatterer" Plug

and another putting out 5,000 blotters in which the copy was hooked into the picture. The idea was further extended to New Haven, where Ben Cohen, at the College, playing day and date, also participated.

Rosenthal's broadcast, which he puts over in person on Friday nights, is attaining great popularity, and the accompanying reproduction of a notice in the radio column of one of his dailies further attests to this member's newspaper standing.

Garry Ballys Invisible Fish To Sell "Invisible"

Going comic a bit evidently to take the curse of the chills in the picture, Garry Lassman planted a fish bowl filled with colored water in the lobby of the Avon, Utica, N. Y., with this gag copy—"These Brazilian Invisible Fish were made invisible by the same magic potion used by the "Invisible Man."

Three snappy street stunts were also part of the campaign. One was a sedan, all windows covered with black cambric with copy to the effect that the car was being driven by the "man." Driver of course could see out, but folks outside could not see in. Another car gag was a full-dressed, head-bandaged, goggle-wearing driver in an open "job," car carrying tieup copy banners, and yet a third stunt was a man completely covered with black cambric, who made all the important stores and other prominent spots in town.

Lassman tricked up his lobby with a lot



Garry's "Invisible" Chauffeur

of illusion stuff, using blinker lights, green paint, weird transparencies, and followed this up with a prologue in character that ran as follows: Entire house was blacked out, man dashed from wings with green spot on him from booth. Man screamed as dummy with luminous painted face whizzed by, then shot at the dummy as it disappeared in the wings, with trailer following immediately.

Work for a Quigley Award!

Star Identification Gag Goes Over for Dowling

A stunt that he recommends for use on any attraction and which did big for "Lady Killer" at the Palace, Pittsfield, Mass., is forwarded by Manager Ed Dowling. A prominent window was promoted, and in it was placed a large frame containing photos of the many stars and feature players from the various producing companies whose product Dowling plays.

Tickets were given to the first ten patrons naming the entire list correctly, with this information conveyed in a special panel in the center of the display. Unfortunately, the snapshot that Ed sends us to illustrate, is not quite clear enough for reproduction, but it makes a nice flash and does not sound too involved for a repeat in other spots.

Incidentally, Dowling states that after reading our editorial about managers using the ideas in the Club pages and not contributing their campaigns, makes him feel ashamed of himself and he promises to do his part in the future. Very good, Eddie!

Reth Plants Feature With "Hi, Nellie" Preview

An exceptional newspaper break was secured by J. Real Neth in advance of his "Hi, Nellie," showing at Neth's Grand, Columbus, Ohio, by promoting eleven of the city's more prominent editors and reporters on one of the leading papers to view the picture and to write their frank criticisms of it.

As the story has a distinct newspaper background, the stunt was very timely, especially since the daily printed the criticisms and approvals of each of the newspaperites, the drama editor running the break at the top of the page with a four-column head.

Work for a Quigley Award!

Dane Creates Clever Idea On Christmas Tree Display

Christmas trees, of course, have been used most everywhere to furnish theatre holiday atmosphere, but Robert A. Dane, of Shea's Buffalo, went a step further in using a tree as a basis of an unusual contest that drew many replies.

The tree, 40 feet high, said to be the largest in Buffalo, was set in the lobby of the theatre and decorated with the usual trinkets. A 30-day pass was given to the one guessing nearest to the number of decorations used and the time taken to do the job.

Work for a Quigley Award!

Coulter Battling Against Virginia Sunday Law

Of significance to every theatreman in Virginia is the fight now being waged in the courts by Walter J. Coulter of the Byrd Theatre, Richmond, recently arrested with six of the house staff for giving a Sunday show for the benefit of a Crippled Children's Hospital.

Manager Stewart B. Tucker sends along tear sheets from the local papers, in which prominent front page stories were carried in addition to editorials which indicated that public sentiment was decidedly in favor of Sunday opening.

Coincidentally, or otherwise, the story broke the day before the convening of the State legislature, and shows that Coulter and his staff selected a psychological time in which to strike for a new deal on Sunday.

Work for a Quigley Award!



CARAVAN ARRIVES. The stars making the trek across country to exploit "Moulin Rouge" inaugurated the caravan at the New York Rivoli, and the above shows the arrival at the theatre, and also a flash of the front that drew attention.

Reeths Creates Effective Lobby "Air" Flash

An inexpensive lobby flash that brought gratifying comment and notice was created by Manager Fred Reeths, Jr., Sheboygan, Sheboygan, Wis., on his "Flying Down to Rio" advance. The accompanying photo illustrates the finished effect.

The suspended airplane was cut out from the regular streamer, backed with strips of lumber, the cutout figures treated in a like manner. The title letters were illuminated with small white Christmas tree lights hooked up to a flasher plug. These lights were inserted by cutting through the streamer with a razor blade, making holes



Reeths' Inexpensive Display

just large enough for the bulbs to go through. To ensure long burning, Reeths added a small socket to each set of lights.

For the propeller effect, a small electric fan was used which gave the display a very realistic touch, and also called attention to the stills on the board below.

On "Dinner at 8," this member put out a paper window streamer tying in the picture to copy reading, "Good coffee is necessary when serving 'Dinner at 8,' etc., etc.," the streamer, of course, including theatre credits and cast names. These were placed on the outside of grocery windows, Reeths stating this is especially recommended during cold weather, when windows are frozen.

Work for a Quigley Award!

Beck's Theatre Magazine Makes Effective Publicity

A very smart theatre magazine is being published monthly by N. Edward Beck, managing director Hollywood, Ft. Worth, Texas, which deserves ranking with most of the ambitious efforts of this kind put out in largest spots.

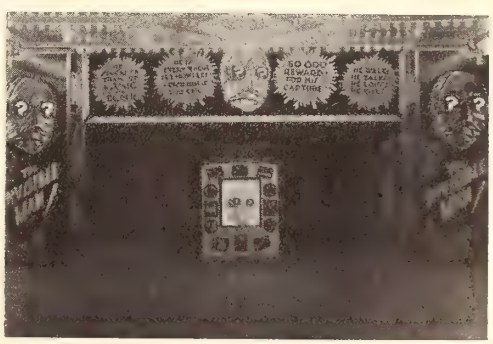
The publication is of regular magazine size, of 20 pages, including front and back covers in color, given over to the advertising of coming features. The first page of copy is devoted to general theatre chatter written by Beck and the other pages include picture articles, star interviews, and plenty of attractive halftones.

Not only does it sell the shows in an attractive manner, but the cost is materially reduced by the inclusion of a number of pages of paid advertising, all in all a very worthy undertaking to be admired.

Club Calendar

FOR MARCH

1st	Lois Moran's Birthday
2nd	Texas Flag Day
	Alexander Graham Bell Born—1847
	First U. S. Stamps—1847
3rd	Maine Admitted to Union—1820
	Florida Admitted to Union—1845
	Edmund Lowe's Birthday
	Jean Harlow's Birthday
4th	Charter Granted Pennsylvania
5th	Texas Annexed by U. S.
	Boston Massacre—1770
7th	Luther Burbank's Birthday
8th	Thomas Jefferson's Birthday
9th	Monitor and Merrimac—1862
10th	Telephone First Used in 1876
13th	Standard Time Estab'ed—1884
15th	Andrew Jackson (7th President) Born—1767
	George Brent's Birthday
16th	Conrad Nagel's Birthday
	West Point Academy Established—1802
	James Madison (4th President) Born—1751
17th	St. Patrick's Birthday
	British Evacuated Boston—1776
18th	Grover Cleveland (22nd President) Born—1837
19th	William Jennings Bryan Born—1860
21st	First Day of Spring
22nd	Maryland Day
	Chico Marx's Birthday
23rd	Joan Crawford's Birthday
	Anniversary of Patrick Henry's Speech
25th	El Brendel's Birthday
27th	Gloria Swanson's Birthday
29th	Warner Baxter's Birthday
	John Tyler (10th President) Born—1790
30th	Alaska Purchased—1867
	Seward Day (Alaska)
	Maryland Settled—1634
	Metropolitan Museum of Art Opened in New York—1880
31st	Japan Opened by Com. Perry—1854
	Eddie Quillan's Birthday

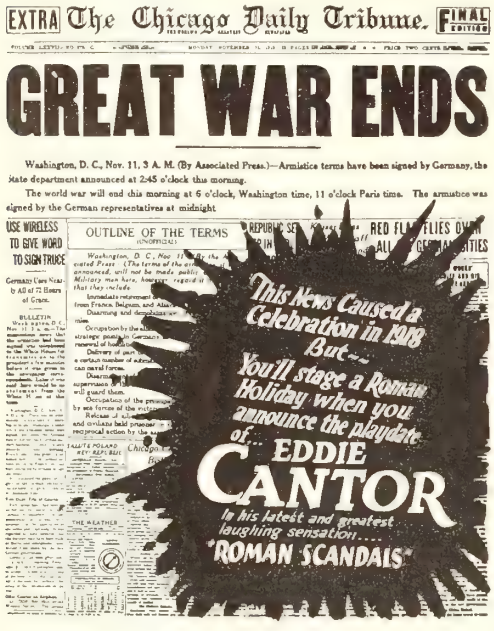


QUESTION MARKS. Gus Lampe went for the question mark idea in his lobby front on "Invisible Man" for the date at the Eckel, Syracuse, N. Y. It's easy to see that this Round Tabler went decidedly visible in his flash to sell this attraction.

Many Ace Ideas in Winchell's "Roman Scandals" Manual

To build up advance enthusiasm on "Roman Scandals" among the houses in the circuit, Charlie Winchell, ad head, Minnesota Amusement Co., put out some very clever photostat ideas.

Charlie dug up front pages of past issues of the Chicago *Tribune* proclaiming events of importance, such as Lindbergh landing in Paris, and even going back further to Dewey at Manila, and Peary at the North Pole. These pages were tied up in the copy



Winchell's Photostat Idea

in the same manner as the one here illustrated, and being quite unusual deserve the many favorable comments reported by managers in all situations.

Winchell also got out a sales manual on this attraction for the information of all managers playing the date which covers about everything needed to put the picture over in most any spot. Many novel angles are detailed, and the following, to select one of the many, is good enough to bear repeating: Managers were requested to obtain a full length photo of their town's leading citizen to be sent to Charlie, who superimposed it on a photo of Cantor and Ruth Etting in costume, so that the manager could have a cut made of it to run in the local papers. Numerous other selling ideas are included, such as a community "Roman Holiday" to be put over as are special sales days in which all stores participate.

Work for a Quigley Award!

London Daily Contest For British Cartoonist

Circulation builders have long been a feature of London newspapers, one of the most recent in the *Sunday Dispatch* tieing directly into motion pictures with a competition in which the paper offers a contract to any reader creating a cartoon character to run in the paper regularly, and from which film cartoons can be made.

As the story states, the reason for the offer is that the Walt Disney cartoons have proven so popular with the British, determined efforts are to be made to discover an English artist who can create cartoon characters of the same appeal.

Amateur Travels 600 Miles For Severson Celebration

A New Year's Eve celebration in which one of the volunteer entertainers traveled 600 miles to participate was one of the highlights of Mrs. Grace Severson's campaign to put over this party at the Liberty, Wolf Point, Mont., of which this enterprising showwoman is both secretary and manager.

Featured in the entertainment, which took the form of a midnight show, was a contest on the stage for amateur talent, with 16 prizes given to those who were judged by the audience to be the best old time fiddler, best old time jigger and a series of other "bests" running from novelty dancing numbers to comedy sketches and so forth.

The long distance traveled by one of the entertainers mentioned above was occasioned by a special cash prize to the amateur arriving from the farthest point, and this incidentally indicates how widespread is the popularity of the Liberty in that section of the country.

To advertise this event, Mrs. Severson had special colored heralds made up on her mimeograph machine with clever art work setting off the copy.

Work for a Quigley Award!

RKO Theatre Ad Men Win "Little Women" Awards

Robert F. Sisk, ad head RKO Theatres and RKO Distributing Corp., has just announced the prize winners in the recent "Little Women" $200 prize contest, open to RKO theatre advertising men.

First prize was won by John Joseph, State Lake, Chicago; second prize, Manager Jake Golden, Palace, Rochester, N. Y.; third, Manager Hardie Meakin, Keith's, Washington; fourth, Manager Mickey Gross, Orpheum, Sioux City, Ia., and fifth prize to Emil Umann, Golden Gate, San Francisco.

Honorable mentions were given to Jack Goldstein, RKO ad chief, Boston; Elliot A. Vinson, Palace, New York, and Ardon Strang, Palace, Columbus, Ohio.

Work for a Quigley Award!

Boucher's Co-op Page Sells "Dinner At 8"

A neat co-op page on "Dinner at 8" was created by Round Tabler Frank Boucher, Warner city manager, Hagerstown, Md., for the date at the Maryland Theatre. A two-inch streamer across the page, plus a two-column flash down the center was entirely devoted to picture copy; the remainder of the page was divided into 12 equally sized boxed ads, one and three-quarters wide and nine inches deep, the title tied in at the top to the copy in the various advertisements, with a cut at the top of each showing the face of a clock set at the hour of eight.

Payette a Father Again

John J. Payette, Warner Theatres' Washington zone manager, is again a father, this time of a nine-pound boy, born to Mrs. Payette at the Garfield Hospital, Washington, D. C., last week. Besides the newcomer there are Dolores, age 5, and John, Jr., 3.

Smart Lobby Idea For Unused Box Offices

What to do with unused lobby box offices is a problem that has received a lot of consideration by showmen and from time to time the Club pages have carried stories on the various things done to brighten up a usually unattractive spot.

Erle Wright, Poli, New Haven, Conn., handles this angle for very good returns by building actual scenes from his coming productions in the interior of his lobby box office, creating sufficient flash to gather admiring crowds.

The accompanying photo is an actual



Wright's Lobby Box Office Idea

scene from "Moulin Rouge" in black and white, with black drapes, cut out figures and modernistic silver trees. The white steps and other scenery are composed of compo board and covered with white sand to give a stone effect, the entire display about 15 inches deep. Two octagon shaped boxes are used as "cycs," which hook into place so that when one is being used, the other is being revamped for the next display.

Erle reports that these attract real attention and result in many favorable comments; in fact, so favorable, that this member is endeavoring to top his previous efforts with a flash of a throne room scene from the coming "Queen Christina."

These displays are designed and built by Gene Wright, house artist, and are offered to the membership as another solution for effective treatment of lobby "eyesores."

Work for a Quigley Award!



When Fred Perry, General Manager of the Capitol Theatre in Binghamton, N. Y., played "Moonlight and Pretzels" he wasted no time tying up one of the pretzel manufacturers and had the girls on the float distribute the biscuits to passers-by in the business section during the day and in the lobby in the evening.

personalities

DAVID SIMON
is managing the Stadium, New York City; he was formerly at the Palace on Second Avenue here.

▽

GEORGE DARANSOLL
well known Club member, is holding down the job of manager of the Cameraphone Theatre in Pittsburgh, Pa.

▽

R. W. SONNEN
has succeded ALLEN BROBERG as manager of the Princess in Janesville, Minn.

▽

ALVIN A. HABLES
has leased the Reel Joy Theatre in King City, Cal. Incidentally, he was a member of the record breaking relay team of Stanford University, that holds the World's record for the mile relay.

▽

JOHN L. CROVO
has been transferred from Jacksonville, Fla., to manage the Paramount in Miami; replacing VERNON HUNTER, who goes to Tampa.

▽

LES BOWSER
was appointed manager of the Harris Amusement Theatre in Warren, Ohio, replacing KEN HOEL, who may be found in St. Mary's, Pa.

▽

DEL PADGETT
is managing the Capitol and Ritz, in Clearwater, Fla., succeeding JACK FITZWATER, who has gone to Palm Beach.

▽

HARRY BROWN, JR.
is the new director of publicity for the Modern, Scollay and Beacon Theatres in Boston, Mass.

▽

MORRIS PERLSTEIN
is the owner and manager of the new Modern Theatre in Brockton, Mass.

▽

GEORGE M. SCHWARTZ
has reopened the Everett Theatre, in Middletown, Del.

▽

RALPH KEMPNER
former manager of the Capitol, Wheeling, West Va., is the new manager of the State in East Liverpool, Ohio.

▽

KEITH CHAMBERS
has been promoted from assistant to resident manager of the Palace, in Canton, Ohio.

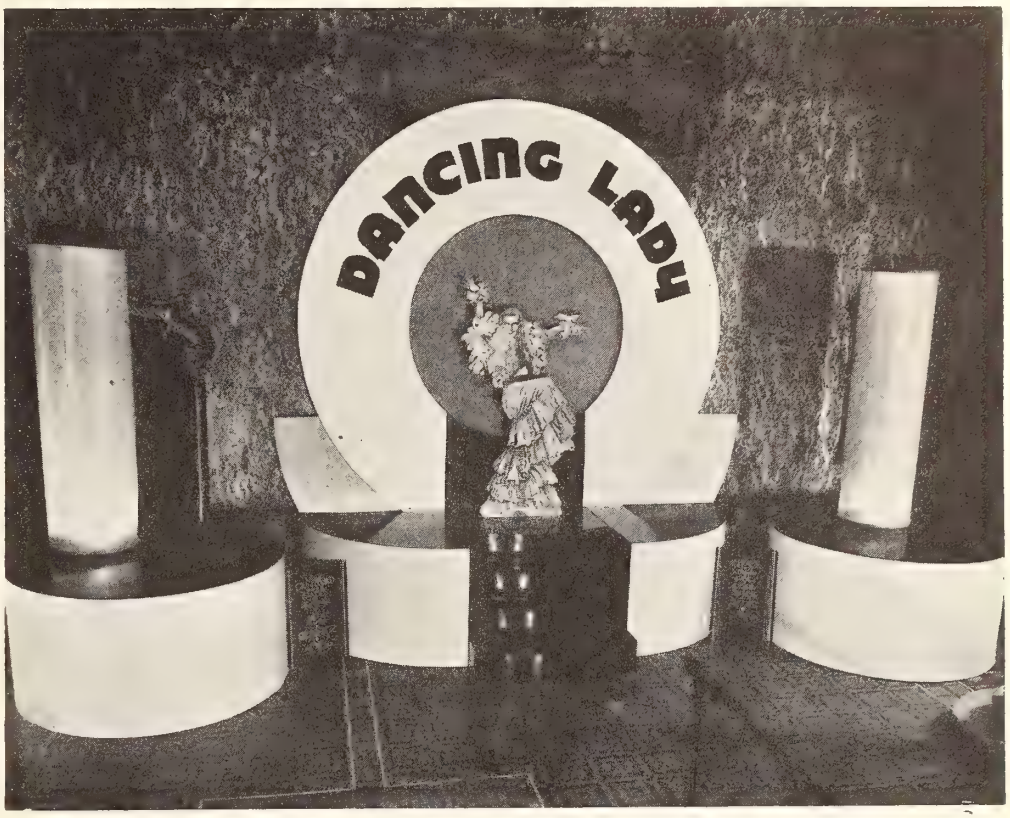
▽

J. H. WISE
is reopening the Arcade Theatre in Patterson, La. House has been dark for a year.

▽

GEORGE COMBS
will manage the reopened Opera House in Jeffersonville, Ohio.

POSTER ART WORK FOR THE THEATRE!



Jack Hodges of the Tampa in Tampa, Florida, sends us this striking example of Andy Beiter's art work on "Dancing Lady." The display measured 32' x 15'; the base was painted a light blue, the steps and top were black, the circle white and the center red velour paper. The two columns were red cloth held up by a wire running to the ceiling. A spot was placed in the base of each circle and lit the columns evenly. Another spot was placed behind the central figure, and a color-wheel covered the back circle. Jack says it received plenty of comment and we are sure there's no room for argument there.

WILLIAM BLANE
formerly at the Chelsea Theatre, N. Y., nabe house, is managing the Circle.

▽

J. C. BURTON
is reopening the Lyric, Carazoza, N. M. House has been closed for several months.

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

CHARLES STEINMAN
has turned over his two houses, the National and Terminal in Brooklyn to the Randforce Circuit, Steinman's third house, the Atlantic has been closed down.

▽

HARRY ASHTON
former manager of the Mayan in Denver, Colo., was promoted to district manager, succeeding CHARLES U. YAEGER.

▽

GERALD WHITNEY
for several years manager of the Curran and Rialto, Boulder, Colo., has been made manager of the Mayan in Denver.

▽

RAY DAVIS
skipper of the Rialto, Sterling, Colo., has been promoted to city manager of two Fox houses in Boulder and FRED GLASS was appointed manager of the Rialto in Sterling.

▽

HERBERT JENNINGS
has replaced RAY CONNER as manager of the Fordham Theatre, New York City.

▽

JOSEPH C. GREENFIELD
transferred from the Franklin Theatre, replaced JOHN H. PATTERSON as manager of the Greenpoint Theatre, N. Y. C.

MAKE THIS A BANNER YEAR—JOIN NOW

HARRY KARP
is another young member to join us. At present Harry is managing the Rex Theatre in Oshkosh, Wis. He started in showbusiness at the tender age of sixteen, later became assistant manager at the Wisconsin Theatre in Milwaukee, then went to the Tower, in the same city, and finally arrived at his present berth. He says he picked this business of ours as a life's vocation and with all the aggressiveness he has displayed so far, we know Harry's bound to arrive at the top of the heap.

▽

RODNEY L. CRON
manages the Bijou, in Piqua, Ohio, where he has been for a year and admits to having taken advantage of quite a few of our advertising tips and has never missed a word of the Herald since he received his first copy. Rod certainly has done things; he has worked as usher, janitor, ticket taker, rewinder, etc. He now manages a 400-seat house that had been closed for three years, after having redecorated it, made modern improvements, etc. He is raring to go and we're rooting for him.

▽

BOYD F. SCOTT
is out in Crane, Texas, where he manages the Palace Theatre. Boyd must be a member of the young-timers' club, because he is only twenty-three years old, which is pretty young, you'll all admit, to be in charge of a house. Suppose you keep us posted on what you are doing to put things over down your way; you know Crane hasn't been represented much in our pages.

▽

HARRY SANDERS
comes from across the water; London, England, in fact, where he keeps the cash register humming at the Lido Cinema. We've had quite a few new members recently from England, Harry, and they all promise to be active ones, so you'd better get busy and not have your brothers show you up by their numerous contributions. Suppose you make a New Year's resolution to let us know how things are going with you?

▽

DAVID DALLAS
manages the Paramount Theatre, in Borger, Texas, and it certainly looks like this page was old home week for Texas. Dave has apparently been places and seen and done things; he has authorized three plays, run three theatres in West Texas and owned two stock companies, and is only twenty-six. He sure seems to have crammed plenty into his life so far. He's played vaude and tab shows through Texas, Oklahoma and Kansas, and has been West as Director of International Beauty Pageant in Galveston, Tex. Now he's settled down to running the Paramount and we're sure he'll make a mighty fine job of it.

DONOVAN L. RINKER
is the exploitation manager of the Liberty Theatre, in Gladwater, Texas, which just about ties his house up 100%, since the manager, Jack Berry, is also a Round Tabler. Incidentally, Don, do you know A. C. Bray at the Ritz? He too,is a brother member. If you don't you ought to go over and say "howdy" to him for us and yourself.

▽

GEORGE BRONSON
is managing the Court Theatre in Wheeling, W. Va. Unless we're mistaken, that's where some good cigars come from, plus a few other well known things. Well, George, we are quite familiar with your house because we've had other members there, mighty good friends of the Club, and we're hoping you'll be another to continue where they left off.

▽

J. E. RESS, JR.
is in St. George, S. C., managing the Strand Theatre and he says it keeps him on the jump taking care of a house in a small town and putting on three or four pages a week. "J. E." finds the Club so indispensable to him that he says if there are any dues to let him know immediately and a check will be forthcoming. That's the spirit, boy, but the toll you have to pay is to let us know of the successful stunts you put over so that the rest of the boys can take advantage of them as you do theirs. Is it a go?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

E. R. MILLICAN
owns and manages the Ritz Theatre in Goman and, honest boys, we think something is being put over on us. How come all of you Texans got so Club minded in one week and joined us? Well, you can't get us sore as long as you don't stop with having signed, but keep us posted. Are you with us, "E. R."?

▽

LOUIS ROSEN
is the assistant manager at the Capitol Theatre in Brooklyn, N. Y., and his boss, Maurey L. Ashman, recommends him highly. He says he's enterprising, hard working and of good managerial material. Well, Louie, that's a swell sendoff, particularly coming from Maurey, and here's every good wish for your success.

▽

MAX REIZES
is the owner of the Burg Kino, in Vienna, Austria, and we welcome him into the Club. Do you know Karl Walzer from your city, who is also a member of the Club? We expect shortly to run a page or two of the activities of our foreign membership and I'm sure you'll find it interesting, and after you've read it we hope it will prove an incentive to you to send along an account of your doings.

▽

R. J. BAKER
is the manager of the Victoria Theatre, in Ossining, N. Y., and we know the house very well. Does the traffic regulations still make you swing around and up the hill in front of your house, "R. J." or are you allowed to go straight through? And boy, that's a swell hill to get stuck on; ask us, we know. Do you have to wait for a get-together, to make the Big City, or do you come down occasionally? Be sure, at any rate, to drop in and say hello next time you're around 1790.

▽

KENNETH A. GRIMES
is the gent who manages the Warner Theatre in Morgantown, West Virginia. We are pretty sure that Ken is turning out a brand of showmanship down there that would interest the rest of you boys, if we could be sure that he keeps the mails humming with a list of his stunts so that they could be prepared for publication. Come on, boy; do your stuff.

▽

DICK RAESLY
is the assistant manager of Stanley-Warner's Ogontz Theatre in Philadelphia, Pa., where he aids Ray Meyer, a member of long standing. Well, with the training that you are doubtless getting under Ray's tutelage, it probably won't be long before you'll be handling a house of your own. Here's hoping, Dick.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evelyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Title	Star
Forever Free	
Twin Husbands	John Milian - Shirley Grey - Monroe Owsley

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing (See "In the Cutting Room," Nov. 18.)	Bruce Cabot - Mary Brian	Dec. 3	65	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25

Coming Feature Attractions

Title	Star
Don't Fall in Love	Grace Moore
Fighting Ranger, The	Buck Jones-Dorothy Revier
It Happened One Night	Clark Gable-Claudette Colbert
Lady Is Willing, The	Leslie Howard-Binnie Barnes
Line-Up, The	William Gargan-Marian Nixon
Man Trailer, The	Buck Jones-Cecilia Parker
Most Precious Thing in Life	Karen Morley-Richard Cromwell
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston
One Is Guilty	Ralph Bellamy-Shirley Grey
Party's Over, The	
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut
Social Register	Colleen Moore-Alexander Kirkland
Song You Gave Me, The	Bebe Daniels-Victor Varconi
Storm at Midnight	Tim McCoy-Billie Seward
Twentieth Century	John Barrymore-Carole Lombard
Whirlpool	Jack Holt-Lila Lee

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Gallard	Feb. 15,'34	59	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34		

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Title	Star
Road to Ruin	Helen Foster-Paul Page

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashion Follies of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	90	Sept. 16
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Title	Star
Hit Me Again	Joan Blondell-Warren William
Journal of a Crime	Ruth Chatterton
Modern Hero, A	Richard Barthelmess
Registered Nurse	Bebe Daniels-Lyle Talbot
Sawdust (Tent.)	Joe E. Brown
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis

(See "In the Cutting Room," Feb. 10,'34.)

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95	Feb. 3,'34
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	Feb. 10,'34
Good Companionss, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Sleepers East (See "In the Cutting Room," Dec. 30.)	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

Title	Star
All Men Are Enemies	Hugh Williams - Helen Twelvetrees
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles
Cats-Paw, The	Harold Lloyd-Una Merkel
Coming Out Party	Frances Dee-Gene Raymond
Constant Nymph, The	Victoria Hopper-Brian Aherne
David Harum	Will Rogers-Evelyn Venable
Devil Tiger	Kane Richmond-Marion Burns
Fox Follies	(All Star Musical)
I Believed in You	Victor Jory - John Boles - Rosemary Ames
(See "In the Cutting Room," Feb. 10,'34.)	
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster
Odd Thursday	Warner Baxter-Rosemary Ames
Only Girl, The	Lilian Harvey-Charles Boyer
"Scandals"	Rudy Vallee - George White - Alice Faye-Jimmy Durante
(See "In the Cutting Room," Feb. 10,'34.)	
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	80	
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunt Sally	Cicely Courtneidge-Sam Hardy		82	
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		69	
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Title	Star
Divorce Bed, The	Edward Arnold-John Miljan

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie	Sept. 15	89	Sept. 8
Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21)	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	89	
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo - John Gilbert	Feb. 9,'34	103	Dec. 30
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 10
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	76	Jan. 27,'34
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	Feb. 10,'34

Coming Feature Attractions

Title	Star
Hollywood Party, The	(All Star Musical)
Lady Mary's Lover	Norma Shearer - Robert Montgomery-Herbert Marshall
Laughing Boy	Ramon Novarro-Lupe Velez
Louisiana	Jean Parker-Robert Young
Men in White	Clark Gable-Myrna Loy
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan
Operator Thirteen	Marion Davies-Gary Cooper
Show-off, The	Spencer Tracy-Madge Evans
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan
Viva Villa	Wallace Beery-Fay Wray

(See "In the Cutting Room," Feb. 10,'34.)

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	Feb. 10,'34
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Coming Feature Attractions

Title	Star
Ape, The	Ed. Lowry-Verna Hillie
Beggars in Ermine	Lionel Atwill
Blue Steel	John Wayne
City Limits	Ray Walker-Sally Blane
Derby Day	
Jane Eyre	
Loudspeaker, The	Ray Walker
Man from Utah, The	John Wayne
Manhattan Love Song	Dixie Lee
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith
Numbers of Monte Carlo	
Star Packer, The	John Wayne

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72	Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80	
Cleopatra	Claudette Colbert - Harry Wilcoxin			
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34		
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78	Jan. 20,'34
It Ain't No Sin	Mae West			
Man Who Broke His Heart, The	Preston Foster-Victor McLaglen	Mar. 16,'34		
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Mar. 30,'34		
No More Women	Edmund Lowe-Victor McLagen	Feb. 23,'34	72	
Scarlet Empress, The (See "In the Cutting Room," Feb. 10,'34.)	Marlene Dietrich-John Lodge			
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34		
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake			
We're Not Dressing	Bing Crosby - Ethel Merman - Carole Lombard - Leon Errol			
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Title	Star
Desperate Trails	Kazan
King of the North	Kazan
Lone Avenger, The	Kazan
Teeth of Steel	Kazan

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	66	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father (See "In the Cutting Room," Nov. 18.)	John Barrymore-Helen Chandler	Jan. 19,'34	63	
Lost Patrol, The	McLaglen-Karloff	Feb. 16,'34	75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 11	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 18	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34

Coming Feature Attractions

Alien Corn	Ann Harding			
Crime Doctor	Otto Kruger-Karen Morley	Apr. 6,'34		
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	Mar. 23,'34		
Green Mansions	Dolores Del Rio-Joel McCrea	Apr. 27,'34		
I Love an Actress	Gregory Ratoff	Apr. 20,'34		
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	72	Feb. 10,'34
Of Human Bondage	Leslie Howard-Bette Davis	Apr. 13,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	May 4,'34		
Spitfire (See "Trigger," "In the Cutting Room," Nov. 18.)	Katharine Hepburn	Mar. 30,'34		
Stingaree	Irene Dunne-Richard Dix			
Strictly Dynamite	Jimmy Durante-Lupe Velez			
Success Story	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 9,'34		
Transient Love	Irene Dunne-Ralph Bellamy	Mar. 16,'34		
Wild Cargo	Frank Buck	Feb. 23,'34		

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head				
St. Louis Woman		Mar. 15,'34		
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Film Parade		General Picts.	Jan. 12,'34	55	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell on Earth	All Star	Aeolian Picts.	Jan. 27,'34	70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20,'34
Mad Age, The		Resolute Picts.	July 19	70	July 29
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Sweden, Land of the Vikings		John W. Boyle		70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Volga Volga	H. A. Shlieton	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant	Feb. 23,'34		
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Mar. 16,'34	91	Feb. 10,'34
Firebrand, The	Fredric March - Constance Bennett-Fay Wray			
House of Rothschild, The	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	Feb. 3,'34
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar. 16,'34	99	Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Myrt and Marge	Myrtle Dale -Donna Damerell-Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Countess of Monte Cristo	Fay Wray - Paul Lukas	Mar. 19,'34		
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman - Mrs. Leslie Carter			
Glamour	Constance Cummings - Paul Lukas	Apr. 2,'34		
Honor of the West	Ken Maynard	Apr. 16,'34		
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26,'34		
Love Birds, The	Summerville-Pitts	Mar. 12,'34		
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 6,'34
Wheels of Destiny	Ken Maynard	Feb. 19,'34		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61	Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	76	Dec. 2
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	72	Feb. 10,'34
Dragon Murder Case, The	William Powell			
Fog Over Frisco (T.)	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Fur Coats	Aline MacMahon-Paul Kelly			
Gambling Lady	Barbara Stanwyck	Mar. 31,'34		
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34		
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	
Hot Air	Dick Powell - Pat O'Brien - Ginger Rogers			
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34	68	Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34		
Key, The	Kay Francis - William Powell - Colin Clive			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods			
Upper World	Warren William - Mary Astor-Ginger Rogers			
Without Honor	James Cagney-Joan Blondell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Radio Parade		British Int'l		70	May 13
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
This Week of Grace	Gracie Fields	Radio		92	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours		9
Hans Lange and Orchestra		
2—Ave Maria		7
Dion Kennedy at the Organ		
3—Water of Minnetonka		6
Gus Haenschen and Orchestra		
4—Hula Moon		7
Native Hawaiian Troupe		
5—Waltz in A Flat Major		4
Hans Lange and Orchestra		

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Hold Your Temper		2 rls.
Smith and Dale		
Hot Daze	Oct. 20	2 rls.
Smith and Dale		
Playful Husbands		2 rls.
Walter Catlett		
Radio-dough		2 rls.
Sidney and Murray		
Ten Baby Fingers		2 rls.
Sidney and Murray		
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	1 rl.
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure		1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	1 rl.
3—In South America	Dec. 22	1 rl.
4—Among the Nordics		1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out		1 rl.
No. 5—The Missing Clue		1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—School for Romance		2 rls.
Lou Holtz		
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse		1 rl.
False Alarm		1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Oct. 4	20
Will Mahoney		
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
It's Sport in Any Language		1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills		1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Dawn to Dawn	Dec. 25	35
Julie Hayden-O. M. Ness		
Lot in Sodom	Dec. 25	26
Frederic Haak		
No Woman's Land		45
(Travelogue)		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	2 rls.
Hello, Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	2 rls.
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	2rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	2 rls.
Leave It to Dad	Oct. 20	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	2 rls.
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	1 rl.
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby	Nov. 24	1 rl.
Helen Morgan		
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
Trav'lling the Road	Feb. 9,'34	1 rl.
Alexander Gray		
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Grand Uproar	Aug. 25	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	1 rl.
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Static	Sept. 29	2 rls.
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Day Dreams	Dec. 8	
Hula Honeymoon	Mar. 2,'34	2 rls.
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	8
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Melodies of Love		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
Rhapsody in Black		1 rl.
Gary-Rawlinson-White		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	2 rls.
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		1 rl.
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show In One Reel	Sept. 9	9
Perils of Arsenic Annie		1 rl.
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Jail Birds In Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Nertsery Rhymes	Aug. 26	20
Rhapsody In Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
Roping Wild Bears	Jan. 13,'34	1 rl.
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Babes in the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
Soup and Fish	Mar. 31,'34	2 rls.
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	1 rl.
Hell's Fire	Jan. 6,'34	7
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Strates-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Ha! Ha! Ha!	Mar. 2,'34	1 rl.
I Heard	Sept. 1	7
Don Redmond		
Morning, Noon and Night	Oct. 6	7
Rubinoff		
Old Man of the Mountains	Aug. 4	7
Cab Calloway		
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
Bundle of Blues, A	Sept. 1	10
Duke Ellington		
Captain Henry's Radio Show	Aug. 11	11
Lanny Ross-Annette Hanshaw-Don Voorhees		
Crazy College	Mar. 16,'34	1 rl.
Henry Burbig		
Hi-De-Ho	Feb. 23,'34	1 rl.
Cab Calloway		
Little Broadcast, The	Oct. 27	11
Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell		
Radio Roundup, A	Nov. 24	11
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Rumba Rhythm	Sept. 29	6
Vincent Lopez		
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger?	Dec. 22	10
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6— Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—	Feb. 23,'34	1 rl.
No. 9—	Mar. 23,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	1 rl.
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	9
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music	Nov. 10	10
Eton Boys		
Keeps Rainin' All the Time	Jan. 12,'34	10
Gertrude Niesen		
Lazy Bones	Apr. 13,'34	1 rl.
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing	Dec. 15	9
Baby Rose Marie		
Stoopnocracy	Aug. 18	7
Stoopnagle and Budd		
Tune Up and Sing	Mar. 9,'34	1 rl.
Lanny Ross		
When Yuba Plays the Rumba on the Tuba	Sept. 16	7
Mills Bros.		
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horse Power	Feb. 16,'34	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 9—Flying Bodies	Mar. 23,'34	1 rl.
No. 10—Animal Antics	Apr. 13,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16,'34	21
Cold Turkey Joseph Cawthorn	Dec. 1	19
Ducky Dear Sidney Toler	Sept. 1	19
Gold Nuggets Walter Catlett	Feb. 2,'34	18
Just an Echo Bing Crosby	Jan. 19,'34	20
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21
New Dealers, The Pallette-Catlett	Apr. 6,'34	2 rls.
No More Bridge Leon Errol	Mar. 16,'34	2 rls.
Old Bugler, The Chic Sale	Jan. 5,'34	20
On Ice Harry Langdon	Oct. 6	21
One Awful Night Pallette-Catlett	Oct. 20	21
Please Bing Crosby	Dec. 15	22
Roaming Romeo, A Harry Langdon	Dec. 29	21
Sailors, Beware Catlett-Pallette	Sept. 15	18
Three Little Swigs Leon Errol	Nov. 10	21
Up and Down Franklin Pangborn	Mar. 2,'34	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 14,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rasslin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34	21
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
Iceman's Ball, The	Aug. 13	20
In the Devil Dog House	Feb. 2,'34	21
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	1 rl.
Cubby's Picnic	Oct. 6	7
Cubby's World Flight	Aug. 25	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Good Knight	Feb. 23,'34	7½
Nut Factory	Aug. 11	1 rl.
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5,'34	20
Henry the Ape Bert Lahr	Jan. 26,'34	2 rls.
Hizzoner Bert Lahr	Nov. 17	21½
Knife of the Party Lillian Miles	Feb. 16,'34	2 rls.
Strange Case of Hennessy Cliff Edwards	Dec. 8	21½
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Knee Deep in Music	Sept. 22	21½
Torch Tango	Feb. 23,'34	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Jolly Good Fellows	Feb. 16,'34	1 rl.
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean		
Holy Land	Feb. 16,'34	10
Madeira, Land of Wine		
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CELEBRITY		
Jack and the Beanstalk		8
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto		
4. Camping Out	Feb. 16,'34	7
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
No. 4	Jan. 29,'34	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	1 rl.
Five and Dime	Sept. 18	8
Gingerbread Boy	Mar. 12,'34	1 rl.
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 19,'34	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers Louis Sobol—No. 3		21
Peeping Tom Louis Sobol—No. 4	Sept. 20	17
Boswell Sisters, The Nick Kenny—No. 4	Dec. 6	21
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	1 rl.
No. 37—Novelty	Feb. 26,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First Sterling Holloway	Mar. 14,'34	2 rls.
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Full Coverage Henry Armetta	Feb. 28,'34	2 rls.
Meeting Mazie Sterling Holloway	Dec. 20	20
Mountain Music Louise Fazenda	Jan. 3,'34	18
Not the Marrying Kind Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame Henry Armetta	Oct. 25	20
Out of Gas Louise Fazenda	Nov. 8	21
Palsie Walsie Henry Armetta	Jan. 31,'34	20
Pie for Two James Gleason	Dec. 13	21
Stung Again Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A Vince Barnett	Jan. 17,'34	19½
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer? Vince Barnett	Feb. 7,'34	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy Jack Haley	Sept. 16	21
No. 2—Close Relations Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw Gus Shy	Nov. 4	21
No. 5—In the Dough Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie Ben Blue	Dec. 9	18
No. 7—Tomalio Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8—How D'Ya Like That? George Givot-Charles Judels	Jan. 13,'34	18
No. 9—Nervous Hands Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses	Feb. 17,'34	21
No. 11—Mushrooms Harry Gribbon	Feb. 14,'34	2 rls.
No. 12—Foiled Again Ben Blue	Mar. 24,'34	2 rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34	2 rls.
No. 15—I Scream	May 19,'34	2 rls.
BROADWAY BREVITIES		
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr. Gusy Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11	20
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble Mitchell and Durante	Dec. 2	23
No. 10—Around the Clock Norma Terris-Four Eton Boys	Dec. 16	29
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Havel	Dec. 23	22
No. 12—Kissing Time Jane Froman-Georges Metaxa	Dec. 16	22
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20,'34	29
No. 14—Not Tonight, Josephine Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34	21
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	10
No. 17—Business Is a Pleasure Dorothy Stone	Mar. 3,'34	2 rls.
No. 18—Silver Lining Dorothy Stone	Mar. 17,'34	2 rls.
No. 19—Let's Play Post Office Jean Sargent	Mar. 31,'34	2 rls.
No. 20—Story Conference Lillian Roth	Apr. 7,'34	2 rls.
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34	2 rls.
No. 22—Private Lessons Hal LeRoy	June 5,'34	2 rls.
HOW TO BREAK 90 BOBBY JONES		
No. 4—Down Swing	July 8	1 rl.
No. 5—Impact	July 15	1 rl.
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		7
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		7
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out	Sept. 9	8
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	May 12,'34	7
No. 4—Buddy the Gob	Jan. 13,'34	1 rl.
No. 5—Buddy and Towser		1 rl.
No. 6—Buddy's Garage		1 rl.
MELODY MASTERS		
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		20
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd Dave Apollon and Orchestra		10
No. 2—Barber Shop Blues Claude Hopkins and Band		9
No. 3—Rubinoff and Orchestra		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
No. 8—Isham Jones	Mar. 17,'34	1 rl.
No. 9—Phil Spitalny	Apr. 14,'34	1 rl.
No. 10—Vincent Lopez	May 12,'34	1 rl.
No. 11—Tin Hat Harmony Abe Lyman	May 12,'34	1 rl.
No. 12—B. A. Wolfe	July 7,'34	1 rl.
No. 13—D. Mendoza and Vitaphone Band	Aug. 4,'34	1 rl.
MERRY MELODIES		
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
No. 2—Sitting on a Back Yard Fence		1 rl.
No. 3—Pettin' in the Park	Jan. 27,'34	1 rl.
No. 4—Honeymoon Hotel	Feb. 17,'34	7
PEPPER POT		
No. 1—Walter Donaldson		10
No. 2—Admission 5c		10
No. 3—Rock-a-Bye-Bye, with Dr. Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective		9
Sigmund Spaeth		
No. 11—Mississippi Suite		9
No. 12—The Wrong Wrong Trail		10
Block and Sully		
No. 13—Song Hits, with Roy Turk		11
No. 14—Easy Aces, No. 2		1 rl.
No. 15—Pure Feud		1 rl.
No. 16—Radio Ramblers		1 rl.
No. 17—Lulu McConnell		1 rl.
No. 18—Good Old Days		1 rl.
No. 19—Radio Reels Jessel—Van		1 rl.
No. 20—Charles Ahearn		1 rl.
No. 21—Little Jack Little		1 rl.
No. 22—Radio Reel No. 2		1 rl.
No. 23—Dad Minds the Baby		1 rl.
SPORT THRILLS SERIES		
TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		10
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.
No. 2—Samoan Memories		1 rl.
No. 3—Heart of Paris		10
No. 4—Italy, the Old and the New		11
No. 5—Cannibal Islands		1 rl.
No. 6—Spanish America		1 rl.
No. 7—Jerusalem, the Holy City		1 rl.
No. 8—Picturesque Siam		1 rl.
No. 9—Slackers of the Jungle		1 rl.
No. 10—East Indies		1 rl.
No. 11—Central America		1 rl.
No. 12—Dark Africa		1 rl.
No. 13—South Sea Islands		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		

MASCOT

Title	Rel. Date	Min.
Fighting with Kit Carson Johnny Mack Brown-Noah Beery	July 6	20 (each)
Lost Jungle, The Clyde Beatty	Apr. 1,'34	20 (each)
Mystery Squadron, The Bob Steele	Dec. 23	20 (each)
Three Musketeers, The John Wayne-Ruth Hall	Apr. 7	
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	

PRINCIPAL

Title	Rel. Date	Min.
Tarzan, the Fearless Buster Crabbe	Aug. 11	20 (each)

UNIVERSAL

Title	Rel. Date	Min.
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline Evalyn Knapp-Robert Allen	Nov. 6	20 (each)
Phantom of the Air Tom Tyler-Gloria Shea	May 22	20 (each)
Pirate Treasure Richard Talmadge-Lucille Lund	Jan. 29,'34	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23,'34	20 (each)

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EASTMAN *Super-sensitive Panchromatic Negative*



GEORGE RAFT

"Bolero"

with

CAROLE LOMBARD SALLY RAND the fan dancer **FRANCES DRAKE**

A Paramount Picture . . . Directed by Wesley Ruggles

MOTION PICTURE
HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



LOCAL BOARDS AS NAMED BY CODE AUTHORITY

Final Selections for 42 of the Clearance and Zoning and Grievance Units; The Code Question Box

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Glamorous! Glorious!
★ **GARBO** in
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Season's Gayest Musical Comedy Hit!

★ Lionel **BARRYMORE**
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His most lovable, human role!

★ Robt. **MONTGOMERY**
"MYSTERY OF MR. X"
Girls! It's fun to be terrified by a handsome man with loving arms!

★ Wallace **BEERY** in
"VIVA VILLA"
"The Big Parade of 1934"

You've waited! You've heard for months about it! It's here!
★ NORMA **SHEARER**
in "RIP TIDE"
She's more beautiful than ever! A glorious romance to welcome her back!

★ ★ ★ ★ ★ ★ ★ ★ ★
STARS! STARS! STARS!





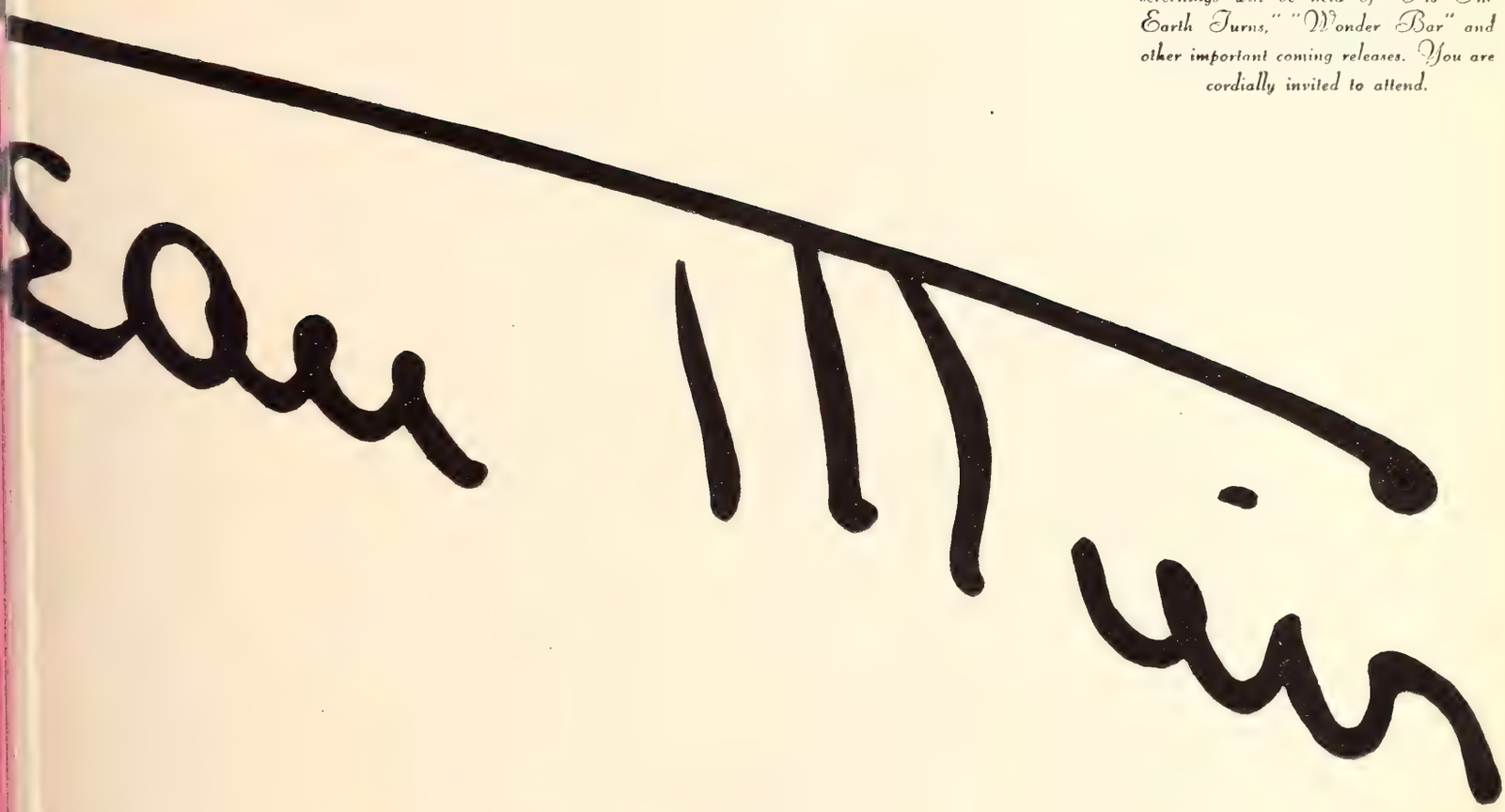
LIONEL
BARRYMORE
"THIS SIDE OF HEAVEN"

MONTGOMERY
"MYSTERY OF MR. X"
and "RIP TIDE"

SHEARER
"RIP TIDE"



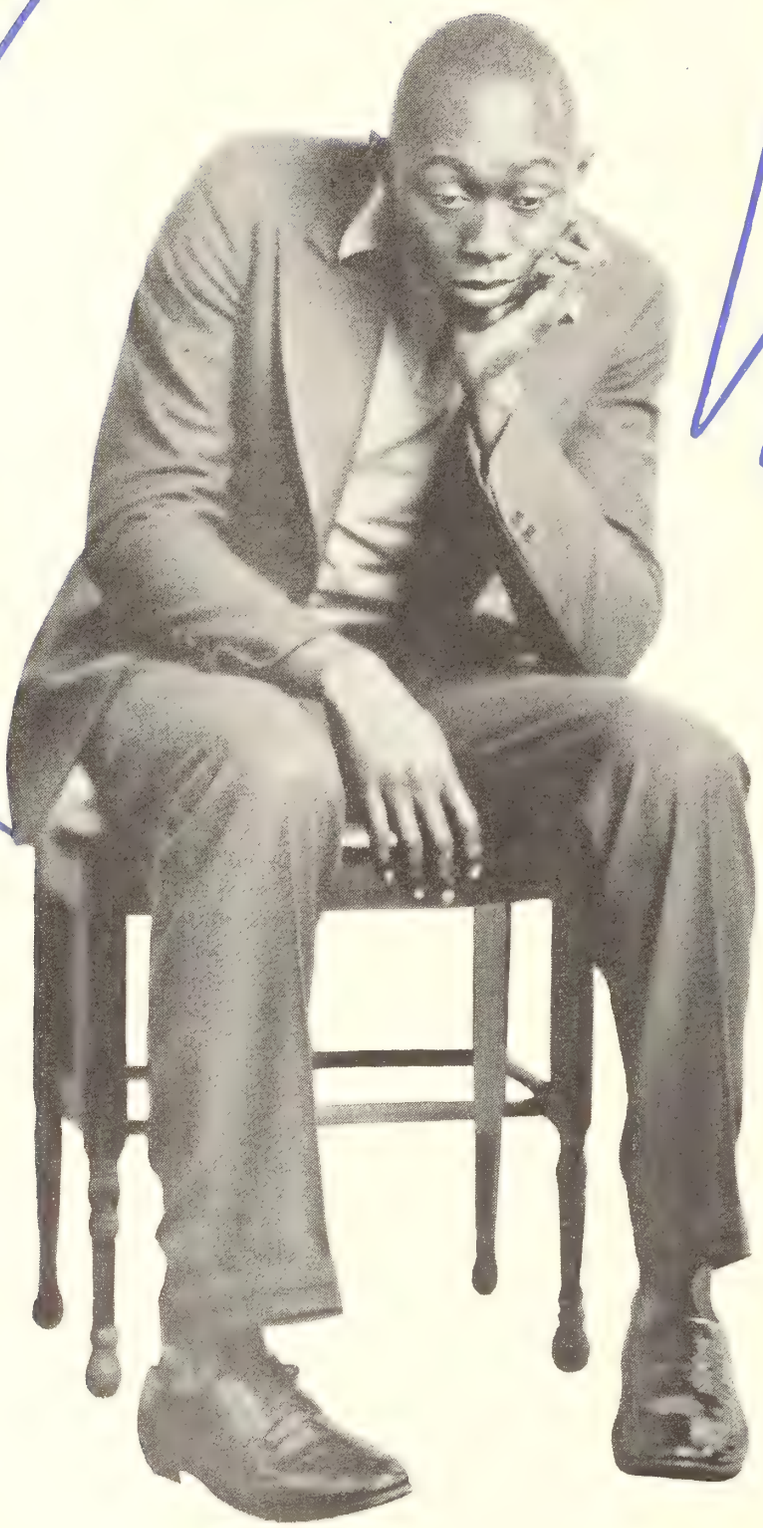
Miss Muir's formal introduction to the film trade will take place at Warner Bros.' National Trade Exhibit of Spring Product March 6th, at all Warner Exchanges, where advance screenings will be held of "As The Earth Turns," "Wonder Bar" and other important coming releases. You are cordially invited to attend.



will come to your screen April 14th to claim the rightful heritage of her great talent--stardom! America is waiting, we believe, for such a thoroughly American new favorite. Wholesome, eager, clean-limbed, and as natural as a day in Spring, she is the kind of girl whose moods and dreams and loves and thoughts we all can understand and share. This charm and her beauty destine her as successor to the greatest native favorites of the past. Warner Bros. strongly urge you to prepare to capitalize fully on her marked potentialities as a box-office power, in your promotion of her first starring vehicle--

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With Jean Muir, Donald Woods, Russell Hardie, Emily Lowry, Arthur Hohl, Dorothy Peterson, David Landau, Clara Blandick, 14 others. From the best-seller by Gladys Hasty Carroll. Directed by Alfred E. Green.



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Baffled and bewildered by the mere thought o
moving fast . . . shuffling and mumbling his wa
to resounding laughter at every appearance . .
Stepin Fetchit is the very incarnation of humo
An immediate hit in "Carolina" . . . you g
him also in "Fox Follies." FOX is restrictir
him to a few pictures a year. You'll want mor

★ ★ ★ ★ FOX ★ PERSONALITIES ★ PARADI

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FEB 24 1934

MOTION PICTURE HERALD

Vol. 114, No. 9 February 24, 1934

AN "INSIDE JOB"

VARIOUS big-wigs of Hollywood are reported to be frothing to the point of protest to the Hays office over an article appearing in the *Saturday Evening Post* signed by Mr. Samuel Goldwyn and presenting an array of figures on star salaries. In this article argument is made that stars are worth what they cost and entitled to their short years of golden harvest.

Some of Mr. Goldwyn's contemporaries seem to think that he has violated production ethics in putting this material before the public.

The obvious fact is that the article discusses only material which is in the main common talk of Hollywood, and he presents a set of figures that any reporter after two hours in the town could have compiled.

Hollywood may do well enough to get conscious about "dollar publicity," but just at the moment it is more likely annoyed that the ubiquitous, irrepressible Mr. Goldwyn has in the guise of a defender of the art once again stepped neatly into the center of the spotlight.

If Hollywood is going to be peevish about Mr. Goldwyn's contributions to current screen journalism, what about the army of some two hundred and odd "fan writers" in Hollywood who get information, encouragement, nourishment, not to say irrigation, in their continuous traffic in gossip and scandal.

△ △ △

RACE IN WRONG, AGAIN!

"THE movie was born in the laboratory and reared in the counting house" begins a tract entitled "The Eyes of the Movie," written by the late and able Harry Alan Potamkin and just now published, along with much other literature of protest, by International Publishers.

Mr. Potamkin was among the most acute students of the motion picture and was capable in forcefully putting himself on paper. He was a member of the Exceptional Photoplay Committee of the National Board of Review. It was his view that the motion picture had an obligation to save the world or at least do something for society. Because his presentations in this booklet are so typical of a certain range of critical approach to the industry, they are proper subject for comment here, despite the narrowness of his direct audience.

Surveying the motion picture from the beginning, Mr. Potamkin found it the instrument of the ruling forces of the society into which it was born. He seems, strangely enough, to have been surprised as well as annoyed. He found that motion picture treating the negro, the labor agitator, patriots, enemies in war, etc., about as America treats them. He scolds of American screen propaganda and then holds up to praise film products of the U.S.S.R., which run about 125 per cent propaganda.

In substance, Mr. Potamkin found the motion picture nearly as illogical and incompetent as the human race. It is probably more profitable and constructive to complain about the race.

△ △ △

ROUND TABLING

THERE'S contribution to the general impression of upturn and cheer in the industry in the reports that Mr. A-Mike Vogel, chairman and editor of the Round Table, brings in from the Get-Together parties now going the rounds of the eastern key cities. The Washington party of last week, recorded in the Round Table section of this issue, was, in the words of one of the leading theatre men of the capital, the first occasion in the history of the industry which brought all of the showmen together. The enthusiasm of the managers and their growing community of interest is one of the box office assets of the industry.

△ △ △

CHAINS OF OLD SILVER

SULLEN greys overcast the skies of the East from Cape Race to the lower Chesapeake. Three thousand miles out yonder beyond the Sierras the California sun is smiling. It is such an enigmatic, reluctant smile as Leonardo brought to the face of La Gioconda, but still a smile.

It is now something like twenty-seven years ago that Colonel William N. Selig, operating in winter-bound Chicago, sent a camera expedition into the Los Angeles sector.

In that day the sensitivity of motion picture emulsions was somewhere in the region of 150-250 on the Hurter & Drifield scale. The film was color blind, sluggish. It took the full glare of the sun to set up within the molecules of silver bromide the stresses which empower the chemical miracle of image development. Today the H. & D. scale is outmoded, but today's films on their sensitometers would register a rating of mayhap upwards of 1,000. And the sun does not matter any more. In fact, it has been discarded. On the studio stage there is neither night nor day, save as fiction dictates. Nothing of the land the sunseekers found remains to the screen but the address: Hollywood, California, three thousand miles from Broadway, where the players come from, three thousand miles from the home office where the money comes from, three thousand miles from the world market of songs and stories, three thousand miles from America.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

TAUGHT ENGLAND

"If American producers hadn't shown British film men how to make pictures, England would not know how," Gerald Campbell, British consul general in New York, frankly told AMPA members at luncheon last week. He expressed gratification at the American reception to British films. . . .

SHORTS AWARDS

To more than 20 shorts producers the Academy of Motion Picture Arts and Sciences has extended invitations to submit releases for consideration of the awards committee. The first screening will be February 22, awards to be at the annual banquet, March 16. . . .

ANTIPODES' PROGRESS

With conditions in Australia much better than in the U. S., the Antipodean continent is ahead of this country in recovery progress, reports MGM executive Arthur M. Loew, returned from a three-months survey. The building of Loew houses "down under" is being limited to one in Melbourne, one in Sydney, he said. . . .

WARNER SHOW

In 35 cities of the country, on Tuesday, March 6, Warner will hold its spring exhibit of product, to be attended by exhibitors, their friends, a plan begun in August, 1932. As auto makers show their wares, so should film makers, say Warner sales chiefs. . . .

EARLY "DOUBLE" DEAD

At least "one of the first" of screen doubles was Frank Pimental, who died last week at Niles, Cal., at the age of 52. Most famous of early stars for whom he "doubled" was "Bronco Billy" Anderson, first of the screen's cowboys, whose dangerous hard riding he did. . . .

YOUNG ROOSEVELT DENIES

Direct reply from the young man personally scotched rumors Elliott Roosevelt, son of the President, was to accept a $1,000-a-week job with a film company on the Coast. Implied was a reaction in keeping with the White House attitude toward "money-changers." . . .

TAX FIGHT

Sharply determined opposition to a proposed 10 per cent tax on theatre receipts in Birmingham, Ala., is being waged by exhibitors, led by Frank Merritt, operating three houses. The Galax theatre, in an advertisement, protested the "injustice," promised to close if the levy becomes effective. . . .

LOEW PROFIT

An optimistic note was struck last week by Treasurer David Bernstein of Loew's at an adjourned meeting of stockholders, when he indicated the company's earnings for the second fiscal quarter are at the same level as the first quarter, when operating profit was $2,733,607. . . .

RADIO RESTRICTION

For "protection," the song numbers in three planned Fox musicals, "George White's Scandals," "The Follies," "Bottoms Up," will be released for radio but two weeks before film release, and then on special broadcasts. . . .

SUNDAY FILMS

In a liberalization of film laws, the state of Kentucky is virtually assured of a legislative lifting of the ban against Sunday films. Passed by the House and Senate, only Governor Laffoon's signature, confidently expected, is necessary. . . .

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GERMANY DICTATES

Practically complete control of the motion picture industry in Germany has resulted from passage of a measure giving the propaganda ministry power to censor or veto scripts prior to production. Nor will any amount of alteration permit exhibition of any foreign film once blacklisted. Paul Joseph Goebels becomes film dictator. . . .

ENGLAND'S GAIN

Because the world discovered the British can make good films, "the year 1934 will be the most important in the history of film production in England," last week in London declared Alexander Korda, leading producer. From Hollywood England's spurt takes nothing, he says. . . .

HANSON CIRCUIT

Understood begun by Oscar Hanson is a Canadian circuit for handling British films. Hanson Theatres, Ltd., the new circuit, will use 90 per cent British product. In Toronto and Montreal the group will center. Mr. Hanson is a vital factor in the Canadian industry. . . .

CAREER ENDED

The long career of what was reputed to be one of the oldest theatres in the U. S. came to a disastrous end last week when fire swept the house at Bristol, 15 miles down Narragansett Bay from Providence. The theatre was built in 1784. . . .

NEW GANG

In the diminutive persons of three veterans and four newcomers, Hal Roach, MGM comedy producer, has constituted virtually a new "Our Gang" gang, to make its first appearance in "Hi, Neighbor." . . .

RADIO-WARNER DEAL

Proudly Jules Levy, RKO Radio general sales manager, announced to his assembled staff in New York last week that Warner Theatres has purchased the entire Radio product for 1934-35. . . .

IN TWO PARTS

Said to be urged by some exhibitors and dictated by factors of length, richness of background, Warner may produce Hervey Allen's best-selling, gigantic novel, "Anthony Adverse," in the form of two features, each running 10 reels. A shorter version may also be available. . . .

RADIO TO DELIVER

Radio will deliver 44 features, as planned, this season, last week declared Ned Depinet in Hollywood. Thus far 32 are completed or in work. . . .

EXISTING ZONE SCHEDULES ARE BASIS FOR NEW SEASON

Machinery for Code Operation in Field Is Established with Naming 21 of the Local Clearance Boards and 21 Grievance Units; Rosenblatt Has Final Decision on Definition of Clauses

The actual machinery for administering the motion picture code in the field as it relates to the governing of relations between exchanges and exhibitors and among the exhibitors of each group, was finally established in part last weekend, when the Code Authority of New York announced the final and approved personnel structure of some 21 Local Grievance and 21 Local Clearance and Zoning Boards which will hold forth in as many exchange centers hearing and adjusting complaints of unfair competition and establishing fair and reasonable clearance schedules. There remain ten more boards of each class to be named, and final approval of these is expected following the next Code Authority meeting in New York, which has been set for Monday, February 26th.

Meanwhile, the Code Authority decided to use the present clearance and zoning schedules as a basis for the new season, with changes made according to the merits of complaints.

At Washington the NRA let it be known that Mr. Sol A. Rosenblatt, Division Administrator, would be the last word in defining and interpreting the code. The order was accepted as a verification of Mr. Rosenblatt's previous decision that the ten per cent cancellation privilege would be retroactive to December 7th.

Various persons closely connected with code activities were preparing for the NRA's meeting of all Code Authorities and code committees of industry trade associations, to be held at Washington on March 5.

Code acceptance blanks reaching New York had totaled 7,600, as several new Code developments were reported from Hollywood.

Ten More Boards to Be Named

The 21 Local Grievance and 21 Local Clearance and Zoning Boards announced as having been given the final stamp of approval of the Code Authority this week are for the following cities:

BUFFALO
CHARLOTTE
CINCINNATI
DALLAS
DENVER
DES MOINES
DETROIT
INDIANAPOLIS
KANSAS CITY
LOS ANGELES
MEMPHIS
MINNEAPOLIS
NEW HAVEN
NEW ORLEANS
OKLAHOMA CITY
OMAHA
PITTSBURGH
PORTLAND, ORE.
ST. LOUIS
SALT LAKE CITY
SEATTLE

The personnel of each of these approved Boards, together with their affiliations, appears on page 10. Boards for which personnel must still be named include those for:

ALBANY
ATLANTA
BOSTON
CHICAGO
CLEVELAND
MILWAUKEE
NEW YORK
PHILADELPHIA
SAN FRANCISCO
WASHINGTON

In announcing the exhibitor and exchange representatives of the 21 Local Grievance and 21 Local Clearance Boards, the Code Authority also made known the "impartial" non-industry-members who will represent the Code Authority on the two boards each at Charlotte, Detroit, New Orleans and Oklahoma City. The impartial members will be announced next week for each of the other 38 approved boards.

When the boards are completely organized, they will begin functioning immediately, and when all appointments are completed the total membership of the 62 boards will number 372 exhibitors and exchangemen, divided equally. Also, in each territory, the two boards will be served by one secretary. Only the secretaries will be paid for their services out of funds to be raised from the industry at large. The Code Authority has not yet determined upon the method of collecting funds necessary to administer the code and to finance code machinery.

Each Local Grievance Board comprises one representative of a national, circuit affiliated distributor; one representative of a distributor without circuit affiliations; one affiliated and one unaffiliated or independent exhibitor.

Each Local Clearance Board includes one representative of a national, circuit affiliated distributor; One representative of a distributor without circuit affiliations; one first-run affiliated exhibitor; one first-run unaffiliated exhibitor; two subsequent-run, unaffiliated exhibitors.

Amendment of all codes to relieve members of Code Authorities from responsibility for acts of their fellow members is planned by the NRA, according to announcement in Washington Wednesday.

Resolution Affects Clearance Boards

At the Code Authority meeting in New York late last week, the members unanimously approved the following resolution in order to expedite the work of the Local Clearance and Zoning Boards:

"Whereas, Article VI, Part I of the Code of Fair Competition for the Motion Picture Industry contemplated that Local Clearance and Zoning Boards should be established prior to January 1st of each year to set up fair, just and equitable schedules of clearance and zoning to provide against clearance and unreasonable length and/or area, and

"Whereas, for the year 1934, the date of January 1st was indefinitely postponed

(Continued on page 34)

THE WEEK'S CODE DEVELOPMENTS

Motion picture code developments during the week, affecting the procedure under the code of exhibitors and exchanges in the field, and of the studios in Hollywood, included the following:

1. GENERAL . . . . . On This Page

(a) Code Authority finally establishes part of code machinery for the field in the nature of 21 Local Grievance and 21 Local Clearance Boards.

(b) Present clearance and zoning schedules to be used as a basis for next season, with changes made according to merits of complaints.

(c) Nathan Yamins, of Allied, and a Code Authority member, files official complaint against MPTOA members on boards.

(d) NRA decides that Sol A. Rosenblatt, Division Administrator, shall be the official definer and interpreter of motion picture code.

(e) Industry sees Rosenblatt's decision making 10 per cent cancellation privilege retroactive continuing in effect.

(f) Preparations were under way for general Washington meeting of all Code Authorities, March 5th.

(g) Unqualified acceptance blanks total 7,600.

(h) Charles Ulrich joins Code Authority staff.

(i) Hollywood creative branches nominate code representatives.

(j) Provision made by agents for uniform contract and code of ethics.

(k) Trouble over labor violations expected in Hollywood.

▽

2. PERSONNEL OF BOARDS
See Page 10

(a) Complete personnel of exhibitor and exchange representatives of the 21 Local Grievance and 21 Local Clearance Boards approved by Code Authority.

▽

3. CODE QUESTION BOX
See Page 25

(a) Beginning a new service to readers: Questions and Answers to doubtful phases of the motion picture code.

▽

4. THE CODE AND THEATRE LABOR . . . . . See Page 24

(a) Developments throughout the country in the theatre labor situation under the code; the vaudeville labor situation.

▽

5. RADIO COMPETITION
See Page 35

(a) Film, stage and Equity attack practices of the radio industry as unfair.

NAMES OF LOCAL BOARD MEMBERS APPROVED BY THE CODE AUTHORITY

The machinery for administering the motion picture code in the field in its relation to activities between distributors and exhibitors finally started last weekend when the Code Authority in New York announced approved selections for 21 Local Grievance Boards and 21 Local Clearance Boards. The remaining ten boards of each group will be announced in their final form next Monday. Last week, Motion Picture Herald *published a complete draft of the personnel structure of the combined 62 boards, but these were only tentative.*

A paid secretary shortly will be appointed to serve both boards in each exchange territory, and, in addition, the Code Authority and Division Administrator Rosenblatt will announce next week the "impartial" non-industry-member who will sit on each board as the direct representative on the board of the Code Authority and the NRA.

The final and approved personnel structure for the first group of 21 Local Grievance and 21 Local Clearance and Zoning Boards which will hear and adjust complaints of unfair competition and establish fair clearance schedules in the exchange centers follow:

BUFFALO

Clearance and Zoning Board

1. Ted O'Shea, M-G-M.
2. Dave Miller, Universal.
3. Vincent J. McFaul, Shea-Paramount.
4. Charles Hayman, Lafayette Theatre, Buffalo.
5. Sol Raives, Rochester.
6. Erwin Price, East Aurora.

Grievance Board

1. Sidney Samson, Fox.
2. Jack L. Berkowitz, Monogram.
3. William H. Cadoret, Rochester.
4. J. H. Michaels, Buffalo.

▽

CHARLOTTE

Clearance and Zoning Board

1. Ira Furman, M-G-M.
2. R. J. Ingram, Columbia.
3. Montgomery Hill, Greensboro.
4. Albert Sotille, Charleston, S. C.
5. J. M. Cregg, Charlotte.
6. W. H. Hendricks, Reedville, N. C.

Impartial Member—C. O. Kuester, secretary, Charlotte Chamber of Commerce.

Grievance Board

1. Frank Bryan, Warner.
2. H. H. Everett, Monogram.
3. H. F. Kincey, Paramount.
4. Charles W. Picquet, Pinehurst.

Impartial Member—Paul Rousseau, secretary, Merchants Ass'n.

▽

CINCINNATI

Clearance and Zoning Board

1. Maurice White, Warners.
2. Allan Moritz, Columbia.
3. Ike Libson, RKO.
4. J. Real Neth, Columbus.
5. Frank W. Huss, Jr., Cincinnati.
6. W. A. Keyes, Dayton, O.

Grievance Board

1. George Smith, Paramount.
2. Paul Krieger, Universal.
3. W. A. Finney, Loew's.
4. John Elliott, Lexington, Ky.

▽

DALLAS

Clearance and Zoning Board

1. C. E. Hilgers, Fox.
2. E. S. Olsmith, Universal.
3. R. J. O'Donnell, Interstate-Paramount.
4. Harold Robb, Dallas.
5. Paul Scott, Dallas.
6. L. C. Tidball, Fort Worth.

Grievance Board

1. L. R. Bickell, M-G-M.
2. Claude Ezell, Monogram.
3. Karl Hoblitzelle, Interstate-Paramount.
4. Roy L. Walker, Lampasas, Tex.

▽

DENVER

Clearance and Zoning Board

1. Joe F. Ashby, RKO.
2. Wayne Ball, Columbia.
3. Rick Ricketson, Fox Rocky Mountain Theatres.
4. H. E. Huffman, General Theatres, Inc., Denver.
5. Harry A. Goodridge, Denver.
6. Ed J. Schulte, Casper, Wyo.

Grievance Board

1. Earl Bell, Warners.
2. Jack Langan, Universal.
3. L. J. Finske, Paramount.
4. Burns Ellison, Denver.

▽

DES MOINES

Clearance and Zoning Board

1. B. J. McCarthy, RKO.
2. Joseph Levy, Columbia.
3. A. H. Blank, Tri-State—Paramount.
4. Ed Ellsworth, Iowa Falls.
5. Julius Geertz, Davenport.
6. Abe Frankel, Des Moines.

Grievance Board

1. E. J. Tilton, Warners.
2. Louis Patz, Universal.
3. H. J. Cavanaugh, RKO Theatres.
4. Cliff L. Niles, Anamosa, Ia.

▽

DETROIT

Clearance and Zoning Board

1. Nat Levy, RKO.
2. Carl Shalit, Columbia.
3. George W. Trendle, Paramount.
4. James Minter, Owasso, Mich.
5. James C. Ritter, Detroit.
6. Allan Johnson, Grand Rapids.

Impartial Member—H. A. Harrington, secretary, Arbitration Committee, Detroit Board of Commerce.

Grievance Board

1. Fred North, Warners.
2. Sam Seplowin, Monogram.
3. Ed C. Beatty, Butterfield Circuit.
4. Ed E. Kirshner, Detroit.

Impartial Member—Kenneth C. Weber, attorney.

KEY TO LISTINGS OF LOCAL BOARDS

Herewith are the names of members of Local Clearance and Zoning Boards and Local Grievance Boards as finally approved to date by the Code Authority.

On each Local Grievance Board, there shall be three distributors and three exhibitors of each exchange city, and on the Local Clearance Boards there shall be two distributor representatives and two exhibitors. The numerical key used in the listing of boards as appearing on these pages is as follows:

CLEARANCE-ZONING BOARDS

1. Distributor representative with theatre affiliation.
2. Distributor without theatre affiliation.
3. Affiliated first-run theatre.
4. Independent first-run.

5 and 6. Independent subsequent runs.

GRIEVANCE BOARDS

1. Distributor with theatre affiliation.
2. Distributor without theatre affiliation.
3. Affiliated theatre.
4. Independent exhibitor.

INDIANAPOLIS

Clearance and Zoning Board

1. George Landis, Fox.
2. Marty Solomon, Columbia.
3. Jack Flex, Loew's.
4. Kenneth Collins.
5. M. Marcus, Fort Wayne.
6. A. C. Zaring, Indianapolis.

Grievance Board

1. J. Harold Stevens, Paramount.
2. Floyd Brown, Universal.
3. I. M. Halperin, Indiana Theatre.
4. Charles Olson, Indianapolis.

▽

KANSAS CITY

Clearance and Zoning Board

1. Ralph Libeau, Paramount.
2. Harry Taylor, Columbia.
3. Elmer C. Rhoden, Fox Midwest.
4. Peck Baker, Kansas City, Kans.
5. Fred M. Meyn, Kansas City.
6. E. E. Webber, Kansas City.

Grievance Board

1. Ward Scott, Fox.
2. Bennie Benjamin, Universal.
3. Lawrence Lehman, RKO.
4. Jay Means, president, KMTA, Kansas City.

(Continued on following page)

LOCAL BOARDS FINALLY APPROVED

(*Continued from preceding page*)

LOS ANGELES

Clearance and Zoning Board

1. Carroll Peacock, Paramount.
2. William C. Ritter, Columbia.
3. Jack Sullivan, Fox West Coast.
4. Russell Rogers, Los Angeles.

5 and 6. Harry Hicks, George Hanes, Los Angeles.

Grievance Board

1. Jake Milstein, M-G-M.
2. Howard Stubbins, Monogram.
3. Lou Halper, Warners.
4. Ben Berinstein, Pasadena.

▽

MEMPHIS

Clearance and Zoning Board

1. Frank Wilingham, M-G-M.
2. W. E. Sipe, Universal.
3. Howard Waugh, Warners.
4. Sidney Nutt, Hot Springs.
5. T. W. Sharp, Little Rock.
6. A. J. Suzore, Memphis.

Grievance Board

1. T. W. Young, Fox.
2. James Rogers, Columbia.
3. M. A. Lightman, Paramount (Malco Theatres).
4. William Ruffin, Covington, Tenn.

▽

MINNEAPOLIS

Clearance and Zoning Board

1. Leo Blank, Warners.
2. B. C. Marcus, Columbia.
3. John J. Friedl, Paramount.
4. Jack Haywood, North Richmond, Wis.
5. O. A. Lee, Minneapolis.
6. Fred V. Holzapfel, Minneapolis.

Grievance Board

1. Moe Levy, Fox.
2. Max Stahl, United Artists.
3. Emil Frank, RKO.
4. Joseph Friedman, St. Paul.

▽

NEW HAVEN

Clearance and Zoning Board

1. A. M. Kane, Paramount.
2. Morris Joseph, Universal.
3. I. J. Hoffman, Warners.
4. Arthur Lockwood, Middletown.
5. Adolph Johnson, New Haven.
6. Martin Kelleher, Hartford.

Grievance Board

1. Nathan Furst, Warners.
2. E. Rogovin, Columbia.
3. George Cruzen, Paramount.
4. J. B. Fishman, New Haven.

▽

NEW ORLEANS

Clearance and Zoning Board

1. Luke S. Connor, Warners.
2. Paul Tessier, Universal.
3. Rodney Toups, Loew's.
4. Harry McLeod, New Orleans.
5. Joseph Alsina, New Orleans.
6. Joseph Barcelona, Baton Rouge.

Impartial Member—W. H. Alexander, president, L. Fiebleman Co. (department store).

Grievance Board

1. Guy Brown, RKO.
2. Houston Duvall, Columbia.
3. Norman Carter, Saenger Theatres.
4. Bert Kiern, New Orleans.

Impartial Member—Herbert J. Schwartz, president, Maison Blanche (department store).

▽

OKLAHOMA CITY

Clearance and Zoning Board

1. F. A. Higdon, Fox.
2. L. F. Stocker, Columbia.
3. Pat McGee, Paramount.
4. Ralph Talbot, Tulsa.
5. M. Lowenstein, Oklahoma City.
6. W. P. Morgan, Tulsa.

Impartial Member—F. C. Morey, vice-president, Tradesman National Bank, Oklahoma City.

Grievance Board

1. Otto Rode, Warners.
2. Sol Davis, Monogram.
3. R. M. Clark, Oklahoma City.
4. Fred Pickrel, Ponca City.

Impartial Member—Judge Albert C. Hunt, former chief justice, Oklahoma Supreme Court.

▽

OMAHA

Clearance and Zoning Board

1. A. N. Avery, RKO.
2. D. V. McLucas, United Artists.
3. Ralph Branton, Tri-State—Paramount.
4. H. F. Kennedy, Broken Bow, Neb.
5. C. E. Williams, Omaha.
6. Sam Epstein, Omaha.

Grievance Board

1. A. Mendenhall, Paramount.
2. Jerry Spandeau, Universal.
3. Will Singer, RKO.
4. Walter Creal, Omaha.

▽

PITTSBURGH

Clearance and Zoning Board

1. J. J. Maloney, M-G-M.
2. James Alexander, Monogram.
3. Harry M. Kalmine, Warners.
4. Frank Harris, Harris Amusement, Pittsburgh.
5. Alex S. Moore, Pittsburgh.
6. Joseph Weiss, McKeesport.

[Editor's Note—Ben Kalmenson has been transferred to the Warner theatre department in Pittsburgh; Charles Rich, former salesman in Washington, succeeds him as branch manager. This probably will mean a change in this board.]

Grievance Board

1. Ben Kalmenson, Warners.
2. B. M. Stearn, United Artists.
3. M. J. Cullen, Loew's.
4. Dr. C. E. Herman, Carnegie.

▽

PORTLAND ORE.

Clearance and Zoning Board

1. Louis Amacher, M-G-M.
2. James C. Beals, Columbia.
3. Al Finkelstein, Evergreen Circuit.
4. Andrew Sasso, Portland.
5. George Jackson, Portland.
6. William Cutts, Portland.

Grievance Board

1. C. F. Powers, Fox.
2. Howard Mapes, Star Film.
3. J. J. Parker, United Artists.
4. Guy Matthews, The Dalles, Ore.

▽

ST. LOUIS

Clearance and Zoning Board

1. Maurice Schweitzer, Paramount.
2. Clarence D. Hill, Columbia.
3. Harold W. Evans, Loew's.
4. Clarence Turley, St. Louis.
5. Fred Wehrenberg, St. Louis.
6. C. J. Kaiman, St. Louis.

Grievance Board

1. B. B. Reingold, Fox.
2. Barney Rosenthal, Premiere Pictures.
3. Leto Hill, St. Louis Amusement Co. (Warners).
4. Louis Ansell, St. Louis.

▽

SALT LAKE CITY

Clearance and Zoning Board

1. Charles L. Walter, Fox.
2. Jack Rue, Universal.
3. Lou Marcus, Paramount.
4. B. F. Thatcher, Logan.
5. Joseph Lawrence, Salt Lake.
6. John Gillette, Toole, Utah.

Grievance Board

1. T. J. Walsh, RKO.
2. Irving Schlank, United Artists.
3. Harry David, Louis Marcus-Para.
4. C. E. Huish, Eureka, Utah.

▽

SEATTLE

Clearance and Zoning Board

1. Ed Lamb, RKO.
2. L. J. McGinley, Universal.
3. Frank Newman, Fox West Coast-Evergreen.
4. J. G. Von Herberg, Seattle.
5. George Endert, Seattle.
6. John Danz, Seattle.

Grievance Board

1. Neal East, Paramount.
2. L. N. Walton, Columbia.
3. Al Rosenberg, Evergreen Circuit.
4. John Hamrick, Blue Mouse Theatre, Seattle.

KANSAS HOUSES END AD BATTLE

Fox Midwest and independent suburban houses in Kansas City, reducing ad space in the Kansas City Star, *are saving* $4,000 *a month, according to exhibitors. At the same time their battle for dominance of the amusement page has been abandoned. It is understood the protagonists have agreed to use less space, more being considered an economic waste. The* Journal-Post, *only other daily, is negotiating with exhibitors for a share of the business which has heretofore gone exclusively to the* Star.

Named Kansas Censor

Mrs. W. R. Stubbs of Lawrence, Kan., has been named to the Kansas state censor board to succeed Miss Jessie Hodges, who resigned recently. Mrs. Stubbs is the widow of a former governor of the state.

INDUSTRY TO JOIN IN OPEN FORUM AT MPTOA CONVENTION APRIL 10-12

Kuykendall Plans Wholesale Exchange of Ideas Among Three Branches and Between Industry and Public; A Session on Code

The motion picture and its many problems will be the keynote of a nationwide round table conference of exhibitors, producer-distributors and the public, to be sponsored by the Motion Picture Theatre Owners of America, in Hollywood on April 10, 11 and 12.

The occasion will be the annual convention of the MPTOA. Ed Kuykendall, president, on Tuesday completed the first draft of a plan to extend the usual lines of procedure for a national exhibitor convention to embrace a wholesale exchange of ideas among the three divisions and between the industry and the public.

Open Forum on Problems

Although the idea has been accepted definitely by the MPTOA executives, the actual machinery for carrying it out has yet to be developed. However, the basic platform is intended to give producer-distributors and exhibitors and representatives of the motion picture public the opportunity to hear each other's recommendations for betterment of the motion picture and its merchandising system.

Exhibitors also will participate in a first hand study of the productions then in work and they will meet the new talent developed within recent months. For these purposes the producers agreed early this week to throw open their studios both to the exhibitors and their guests representing the public.

It is expected that millions of active theatregoers will be represented directly by the motion picture committees of the many women's associations and federations, who will be invited to speak in open sessions about current motion pictures.

One Session Reserved for Code

One session will be devoted exclusively to a minute review of the Code and its workings up to the date of the convention. By that time the machinery of the code in the field, in the nature of the 64 Local Clearance and Local Grievance Boards, will have been established long enough to give the industry the opportunity to observe whether they are proceeding properly and along lines eliminating unfair trade practices.

The convention will be the first national exhibitor meeting in Hollywood since talking films were developed, giving most of the attending exhibitors their first view of talking films in the making. The last MPTOA convention in Hollywood was held nine years ago.

Tony Muto this week joined the national MPTOA headquarters in New York to take charge of convention arrangements. He already has made tentative arrangements with the transcontinental railroad systems for obtaining special through trains at low rates, with the privilege accorded delegates to return on diversified routes, with stopover privileges. It was indicated that the railroads will cooperate with the MPTOA in conducting a national publicity campaign for the event.

At least three special trains of 14 cars each will meet at El Paso, Texas, and proceed to Los Angeles together, converging on the studio capital the morning the convention opens. Other sections will be joined elsewhere throughout the country to the regular limiteds.

The MPTOA will proceed immediately to set up local convention committees in the principal territories, comprised principally of exhibitor members of local MPTOA affiliates.

ITOA Decides Policy for Year

The Independent Theatre Owners Association, organization of New York exhibitors, decided at its regular meeting last week to govern its activities for the next fiscal year by the policy set forth in a 10-point platform. The decision followed a report for the past year read by Harry Brandt, president.

The points follow:

To continue the fight for elimination of percentages.

To persist in efforts for new clearance and zoning schedules.

To adjust the local labor situation as created by the code.

Cooperative buying of supplies and equipment for members.

Collective public liability insurance.

To fight for corrective legislation.

Elimination of the seat tax by the American Society of Authors, Composers and Publishers.

The abolition of score charges from film rentals.

Abolition of the national district telegraph box compulsory in all theatres seating over 600.

To continue the drive to bring all independents in the territory into the organization. The unit now claims 70 per cent.

The organization went on record as opposed to the MPPDA fight on censorship, and decided not to send in code assents until the local labor situation is cleared. The unit's ball was held Wednesday evening at the Waldorf Astoria Hotel.

Laemmle to Coast

Carl Laemmle, Universal president, left for the Coast late last week after several weeks of conferences on new season product. He was accompanied by Max Friedland, general European manager, Mrs. Friedland, Joe Weil and Jack Ross. Laemmle, Jr., follows shortly.

Two New Suits Brought vs. Erpi

Two damage actions under the Sherman and Clayton anti-trust Laws totaling $3,045,000 were filed in federal court, New York, last week against American Telephone & Telegraph Co., Western Electric Co., Inc., and Electrical Research Products, Inc.

One action was filed by Henry D. Behr, doing business under the name of Theatre Electrical Service, asking damages of $3,000,000. The second action for $45,000 damages, was filed by Ninth Avenue Amusement Co., theatre operator.

Both actions were filed by the same law firm and charged the defendants with constituting a monopoly in restraint of trade in the manufacture and distribution of apparatus and equipment for the production and reproduction of sound motion pictures.

Several other suits against Erpi and its parent companies alleging violation of anti-trust laws have been in litigation for many months. The suits generally charge unfair practice by Erpi in its control of motion picture equipment.

At Wilmington, Del., last week, the United States district court handed down a decision declaring the lower court had erred in holding, in the suit of Warner Bros.-Vitaphone of a similar nature, that the matter should not have been subject to arbitration.

The chief argument advanced by Vitaphone for the right to continue its litigation against Erpi in court, as against arbitration, is the claim that arbitration has broken down and the court offers its only recourse. Counsel for Erpi this week opposed modifications of the decree which ordered the issue back to arbitration.

Validity of the exhibitor license agreement of Erpi has been upheld by the United States district court for the western district of Oklahoma, in an opinion this week by Judge Edgar Vaught in a suit brought by Erpi against Home Amusement Co., Inc., for recovery of equipment installed in the Savoy theatre at Shawnee, Okla., as well as for the recovery of unpaid charges to Erpi.

Smuggle Newsreels Of Vienna Rioting

Newsreel shots of the Socialist rebellion in Vienna last week have been smuggled out of Austria despite rigid surveillance over cameramen and strict censorship regulations and the films are now en route to the United States, newsreel offices in New York were informed late last week.

Several newsreel cameramen were arrested by the Dollfuss government and their film confiscated for violating censorship.

Paramount brings you



PARAMOUNT'S

"Bol

Starring

GEORGE RAFT

with CAROLE LOMBARD

SALLY RAND • FRANCES DRAKE

• The elements that made Ravel's "Bolero" one of the most exciting and popular of modern musical compositions have been translated into the language of the screen... There are thrills in the visual interpretation—excitement and emotional appeal... and new dances and new music to captivate your audiences. • Bolero presents the private and public life of the world's greatest dancer... A romantic and adventurous fellow who climbs to success on a ladder of women's hearts...

SALLY RAND

The Original Fan Dancer of

CHICAGO WORLD FAIR FAME

For the first time on the screen, dancing her original fan dance. Sensation of sensations.

Directed by Wesley Ruggles, who gave you "College Humor"


ero"
The first picture to deal with the life and loves of a male dancer!



The girl who puts the B.O.* in "BOLERO"

"*Sally Rand,* in her sensational fan dance, proves the fan is quicker than the eye."

"Sally Rand's fan dance, front paged into a box-office attraction, is worth the price of admission alone."

—*Motion Picture Daily*

*BOX OFFICE

Paramount Pictures

The Hollywood Scene

GOLDWYN WAGS HOLLYWOOD'S EARS
ENGLAND'S CHALLENGE: DOUBLECHECK
NINE MORE PRODUCTIONS SHOOTING
ZEPPO ROUNDS UP STAGE PLAYERS

by VICTOR M. SHAPIRO

HOLLYWOOD see-sawed and buzzed this week as Samuel Goldwyn's article on Hollywood Star salaries appeared in the *Saturday Evening Post.*

In forensic phrase he discussed the whys, whereofs and whyfors of high pay for talent, and for the first time revealed what is considered an accurate listing of the dollar stipend that selected stars draw weekly.

The article was either roundly commended or condemned, according to the viewpoint of the one sounding off.

In a word, Goldwyn's premise is, "They're worth it if they bring it in."

Some See Justification

Those who acclaimed the article saw in it a justification for their claims that distinctive and extraordinary talent "makes its own price, and should be paid a just proportion of what the box-office records as their worth."

On the other hand, those opposing the Goldwyn viewpoint suggested that while the premise was sound, present economic conditions and the general temper to decry high salaries might bring on a wave of debate that would make the famous Constance Bennett episode look like a typhoon in an ink-well.

Herewith are the Goldwyn listings as published, and considered by him to be substantially accurate, on the basis of a 40-week year:

Greta Garbo....	$9000	Ann Harding ..	6000
Will Rogers	7500	Wallace Beery..	5000
M. Chevalier ...	7000	Wm. Powell ...	4500
Con. Bennett ...	7000	Joan Crawford..	4000
John Barrymore.	6500	Janet Gaynor ..	3750
Norma Shearer.	6000	E. G. Robinson.	3000
R. Barthelmess..	6000	James Cagney ..	2800
		Clark Gable ...	2500

▽

Plea for funds to sustain the activities of the Los Angeles Free Tuberculosis Sanitarium were broadcast by Phil Goldstone to stars and executives last week, for the Committee of Twenty-four who are valiantly striving to wipe out a deficit and assemble necessary money to keep the institution from going under.

▽

Doctor A. H. Giannini, philosopher and financier, recently said, "England is challenging America's supremacy in motion picture production.

"England's pre-eminence in stage craft, with all her cultural standards, is being brought to bear in her revived film industry.

"Though a threat to American dominance, England's new-born activity, evidenced in such productions as 'Henry VIII,' 'Catherine the Great' and 'Be Mine Tonight,' will serve also as a spur and stimulation for America to maintain her Number One place."

Concurrent with the kindly Doctor's warning, comes word from Roy Simmonds, London press representative for Fox Films, visiting our shores and Movietone City, who rises to say that "Cavalcade," the film produced in America, "awakened English producers to the realization of their shortcomings."

"Feeling in London toward 'Cavalcade' was one of wonder," he said. "They couldn't understand how and why British producers left the gates open for America to produce what is considered the Epic of England's national life and feeling.

"England is not challenging America's dominance, but in a humble way is producing films that may spur America to even greater achievement."

Doctor Giannini, meet Roy Simmonds.

It's hands across the seas, boys, and two tankards of ale.

▽

Just a "Scare"

Hollywood was startled out of its lethargy one recent morning, by the banner line flaming from the morning gazettes, proclaiming "First Television of Screen Stars," and so on.

As television is still around the corner, alarm turned into embarrassment as all it turned out to be was "television in effect"—the "effect" being a group of screen stars broadcasting from a stage before a paying audience, which was getting the effect of seeing and hearing screen stars, while those in the homes could only hear, and must imagine what they were called upon to see.

This recalls Phil Baker's old wheeze when talkers first came in, that the next step in films would be the inclusion of touch.

"Imagine," said Phil, "being able to see, hear and touch Clara Bow."

O.K. Television!

Nine More Pictures Shooting

Production maintained its regular pace during the week with 33 features in work. As nine new pictures went on to the stages, five were completed and transferred to the cutting rooms. MGM and Warner have five apiece shooting, closely followed by Fox and Radio each with four and Columbia and Universal chipping in a pair apiece. 20th Century has one, "The Firebrand," teaming Constance Bennett and Fredric March. The total independent figure is five.

Of the new starting pictures, Warner Bros. has two: "One Man Woman," an original story by Gene Towne and Graham Baker with a cast including Pat O'Brien, Glenda Farrell, Claire Dodd and Russell Hopton, with Alan Crosland directing, and "Return of the Terror," with Mary Astor and Lyle Talbot. Two also started at Radio: "Stingaree," which features Richard Dix and Irene Dunne under William Wellman's direction, and "Dover Road" with Clive Brook, Diana Wynyard, Billie Burke and Allan Mowbray, under direction of J. Walter Rubin. At MGM Joan Crawford, Esther Ralston, Jean Dixon and Franchot Tone started Vina Delmar's "Sadie McKee." Fox turned the cameras on "Gold Rush," which has George Marshall directing a cast headed by Claire Trevor, John Boles and Harry Green. Monogram started two, "Manhattan Love Song" and "Loud Speaker; Chesterfield, "Stolen Hearts."

Included in the five pictures completed during the week are "Sisters Under the Skin," a Columbia that has Elissa Landi topping the cast; Monogram's "City Limits," which features Frank Craven, Sally Blane and Ray Walker; a Universal, "Let's Be

(*Continued on following page, column* 1)

OUTSIDE OF THAT HE HAD IT RIGHT

An exhibitor called up an exchange manager to say he heard Elissa Landi was going to play the lead in Charlie Rogers' picture, "Baby in the Ice Box."

The exchange manager told the exhibitor he was right, except that Elissa Landi already was playing opposite an Eskimo in "Man of Two Worlds" and couldn't be spared and, besides, it wasn't called "Baby in the Ice Box" any longer, but it's now called "She Made Her Bed" and for that picture they had a leading lady.

In an argument as to who should ask the questions and who should "pull the nifties," one of Ted Healy's stooges pointed the finger of scorn at the other stooge, with the squelch, "I hear you're a technocrat."

"Yeah," said the other, "I technocrat from nobody."

Anything is to be expected from W. C. Fields, either on or off the screen. So Hollywood, accustomed to his disregard for the customary, was amazed as well as amused when it discovered that the cow-pasture pool addict, who lives across the lake from his golf club, had bought a row boat to take him directly to the links.

THE HOLLYWOOD SCENE

They were giving away prizes at the cooking school which Hal Neides houses mornings in his Glendale Alexander theatre. A little lady demurely replied "Here" when her stub number was called. Unnoticed by the excited master of ceremonies, she repeated her "Here" as each successive basket of groceries was handed out until twelve lucky ladies were rewarded.

Picking up the thirteenth, the M.C. said, "We're gonna give this big one to any woman who has 13 children." Again the piping little voice this time murmured, "I have 1279." Much amazement, but the little lady got the basket.

Ritzy," which presents Lew Ayers, Patricia Ellis, Frank McHugh and Nydia Westman; "The Crime Doctor" at Radio, in which Otto Kruger is starred, and Paramount's debut for Lannie Ross, radio broadcast headliner, in "Melody in Spring."

▽

Out of the Notebook

The Gore brothers, two Los Angeles pioneer exhibitors and founders of West Coast, dispose of seven downtown houses, retaining only a few just to keep a finger in the pie.

Gloria Swanson signs with MGM. Will remake Elinor Glyn's "Three Weeks," a Thalberg production.

Warner Oland set for a role in Ronald Colman's "Bulldog Drummond Strikes Back."

Screen Actors' Guild all agog about its forthcoming committee elections.

Sol Wurtzel's Fox unit will make four pictures during March.

Minna Gombell in Radio's "Dynamite" with Jimmy Durante and Alice White.

Michael Curtiz directing opening sequences of "The Key" at Warners, vice the ailing Archie Mayo.

Larry Darmour, producer of the Mickey McGuire shorts, heads newly formed Globe Pictures and plans 12 features for the initial year.

Preview area is expanding; Radio tried out "Keep 'em Rolling" in San Francisco.

The Four Mills Brothers in Marion Davies' "Operator 13."

Jackie Cooper now a Boy Scout with all the official paraphernalia.

More royalty at MGM; Lord Marley is lunched.

Fox melds Jimmie Dunn and Sally Eilers again for "Always Honest."

Arliss starts his second 20th Century picture, "The Head of the Family," next Monday.

MGM finally sets Chevalier and Jeannette MacDonald for "The Merry Widow." Carl Brisson, who played it several hundred times in Europe, and Mme. Ferenc Molnar, who tops the figure, are in town if any technical advice is necessary.

Johnny Johnston, p. a. of Universal, elected chairman of the publicity directors committee of the Producers Association.

John Zanft, onetime Fox Theatre man, is now an artist's agent; the first personality on his roster is Marie Dressler, with Connie Bennett rumored moving over shortly.

Lou Diamond, long on shorts for Paramount, is here conferring with Emanuel Cohen.

Al Lichtman at Caliente conferring about next year's U. A. lineup with Joe Schenck.

Jason Joy, loaned to the Producers' organization by Fox for six months, goes back to Fox.

Will Rogers was introduced to a stranger who, shaking hands with Will, said, "I'm from Philadelphia, Mr. Rogers." "Can I help that," said Will.

▽

Twice as "Anti"

A well-known director, after parting with a well-known producer, heard in the byways and canyons that the w. k. producer was spreading tales about him.

Meeting the producer at the Clover Club, the director invited him up to the bar and confronted him: "You couldn't say I was incompetent. You couldn't say I committed a crime, or that I was dishonest or dishonorable. You couldn't complain about my direction because I know my box-office figures, so you lied and told people who wanted to hire me that I was a Nazi, when I'm twice as Anti as you are, and got more friends among the Anti-Nazis than you have."

Sounds childish, but true, and funnier is that the producer is now proclaiming his friendship for the director.

▽

Unique Billboard Unveiled

With all the eclat and fanfare of a creme de la creme grand opening—stars, lights and music—Paramount in conjunction with Fanchon and Marco unveiled the billboard unique the other evening. This novel entertainment of flesh and film and advertising, featuring weekly program changes and topical subjects, is 70 feet wide, 60 deep and about 15 high. A translucent screen, which permits projection from the rear, is 13 by 28 feet and can be seen for several blocks. Besides giving a free show, tying up traffic on heavily trafficked Wilshire boulevard, the muchly ballyhooed exploitation has the natives passing up the theatres to take in the gratis performance.

△

Los Angeles, long known for the low ebb of its legitimate theatre, may find flood tide in that direction, if Zeppo Marx has his way with his new-fangled Westwood Theatre Guild, patterned after New York's Theatre Guild.

Years ago, Sid Grauman hit upon the happy idea of fostering a renaissance of the theatre by establishing a colony of creative artists to mould the histrionic art far off in the Hills of Hollywood, where, untrammeled, they could fashion a destiny that would make his legitimate theatre a beacon light to the world.

Alas for showman and impresario Grauman, it was but a chimerical fancy.

Last week, La Cornell, in one of her annual visits, gave Los Angeles a taste of legitimate performances, even though the gentlemen who played Marchbanks in "Candida," according to one wag, was said to be the understudy of Cornell.

And now Zeppo essays a task that might require the talents of the Four Marx-men combined.

Zeppo, it seems, is of the opinion that there's plenty of stage talent lying around loose in Hollywood, and that applause is still sweet to a mummer's ears.

Zeppo already has gathered together, for his Westwood Theatre Guild, an imposing array of names, including:

Edmund Lowe, George Fitzmaurice, Sam H. Harris, King Vidor, Lilyan Tashman, Dr. Edwin Janss, Harold Janss, John Cromwell, Mrs. R. D. Shepherd, Mrs. Georgia King Kennedy, Lowell Sherman, Robert Montgomery, Bayard Veiller, Gregory La Cava, William Powell, Bebe Daniels, Ben Lyon, Frank Morgan, Richard Dix, Gouverneur Morris, Gloria Swanson and Bess Meredyth.

The Guild's advisory board includes: Frank Borzage, Lewis Milestone, Richard Dix, Carole Lombard, Richard Barthelmess and Adolphe Menjou.

Now that the thing is started, every one is wondering why the idea wasn't thought of before.

Well—all that it needed was Zeppo's zippo.

Classified ad section: Wanted—A fat boy between the age of four and six years. Must have personality, intelligence and good health. A career in motion pictures is offered the successful applicant. Apply Hal Roach Studio.

Hal didn't want a junior Einstein; all he desired was a second edition of the illustrious Joe Cobb, the fat boy of the original "Our Gang."

Poets, it seems, are turning to the stars for inspiration.

James Laver, in his verse volume, "Ladies' Mistakes," reacts in rhyme as follows:

Garbo, the glamorous, the alluring Swede,
Mysterious blend of awkwardness and grace,
Or Janet Gaynor with her angel face,
Or Constance Bennett with the lustrous eyes,
Or blonde Marlene of the puissant thighs . . .

P. S.—James Laver is the winner of Oxford's Newdigate Poetry Prize—which is quite a new name for a gate.

McDONOUGH TO HEAD RKO RADIO; COOPER AGAIN PRODUCTION CHIEF

Aylesworth Announces Depinet To Be President of RKO Distributing, Kahane Over RKO Studios, Berman for Own Unit

J. R. McDonough, whose initial appearance on the motion picture scene was made as recently as last summer, is to be elevated to the presidency of RKO Radio Pictures, according to official announcement in Hollywood last week by M. H. Aylesworth, president and chairman of the Radio-Keith-Orpheum board.

Other developments on the RKO front included:

1. B. B. Kahane, now president of RKO Radio Pictures, to be made president of RKO studios, a subsidiary.

2. Merian C. Cooper, who recently resigned as vice-president in charge of production, was returned to that post.

3. Pandro Berman to become the youngest executive producer in charge of his own unit in the industry.

4. Ned E. Depinet, RKO general sales manager, to the presidency of RKO Distributing Corporation.

Mr. McDonough's injection into the RKO panorama came about last summer when David Sarnoff, president of the Radio Corporation of America, RKO's parent company, placed him under M. H. Aylesworth as a special advisor, "without portfolio," on matters pertaining to company reorganization. Then in the early autumn, Mr. McDonough, who previously had served as executive assistant to Mr. Sarnoff in the administration of RCA affairs, was made general manager of Radio-Keith-Orpheum.

Changing Operating Organization

In making the announcement of the various changes, Mr. Aylesworth said that Mr. McDonough was changing the form of the operating organization so that executive activities might be coordinated in Hollywood. He added that officials and directorate were proud of the record made by Radio Pictures in 1933 and were unanimous in their approval of the program for the new season.

As president of the RKO Studios, B. B. Kahane will devote all his time to studio affairs and operations.

Ned E. Depinet succeeds Mr. Kahane, who in addition to his former presidency of RKO Radio Pictures was also president of RKO Distributing Corporation. Mr. Depinet formerly was vice-president of RKO Distributing and general sales manager.

Berman Temporarily in Charge

While Mr. Cooper remains on his Hawaiian vacation prior to resuming duties as production vice-president, Pandro Berman will continue in charge of all production. On Mr. Cooper's return, Mr. Berman will act in an advisory capacity, centering attention on his own units.

Mr. Aylesworth will turn over all administration matters to Mr. McDonough upon his return to New York this week, and in the future will devote himself exclusively to the company's financial problems.

In Toronto, at a meeting of the stockholders of RKO Canada, Ltd., Major L. E. Thompson and Nate Blumberg were elected to the directorate to succeed Mr. Kahane and Harold B. Franklin, who severed his connections with RKO last autumn.

—

By VICTOR M. SHAPIRO
Hollywood Representative

Radio Studios jigsaw facade readjusted itself this week under the aegis of M. H. Aylesworth, as proper names were fitted into proper places, with official designation being accorded J. R. McDonough as president of RKO-Radio pictures, after executives had tete-a-teted for four days. Mr. McDonough, blunt of speech but talking little, will commute between the Hollywood Sector and the Manhattan Merry-Go-Round.

On the spot, operating and coordinating the studio filaments in Hollywood, will be Ben Kahane, tried and tested executive, who will continue head man of Radio Studio, but for official purpose as president of RKO Studios, the picture producing contributor of RKO Radio Pictures Corporation.

Depinet on Receiving End

On the receiving end, to turn film into coin of the realm, will be Ned Depinet, chief of sales and distribution, bedecked with the purple as president of Radio Distributing Corporation.

Somewhat of a surprise is the re-ensconsing of Merian C. Cooper as vice-president in charge of production, from which position he had resigned last week.

Circles within the radius of Broad and Wall, and spokes whirring from the socialite areas of Park Avenue, are said to have influenced Mr. Cooper's return on the basis of prestige. He will go on duty after vacationing briefly in Honoluiu.

Berman's Services Assured

Pandro Berman, schooled first on filmdom's toughest training field, selling celluloid, is elevated to the post of an executive producer. Heretofore he had been executive assistant to Mr. Cooper. Prior to that he had apprenticed as film cutter, editor, utility man on sets, being graduated to associate producer, and is now the youngest executive producer in Hollywood.

Correlative with these shifts of personnel will be changes in the form of the operating organization, so that the executive activities may be coordinated in Hollywood, the seat of production.

Having set the picture, Mr. Aylesworth, who, like the late, well known Charles Chan, treads lightly and goes slowly, betook himself to Broadway, safe in the thought that youthful Pandro Berman would be with the company for two more years and the rival company bidding for his services would have to wait at least that long before flirting again.

Kansas City "War" Averted

The possibility of the most drastic "price war" in the history of Kansas City exhibition this week was averted when a city-wide meeting of exhibitors voted to meet the demands of first-run theatres and eliminate price evasions which recently caused Sam Dembow of Paramount to cut the Newman Theatre's admission top of 40 cents to 25 cents at all times with a policy of two first-run features.

It was decided at the Monday meeting, called by Jay Means, president of the Independent Theatre Owners, to abandon all kinds of giveaways, two-for-ones, passes, coupons, lotteries, 10-cent nights and similar practices. Double bills, it was decided, should be restricted to one program of not more than two days weekly. It also was decided to set a minimum admission price of 15 cents for all suburban and subsequent run houses and abolish all 10-cent admissions except in a few isolated situations where such a scale has long been established as a regular policy.

Four standouts threatened to disrupt the agreement, but the committee gathering assents said it might go ahead regardless.

Blank on Paramount Advisory Board

A. H. Blank late last week became the fourth member of the Paramount Publix theatre advisory committee at a meeting of the company's western partners in Des Moines. The other three members are Karl Hoblitzelle, N. L. Nathanson and E. V. Richards. Two additional members—one from Chicago, the other from New England —will be chosen at future regional meetings.

A ruling by which Paramount bondholders who failed to file claims against the bankrupt estate within the specified time limit, which expired September 1, may have their bond claims included under a blanket claim of the Chase National Bank as trustee for the full amount of both bond issues, has been made by Referee Henry K. Davis.

The appellate division of the New York supreme court late last week took under advisement an appeal by Robert F. Levy, Paramount bondholder, which seeks authorization to bring suit against Paramount Publix, Film Productions Corporation, Chase National Bank and others in connection with the 1932 transfer to Film Productions of the title to Paramount negatives.

Paramount-Publix receivers on Tuesday were granted a $175,000 mortgage, payable February 16, 1935, on the Criterion and Loew's New York.

Frank Miller Dead

Frank P. Miller, 43, owner and manager of the Lafayette theatre in Haverhill, Mass., the theatre where, under the name of the Orpheum, Louis B. Mayer started his career, died last week at the Gale Hospital.

"INGREDIENTS OF 80-MINUTE THRILL"

And That's DeCasseres' Evaluation of "A Hat, A Coat, A Glove"; He Finds "Mackerel Skies," Another Current Stage Play, to Have a "Beautiful Picture Finish"

By BENJAMIN DE CASSERES

A HAT, A COAT, A GLOVE

This is a picture natural. It has all the ingredients of a full eighty-minute thrill, with a strong original situation (or is anyting original) in a lawyer, who kills a girl accidentally while struggling for a revolver, defending in court the lover of his wife, who is accused of the murder.

The play was put on by Crosby Gaige. It is from the German of Wilhelm Speyer. It stars A. E. Matthews, who plays the lawyer in that quiet, effective, mannered manner which always bewitches the audience by its very somnolence.

It opens in an artist's studio in New York, near the river. Jerry has a girl in his room whom he has just fished out of the river—attempted suicide.

Jerry goes away to get Felicia Mitchell, wife of the famous lawyer. She is his sweetheart. While he is gone in comes the legal Big Shot—who really loves his wife—to "chastise" Jerry.

He finds the girl there, nearly naked (she is still drying her clothes). They puzzle one another and scrap. The girl had got hold of Jerry's gun and she draws. In the struggle the girl is killed. Mitchell cleans up finger-prints and tip-toes out. There is an attempted phone call to Felicia by the girl which is the thrill clue later.

Jerry is accused. The wife makes a clean-breast of her *liaison to* lawyer-husband, who, because he loves her, agrees to defend Jerry.

The court-scene in which the killer gets Jerry off and shows us, subtly, how the wife gets the information that her husband is the killer is one of the most thrilling and tense of these many stage scenes.

The play suffers from slow-motion, poor dialogue in the second act and lack of lusty characterization. But it will be a cinch in the hands of a smart Hollywood brain-boy.

Looks like a perfect Lionel Atwill.

Picture value, 100 *per cent.*

MACKEREL SKIES

John Haggart's drama, "Mackerel Skies," is involved, heavy and would not plough deep in picture circles unless considerably jacked up and ironed out.

It was, however, given immaculately by Violet Kemble-Cooper, Tom Powers, Max Figman, Charles Trowbridge and another Fred Stonelet, Carol (of whom more will be heard).

David Gerard is discovered in his Fifth Avenue mansion. He has blown mucha jack to plant his wife Elsa as a song-bird. Her former husband, an Austrian prince, had also tried to open up the Melba in her. But no game. Public no like.

Now, Elsa has a daughter, Elizabeth. Everybody believes the Prince was her father. But Liz is really the daughter of Stefan, overseer, or something, on the Prince's estate. Liz has inherited pop's voice. And Stefan has got rich—Chicago wheat.

Stefan comes to the Gerard home, and, with Gerard, sets about making Liz what mamma wanted to be. So mamma is jealous, and this is war.

Elizabeth (Carol Stone), of course, has a "steady."

It all works out to a beautiful picture finish. May be good song-bird stuff.

Picture value, 60 *per cent.*

PLAY RATINGS FOR SCREEN

Benjamin DeCasseres, noted essayist and critic, makes the following percentage ratings as possible screen material for the current Broadway stage plays upon which he comments in this issue:

"A Hat, a Coat, a Glove"—100 per cent.
"Mackerel Skies"—60 per cent.
"Hotel Alimony"—30 per cent.
"The Joyous Season"—80 per cent.
"Mahogany Hall"—zero.

MAHOGANY HALL

The bordello—always known in the Philadelphia papers of my youth as "a house of evil repute"—came to town again after a long absence.

It was called "Mahogany Hall" and was written by Charles Robinson. The frosty Olga Baclanova was the madame of the joint.

Mae West might have put it over, and she may do it yet in pictures. Of course, "Mahogany Hall" will have to be a dance hall, or why not a roller-skating joint?

In this story there are a lot of girls, a high-brow "professor" who plays the piano, a Police Commissioner who wants a divvy but who is told by the madame to take the air—for "Oh, what she knows about him!"—a conniving Big Marge who wants to oust the Lilith in charge, a bar, a visiting fortune-teller—in fact, the whole dreary outfit.

A dull time was had by all, the sin wasn't even orange-colored, the laughs few.

As I said, it may be good pickings for the Mirific Mae—with Groucho Marx as the piano-player. Otherwise,

Picture value, 0.

HOTEL ALIMONY

That title alone ought to have inspired a playwright to do something between the piercing humor of "Of Thee I Sing" and the upheaving indignation of "Uncle Tom's Cabin." But in A. W. Pezet's play it does not come off. It lacks inspirational verisimilitude (pep, to you).

Its picture angles might be discernible to Ben Hecht at his keenest or Sam Hoffenstein at his cattiest, but I did not catch the fire. Neither did the audience.

There's a Peter Thorpe, who wrote paying songs. His wife moons for a divorce. Pete is an obliging sap. He gets the evidence against himself and settles three hundred NRA dollars on her a week.

Pete himself has fallen in love. That was not in the calculations of Signora Pete. He can't pay. So to Alimony Row he goes.

Most of the play is in the jail for trapped hubbies. Here we have lawyers, a poet, and, in fact, a general representative mess of oppressed humans. There is plenty of denunciation of the marriage laws of New York State, and a conventional happy way out. But it has no more click than the skulls of two Nazis in collision.

Maybe W. C. Fields and Alison Skipworth can make some laugh-baloney of it.

Picture value, 30 *per cent.*

THE JOYOUS SEASON

I have seen and read Philip Barry's "The Joyous Season" before. Robert Browning called it "Pippa Passes." Then it came to us as "The Servant in the House," "Mr. Pim Passes By" and "The Passing of the Third Floor Back." It then got into fiction, and made a tremendous noise, as "Pollyanna."

The play by Barry has no apparent screen value in itself, for there is no action, in the picture sense, at all. The whole problem is a psychological conflict—a commonplace conflict in the Farley family of Beacon street, Boston, who have lived too much at home and for themselves.

The kernel of the play is the return to the Farley home, composed of about seven Farleys, of Christina Farley (Lillian Gish), who is a nun. Her radiance, her jollity, her tenderness straighten out all the rough spots (which are only inconsequential blisters when we visualize the real tragedies of life today). It is a human family and Christina is a very human nun.

Barry has treated this theme in his usual pulseless, aloof, sporadic manner. It is talk, talk, talk. Lillian looks lovely and Jane Wyatt is, as usual, competent.

Picture value (with Lillian Gish), 80 *per cent.*

Writer Is Polish Authoress

"Dr. Monica," stage play seen in New York and discussed on this page in the issue of December 30, was written by Marja Szczepkowska, Polish writer of plays and scenarios. In that issue the play was referred to as "out of the Russian." Following its success in Poland, Czechoslovakia and Yugoslavia, "Dr. Monica" is to appear soon in Italy and France.

WILL ROGERS

America's Biggest Male Box Office Star ★



★ According to *Motion Picture Herald's* "Biggest Money Making Players" questionnaire to 15,000 exhibitors.

DAVID HARUM

America's Best-Loved Fiction Character



It has that "State Fair" flavor

●

LOUISE DRESSER
EVELYN VENABLE
KENT TAYLOR
STEPIN FETCHIT

From the novel by
Edward Noyes Westcott

Directed by James Cruze

FOX

. . . SUB-ZERO WEATHER FAILS TO

FOUR STARS (N. Y. Daily News) AND CAPACITY CROWDS GREET "CAROLINA" AT RADIO CITY MUSIC HALL

"Carolina" continues its triumphant march . . . a country-wide sensation . . . hailed everywhere as Janet Gaynor's greatest picture . . . an opinion that checks with box-office figures. FOX makes them that way!

JANET GAYNOR
LIONEL BARRYMORE
in
"CAROLINA"

ROBERT YOUNG • HENRIETTA CROSMAN
RICHARD CROMWELL • MONA BARRIE
STEPIN FETCHIT

Directed by HENRY KING. From "The House of Connelly" by Paul Green

Produced by
WINFIELD SHEEHAN

SLOW UP THESE GREAT FOX HITS

PLAYDATES POUR IN AS "DEVIL TIGER" GIVES RIALTO (N.Y.) RECORD RUN!

By phone, wire and letter . . . . exhibitors are demanding *immediate* playing time* on the greatest animal thriller ever made. Shrewd showmen, these . . . . getting the jump in their towns.

DEVIL TIGER

Directed by CLYDE E. ELLIOTT
director of "BRING 'EM BACK ALIVE"

Story by James O. Spearing. *Edited by Truman Talley.*

PLAYING "DEVIL TIGER" NOW and the list is growing by the minute!

LIBERTY . . . Oklahoma City
FOX . . . . St. Louis, Mo.
AMERICAN . . Butte, Mont.
PARAMOUNT . San Francisco, Calif.
ORPHEUM . . Oakland, Calif.
STATE . . . Charlotte, N. C.
IMPERIAL . . Columbia, S. C.
STRAND . . Spartanburg, Va.
ROOSEVELT . . . Chicago
CAPITOL . . . . Dallas
AMERICAN . Colorado Springs
Entire BUTTERFIELD CIRCUIT, Michigan
STATE . . . . Memphis
VICTORY . . . Salt Lake City
FOX . . . . Washington
STATE . . New Bedford, Mass.
STATE . . . Scranton, Pa.

Entire COMERFORD CIRCUIT
LOEW'S . . Columbia, Wash.
EMBASSY . . Allentown, Pa.
GLOBE . . . Bethlehem, Pa.
STRAND . . Cumberland, Md.
PALACE . . Newport News, Va.
GRANBY . . Norfolk, Va.
PALACE . . Petersburg, Va.
STATE . . . Richmond, Va.
MISHLER . . Altoona, Pa.
SHEA'S . . . Erie, Pa.
PARK . . . Johnstown, Pa.
LIBERTY . Wheeling, W. Va.
COLONIAL . . Akron, O.
PALACE . . . Canton, O.
LAKE . . . Cleveland, O.
GRAND . . Steubenville, O.

PRINCESS . . Toledo, O.
PARK . . . Youngstown, O.
FAIRBANKS . Springfield, O.
PARAMOUNT . Anderson, Ind.
PARAMOUNT . Ft. Wayne, Ind.
INDIANA . . . Marion, Ind.
GRAND . . . Muncie, Ind.
SHEA'S . . Jamestown, N.Y.
REGENT . . Rochester, N.Y.
PALACE . New Britain, Conn.
PALACE . . Stamford, Conn.
PARK . . . . Bangor, Me.
FITCHBURG Fitchburg, Mass.
STATE . Poughkeepsie, N.Y.
OLYMPIC . Watertown, N.Y.
PALACE . . . Hamilton, Ont.
REGENT . . . Ottawa, Ont.

FOX

NEW LABOR UNION STRIKES IMPASSE AS CIRCUITS REFUSE TO NEGOTIATE

Paramount Publix Refuses to Re-employ 17 Striking Unskilled Theatre Workers; Union to Appeal to National Labor Board

With the refusal of Paramount Publix to re-employ the 17 unskilled theatre workers involved in the recent strike at one of its Staten Island theatres and the declaration of several New York circuit heads that they would not negotiate with unionized unskilled theatre labor in the matter of materially higher wages and shorter working hours, the demands of the Theatre and Amusement Employees' Union of Greater New York, Local 118, were being met with united opposition all along the line this week. This union is a subsidiary of the National Building Service Employees' Union.

A "polite defiance" was delivered to Charles C. Levey, secretary of the local, at a meeting late last week between the union's representatives and circuit operators. The circuit conferees took the stand that theatres in New York are doing all that is required of them under the Motion Picture Code's provisions and, in some instances, are paying 40 to 50 per cent more than the minimum wages prescribed in the code, in addition to employing additional help to care for the shorter hours it specifies.

Mr. Levey said he disagreed completely with their interpretation of the National Recovery Act and that he was of the opinion that "it permits opening of negotiations for new wages regardless of code provisions."

"The Recovery Act stipulates that employers must deal with the chosen representatives of their employees," Mr. Levey said. "It is not for the employers to say who that representative shall be."

Will Go to Labor Board

Mr. Levey declared he would take the entire matter to the National Labor Board at Washington.

The refusal of Paramount to re-employ 17 striking ushers and other unskilled labor at the Stapleton, S. I., Paramount, was made on the grounds that the walkout constituted an infraction of a code provision under which labor agrees to submit its dispute to arbitration before calling a strike. Mr. Levey said this week he would petition the Regional Labor Board for relief.

The secretary of the local will call a meeting of all Local 118 members for February 26 to vote on a strike against all New York circuits. Strike orders will be issued only if mediation of the Regional Labor or National Labor Board fails to obtain recognition of the union, he said.

Thus far the Roxy theatre is the only large first-run New York theatre which has signed an agreement recognizing the union.

"We are very happy indeed to give full and tangible recognition to this union," said Howard S. Cullman, operating receiver. "It is only fair that all workers be represented through legitimate organizations of their own choosing."

Among the circuit executives who met with Mr. Levey last week were Major L. E. Thompson, RKO; Charles Moskowitz, Loew's; Charles L. O'Reilly, TOCC; Harry Brandt, ITOA; Jack Bannon, Paramount; George Skouras, Skouras Theatres; Harry Buckley, United Artists; Sam Rinzler, Randforce Circuit, and others.

Code Labor Report Ready March 5

With the general meeting of all Code Authorities to start in Washington March 5, the motion picture Code Authority is preparing a report on the industry's labor situation, including the amount of re-employment and higher wage scales.

The wage scales asked in their contract by Local 118 are: for head janitors or watchmen, 75 cents an hour; 60 cents for janitors, head ushers, ticket takers, stage doormen and fire prevention workers; 50 cents for assistant chief ushers, and 45 cents for ushers and matrons.

In St. Louis, Dr. William G. Patton, neutral arbiter in the wage dispute between IATSE motion picture projectionists and theatre owners, this week decided in favor of the projectionists, making his ruling retroactive to September 1, despite the fact the code did not become effective until December 7.

Under his decision the wages of two operators in various classifications in 32 independent theatres are raised as follows: From $60 to $75; from $56.50 to $66.50; from $42.50 to $47.50, and from $40 to $45 a week. The total involved if the back pay ruling is allowed to stand was estimated at $14,575.

Spaeth, Others Are Cast For "Frankie and Johnny"

Numerous additions have been made to the cast of "Frankie and Johnny," which Chester Erskin is producing and directing at the Biograph studio in New York for All Star Productions. The screen version is the work of Moss Hart, while the adaptation is by Mr. Erskin.

The cast additions include Sigmund Spaeth, radio "tune detective;" Frederic Worlock, legitimate player; Cora Witherspoon, stage and screen character actress, and Sam Wren, stage and radio player.

Dismisses Patent Suits

Judge William P. Nields in the United States district court at Wilmington last week dismissed the patent infringement suits brought by John M. Miller against NBC and RCA Communications. Involved were the Piezo electric oscillation generator patents granted Mr. Miller April 22, 1930.

Columbia Adds Two

Columbia has increased the exploitation staff working outside of New York on "It Happened One Night" from eight to 10.

Coast Independent Producers Elected

Completion of election of officers, and a definite decision to assess dues to the members on the basis of $5 per negative reel, was the business completed at the recent meeting in Hollywood of the Independent Motion Picture Producers Association, at which Trem Carr, newly elected head of the group, presided.

Officers elected to complete the slate were I. E. Chadwick, of Chadwick Productions, and J. Boyce-Smith, of Anglo-American Films, vice-presidents; and William Berke, of Berke Productions, and Jack Nelson, of Nelson Productions, directors.

The meeting was the first held with the increased membership brought about by the merger with the producers' branch of the Federation of Motion Picture Producers and Distributors.

A $5 charge on negative reels was agreed upon as member assessment instead of the former $50 a month dues.

Officers elected at the previous meeting were: Trem Carr, Monogram Productions, president; Ken Goldsmith, Goldsmith Productions, and M. H. Hoffman, Liberty Productions, vice-presidents; and Larry Darmour and Nat Levine, re-elected as treasurer and secretary, respectively.

Frank Rembusch Suit Against MPPDA Starts

Subsequent to the taking of preliminary testimony last week, trial of the $2,000,000 anti-trust suit brought against the Motion Picture Producers and Distributors of America, Inc., by Frank Rembusch, former Indianapolis exhibitor, got underway in U. S. district court, New York, on Monday. Will H. Hays may be called to testify. Among Monday's witnesses were Felix Jenkins, Sidney Samuelson, Ivan Abramson.

Witnesses during the preliminary testimony included Willard McKay of Universal, Paul O'Brien of United Artists, Felix Jacobs of RKO, Harold Bareford of Warners, E. C. Grainger of Fox, and Leon Netter of Paramount. Adolph Zukor testified Tuesday that Paramount loaned United Artists $3,000,000 at one time but the transaction concerned no interest in the company.

Beatty Lion-Tiger Fight In New Mascot Serial

While there was no camera on hand to witness the recent fight to the death by two lions at a rehearsal of Clyde Beatty's annual act appearing in Cleveland, a battle between lions and tigers that took place in Peru, Ind., was caught by an alert cameraman and is being incorporated by Nat Levine into Mascot's forthcoming serial, "The Lost Jungle," in which Mr. Beatty and his "cats" are starred.

Motion Picture Herald is receiving many letters from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. All communications immediately are answered directly. In addition, such code questions and the answers submitted will, in the future, be published as a regular service for all readers. They contain many explanatory points pertinent to the business as its conduct is prescribed by the Code.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with legal authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

NO. 1—OHIO

THROWAWAYS, LOTTERIES

QUESTION—I am attaching herewith a throwaway, which we have been using from time to time in connection with a local bakery as per the explanation on the bottom of the throwaway. ('This card will be honored as a single admission if Number at the top ends in 25-50-75-00"). And would appreciate it if you will advise me whether or not same is in violation of the code.

The bakery inserts one of these in each loaf of bread that goes out. The cost is split between the theatre and the bakery.

ANSWER—This is a violation of the code both as a throwaway and as a lottery, both of which are prohibited under Article V, Division E, Part 3, Section 1. It is a lottery because it involves lucky numbers. Specifically, this clause of the code says: No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, reduced script books, coupons, throwaways, or two-for-one admissions and which are unfair to competition.

▽ ▽ ▽

NO. 2—NEW YORK

LABOR CONDITIONS FOR "UTILITY" MAN

QUESTION—I should like to know, with reference to a "utility" man as implied in the code (for theatres), the maximum hours, the minimum salary, and the maximum working days (six or seven) allowed such employee.

ANSWER—The Code Authority, so far as is known, has not yet defined the phrase in the theatre labor provisions pertaining to "employees whose duties are of a general utilitarian character." While setting a maximum work week of forty hours for theatre employees, other than managers and executives receiving $35 or more per week, the code says that such maximum hours shall not apply to employees whose duties are of a general utilitarian character. It is believed, however, that such reference to "utilitarian" employees is intended to embrace those employees whose duties are of no specific nature, but who during the course of a day's work are engaged in various duties, such as filling-in as a cashier and a ticket taker and as an usher, and the like, and the maximum work of forty hours shall not apply. Also included in the category of "utilitarian" theatre employees are those whose duties are only occasional.

The minimum wage specified in the code for theatre employees not otherwise provided for is forty cents per hour.

The theatre labor provisions of the code do not stipulate the number of working days.

▽ ▽ ▽

NO. 3—NORTH CAROLINA

FORCING THE DISTRIBUTOR TO SELL FILM

QUESTION—Please advise if the code will force the distributor to offer pictures to an independent theatre in a town where there is also a chain theatre.

I understand that the pictures will be sold to the chain for the whole circuit and the independent will not even have a chance to buy the product.

ANSWER—The code does not say in any part to which theatre in a town a distributor must sell his motion pictures. However, to prevent a competitive circuit theatre, or other competitive theatre, from tying up product away from an independent exhibitor by overbuying, the code says that no theatre shall contract for more motion pictures than such theatre reasonably requires for exhibition at that theatre with the intent and effect of depriving a competing exhibitor from such excess number of pictures. This means, then, that any distributor may select the theatre to which he shall sell his product; but, no theatre shall overbuy product with the intent and effect of depriving a competing exhibitor of the product.

▽ ▽ ▽

NO. 4—TEXAS

TWO-FOR-ONES WHEN NO COMPETITION

QUESTION—We are within the radius of an average of twenty-five miles to the nearest towns, and on Wednesday nights for the past few years we have had a two-for-one family night, and would like to know whether or not this would interfere with the code since we have no near opposition as outlined above.

ANSWER—If a theatre is not in actual competition with another and is so thoroughly isolated that rebates cannot be construed to be unfair to a competing exhibitor, then the theatre is permitted to continue the practice of such two-for-one tickets for one admission on so-called family nights or on any other nights, unless the actual admission is thereby reduced below the minimum agreed to in the exhibition contract, by such two-for-one ticket. The code clause which ordinarily outlaws two-for-one admissions is intended to stop such a practice only when it exists in probable or possible competition with another theatre and when such competition is considered an unfair trade practice. Obviously, the practice is not unfair if no other exhibitor is affected thereby.

Columbia, United Artists End Foreign Sales Contract

At the conclusion of the current season, Columbia will terminate its five-year agreement with United Artists for foreign distribution of Columbia product. Columbia has recently established its own exchanges in England, Spain, Denmark and Brazil. United Artists has refused to renew for Columbia distribution in India, and J. H. Seidleman, foreign general sales manager, now in Europe, is expected to make a new deal for Indian sales.

Earl Kramer has resigned as United Artists manager in Japan, because of the death of his father. Sidney Albright has already succeeded Mr. Kramer in Tokio. At Dover, Del., Columbia has chartered Columbia Pictures of Brazil, Inc., and United Artists has incorporated United Artists Corporation of Colombia, both for South American distribution.

Bowers Plans Comedy Series with Thomas

Charley Bowers, with Harold Muller as his chief cameraman, is engaged in the production of the first of a series of comedies with Lowell Thomas, radio "voice" and author, and his "Tall Stories." Nine editions of the stories have been published, and this fact, plus the membership of the "Lowell Thomas Tall Story Club," in various parts of the country, are to be used in exploitation of the series.

United Artists Has Option On FitzPatrick Shorts

United Artists has taken a 30-day option on two series of shorts to be produced by James A. FitzPatrick. Conclusion of the deal is dependent on the approval of all United Artists unit producers.

The subjects, if taken, will be distributed only in foreign countries, and will consist of 10 "Musical Romances," and 10 "Rambles and Rhythm." Domestic distribution of the series has not yet been arranged.

Court Requires Digest Of Quittner Case Record

Federal Judge Francis Caffey handed down an opinion late last week requiring that the record in the Edward Quittner monopoly suit against major companies be digested prior to carrying the case to the United States circuit court of appeals.

The court also ruled that Mr. Quittner may make application to appeal his case as a pauper in either the district court or the circuit court of appeals. If the application is granted he may go to the higher court without having the record printed.

Amateur Theatre Groups Are Meeting in Seattle

Delegates from five Pacific northwest states are at the Edmond Meany Hotel, Seattle, for the first annual meeting of the Pacific northwest region of National Theatre conferences. Those attending are affiliated with educational institutions, civic theatres, "little" theatre movements and similar groups, almost entirely amateur in nature. The civic theatre, amateur theatre ventures, play production and technical production work are among the subjects being discussed.

Marie Dressler Re-signed

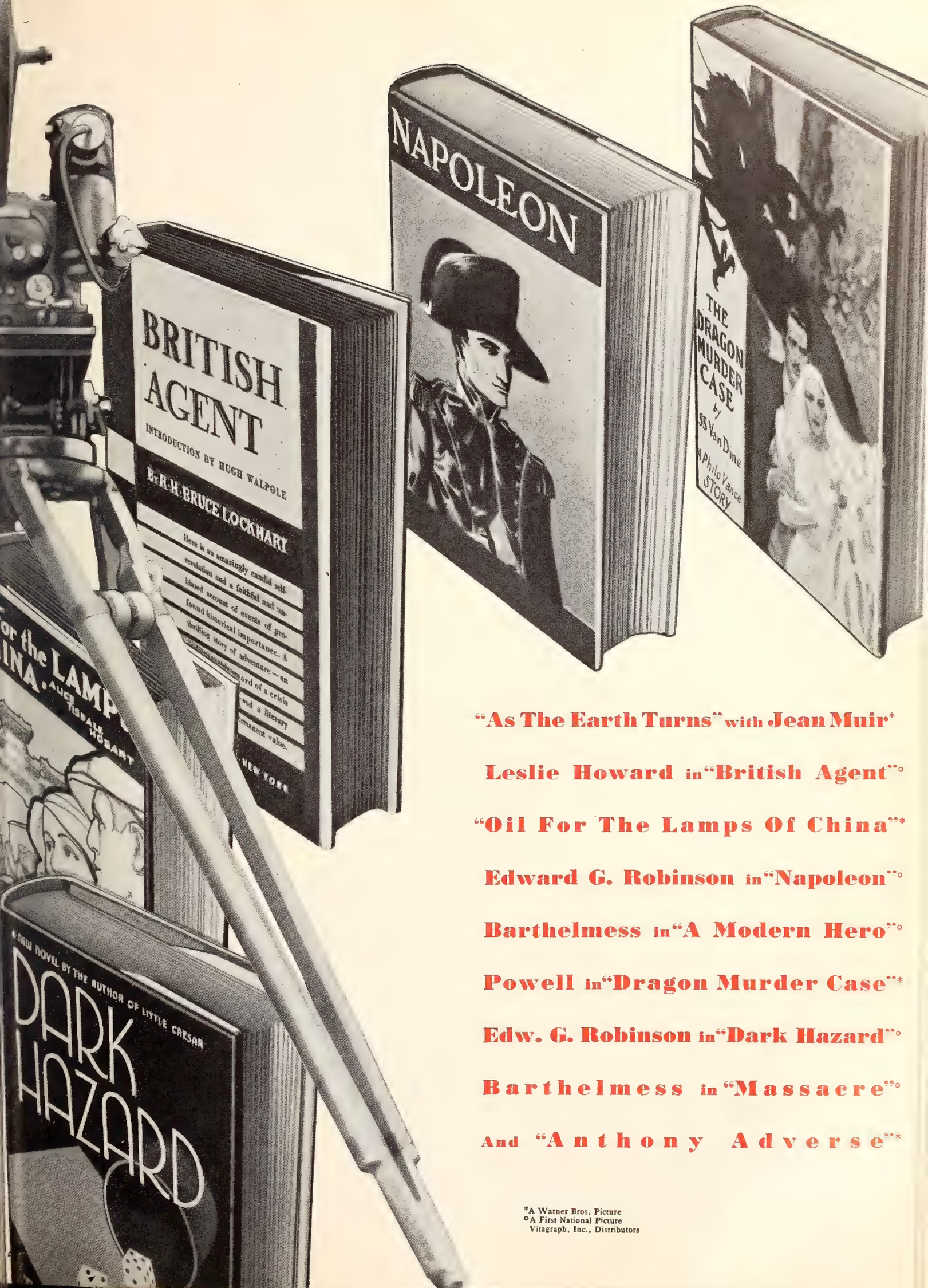
Marie Dressler has signed a new long term contract with Metro-Goldwyn-Mayer. George Hill, director, has also been signed.

BECAUSE BOOKS MAKE THE BEST STORY BUYS FOR PICTURES

WARNER BROS. HAVE CORNERED THE BEST-SELLER MARKET!

Best-seller sales help *your* ticket sales. Their *nation-wide* reputation benefits every showman in the country—not just a few key-city houses. That's why Warners have concentrated on famous fiction vehicles. That's why we've captured most of the best best-sellers for our 1934 program! . . . These 9 great titles include the outstanding sensations of the literary world. Buy Warner—and get the benefit of the hundreds of dollars worth of free publicity that has been given them in your town.





"As The Earth Turns" with Jean Muir*

Leslie Howard in "British Agent"°

"Oil For The Lamps Of China"*

Edward G. Robinson in "Napoleon"°

Barthelmess in "A Modern Hero"°

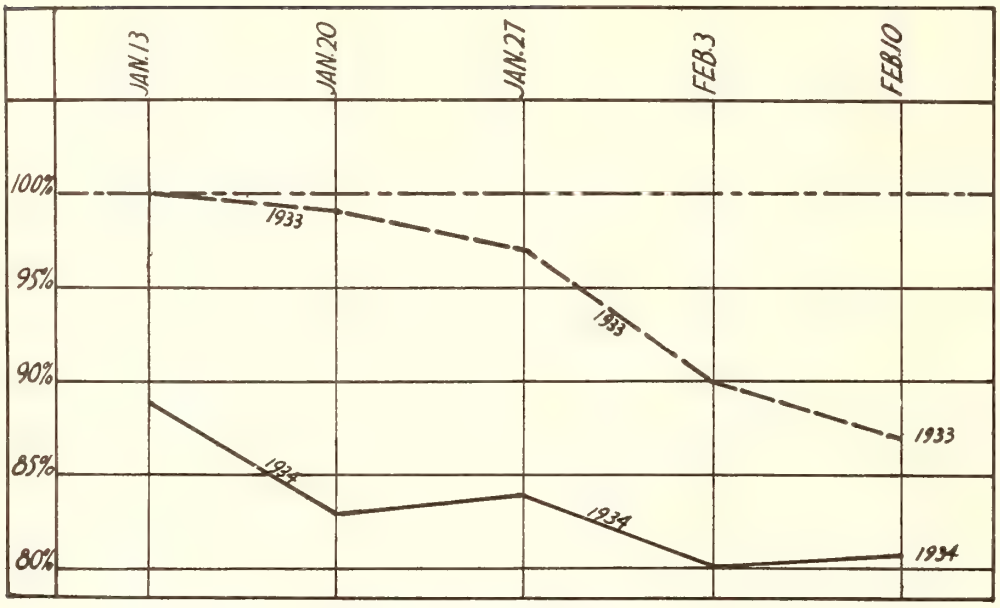
Powell in "Dragon Murder Case"*

Edw. G. Robinson in "Dark Hazard"°

Barthelmess in "Massacre"°

And "Anthony Adverse"*

*A Warner Bros. Picture
°A First National Picture
Vitagraph, Inc., Distributors



The chart, based on Motion Picture Herald's weekly compilation of box office grosses, compares the business done in twelve key cities during the five-weeks period from January 13 to February 10, 1934, with the receipts from the same cities for the same period in 1933. The gross from the cities for the first week in the 1933 period is taken as 100 per cent. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, Ore., and San Francisco.

Hearing Set on Bill to Restrict Importing Talent

By FRANCIS L. BURT
Washington Correspondent

Legislation placing foreign actors imported into the United States under the contract labor provisions of the immigration law, permitting entry only to talent of outstanding merit or to actors for roles for which native talent cannot be found, introduced by Representative Dickstein of New York last year, is pending before the immigration committee of the House of Representatives, which had a hearing Tuesday.

A further hearing will be held February 26, at which time it is expected representatives of the motion picture industry will be heard.

Denying that his measure would impose onerous restrictions upon producers needing foreign talent, Congressman Dickstein declared the legislation is necessary for the protection of American artists, and it was claimed that the producers will be aided, since their applications for permission to import talent will be passed upon directly by the Department of Labor. At present consuls abroad make the decision.

The legislation provides that no alien actor shall be considered a "professional" actor, an "artist" or a "singer" unless of distinguished merit and ability as an actor and his professional engagements in this country are of a character requiring superior talent.

Although representatives of the film interests were not heard February 20, the hearing did not get by without attacks upon the industry. Representatives Schulte of Indiana and Weideman of Michigan, urging enactment of the bill, laid the blame for the present situation of the legitimate theatre to motion pictures.

Mr. Schulte said only the film industry is opposed to the Dickstein bill. Charging the film producers with selfishness and greed and a desire to use foreign actors in the making of pictures to be sold abroad, he declared the film industry is throwing "millions of people" out of work in the legitimate theatre.

Hays Board Upholds Fox Title Protest

In response to a protest by Fox Film Corporation against the use by Warner Bros. of the word "Follies," which had been inserted in the title of their picture, "Fashions of 1934," after its release, the committee on title registration of the MPPDA, sitting as a board of arbitration, this week ruled that Warner Bros. must discontinue use of the word forthwith.

The board's ruling declared that Warner Bros. "did not register the title 'Fashion Follies of 1934,' which we condemn as a flagrant violation of the first rule of the association that all titles must be registered." Furthermore, the board found that the use of the word "Follies" by Warner created a "distinct conflict detrimental to Fox's well-known annual production, 'Movietone Follies of ——,' which has been duly registered and protected by Fox."

Federation To Appoint New Secretary This Week

The Federation of the Motion Picture Industry, New York organization of independent distributors, will appoint a new secretary late this week at an executive committee meeting, to succeed Alec Moss, who resigned to join Paramount. Organization finances and the double feature situation in Chicago and Milwaukee will also be discussed. It is expected decision will be made on a $10 charge on negative reels, plus a small tax on positive prints.

Horwitz Hits at Code in Address To Ohio Showmen

The fact that the motion picture code is part of President Roosevelt's national recovery program is the only reason it is deserving of consideration, M. B. Horwitz, Cleveland, treasurer of the newly organized Independent Theatre Owners of Ohio, told members assembled in convention last week at Columbus.

At the session, in the Deshler-Wallick Hotel, were 165 independent exhibitors, representing 345 of the 525 independent theatres in Ohio. Mr. Horwitz pointed out alleged unfairness in the code, and warned his hearers that unless, through concerted action, they are viligant, they can not hope to obtain the justice to which they are entitled.

Although the code provides that one member on the Zoning Board shall be a first run unaffiliated exhibitor, Mr. Horwitz stated that though the Allen theatre (independently operated) was one of the finest first run theatres in Cleveland, he prophesied that the first run unaffiliated exhibitor representative on the Zoning Board would be selected outside of Cleveland.

Touching on other prominent unaffiliated exhibitor members of the Code Authority, he warned the exhibitors not to expect any material aid, assistance or consideration from Mr. Kuykendall, president of the Motion Picture Theatre Owners of America, or Charles O'Reilly, president of the Theatre Owners Chamber of Commerce of New York, as "there is no doubt in any man's mind as to Mr. Kuykendall's leanings." Nor is there any question of Mr. O'Reilly's interests, "whose main business is candy vending machines extensively used in theatres. So, gentlemen, use your own judgment."

In closing, Mr. Horwitz said: "I urge that all of you give every one a square deal. In return, demand the same thing. If it is not forthcoming, then this organization will fight to the utmost for its members, the independent exhibitors."

Mary Pickford at Christening Of Remodeled Biograph Studios

Mary Pickford, most noted of the original Biograph stars, this week arrived in New York to christen the modernized Biograph Studios on February 23. D. W. Griffith and the Gish sisters also will attend.

Myers Postpones Trip

Abram F. Myers, general counsel for the Allied States Association, scheduled to be in New York this week, postponed his visit until late next week, at which time he will confer with Sidney E. Samuelson, Allied president, on the appointment of six regional vice-presidents and general organization policies.

Technicolor Reports Loss

Technicolor, Inc., and subsidiaries report a loss of $249,396 for 1933, after taxes, depreciation, amortization of patents and other charges. The 1932 loss was $235,503.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Besides the Cafe de Paree, Mr. Aylesworth's Music Hall, the Ghetto, Grant's Tomb and the Statue of Liberty, New York offers another sight that simply must be seen: Samuel Lionel Rothafel's new 16-cylinder, chromium-plated, streamlined, specially-built Marmon automobile. It has the "Roxy" signature in his wide, flourishing style, painted on both sides, and a special kind of heating system and a cooling plant, a radio that sounds like the reproducers in the Radio City theatres, and almost every other kind of gadget imaginable—except hot and cold water, and who knows but that when business gets better, maybe Roxy will install a plumbing system to take care of that, too.

▽

On the day, recently, when temperatures varying from 14 degrees below zero (in New York City) to 60 below zero (up-state) sent the mercury in New York thermometers to a 60-year low, Mr. Scott Leslie, of Florida, sat down at his desk in Tampa and composed a long letter of complaint about the cold in that sector having a threatening influence on theatre business. It was so chilly along Tampa's East Broadway, he said, that metal drums had to be rigged up as fire boxes on the main floor of the Star Lite, operated by B. Rask. As an afterthought, Scott advised that the Star Lite is an airdrome, and the sky is the roof.

▽

A bit belated, perhaps, but, regardless, our attention has just been called to another case which further verifies the fact that Hollywood is *the* great influencing factor guiding the style of clothes. Bound for the studio city to investigate conditions for the code, Mr. Sol A. Rosenblatt wore a very dark business suit and other conservative apparel which might be found on any lawyer intent on serious business. On his return trip, after spending about ten days going hither and yon in the movie sector, Mr. Rosenblatt was magnificently attired in black-and-white checked sport coat, brown checked trousers and two-tone grey shoes that would easily distinguish any ambitious college sophomore.

Maybe it's the climate.

▽

And Morris Legendre, the assistant to Division Administrator Sol Rosenblatt, calls block booking: buying in "clusters!" That places pictures in the same category with scallions.

▽

That widely discussed advertising campaign staged the other week in New York by United Artists, for the Music Hall introduction of Anna Sten in "Nana," cost a neat $47,000 in cash, of which Mr. Samuel Goldwyn, who is sponsoring the young Russian, paid $35,000, and the RKO theatre paid $12,000. The picture played two weeks and grossed $200,000.

▽

Urging a revolution against the highly concentrated monopolization of radio, Mr. Eddie Dowling estimates that the two dominating networks of today—RCA's National Broadcasting and Mr. William Paley's Columbia Broadcasting—have an annual income of some $40,000,000 from air advertisers and propaganda purveyors. That's about $110,000 daily for the two chains.

▽

Our good friend of Berkeley, Mr. James Van de Mark, noticed that in Walt Disney's "Giant Land" the giant who figures prominently in the action has two teeth in his upper gums and two in the lower. But when Mickey Mouse is inside the giant's mouth, there is pictured a part of a full set of both uppers and lowers.

Jim Alexander, manager of the Monogram exchange on Boulevard of the Allies in Pittsburgh, hung a three-foot sign over the entrance to the building, saying, "This Is the New Home of John Wayne," Mr. Wayne being the Monogram western star. Next day the following letter addressed to Wayne was received at the office:

ED. SCHWERIN
Men's Tailor
State Theatre Bldg.
Pittsburgh

Mr. John Wayne
Dear Mr. Wayne:

I am closing out some suitings at a very low price of $32.50.

These are suitings formerly got $50, but woolen house gave me a special price on same.

Only have a few and they won't last long so better get in Tuesday.

Yours truly,
(Signed) ED SCHWERIN.

▽

Hollywood's usually elaborate specifications for candidates in those "Search for Beauty" contests probably influenced the St. Louis business man who advertised for a French Creole blonde, young, good looking and "with innate sweetness of character," for $100 a month. Maybe he decided he could struggle along without the innate sweetness of character.

▽

General Motors' slogan for 1934 is "knee action," but Chrysler is going in big for curves. Mr. Chrysler's designers evidently have been impressed by the success of Mae West. "Knees" went out with Ann Pennington.

▽

If Frank Capra's older brother had not run away from home in Italy, some fifteen years before Frank's birth, he might never have reached Hollywood and Columbia's studios. Frank's brother, after running away, had been sold into slavery in the far Pacific—but finally escaped to California. Word reached the family in Italy one day that their long-lost son had been recognized. They sold their possessions and came to America to reclaim the wanderer.

▽

Two Chicago youngsters of sixteen chopped away 150 feet of cable along the Chicago and North Western Railway tracks a mile north of the Chicago Terminal. Result: Thirty-two communication lines used by the railroad and by Western Union were interrupted. Reason: "We wanted to take our girls to a movie, and so we got an ax and cut away the cable, hauling it in a little wagon to a junk yard where we sold it for $1.25. We bought new neckties and new handkerchiefs and took the girls to a show." That's high financing.

▽

Edward Crabbe, father of Paramount's Buster Crabbe, visiting in Hollywood, was introduced to Mack ("The Killer") Gray, George Raft's bodyguard, as a big pineapple man.

"You from Chicago?" inquired "The Killer" blandly.

"No, from Honolulu," answered the puzzled plantation owner.

▽

Mr. Cecil Blount DeMille reminds us that he was responsible for the method of presenting the names of players, directors, writers and others as screen credits. Some twenty years ago, DeMille related, "I rigged up a screen and cut holes in it through which the players stuck their heads. Above their heads I had painted the character names, and underneath, the names of the players. We took one shot of the whole thing."

Some time ago this pillar recorded the fact that when General Charles Clyde Pettijohn was in the employ of Select Pictures, the late Lewis J. Selznick, who was president, insured General Charlie's life for $100,000. The other day we learned that when Mr. Pettijohn left Mr. Selznick's employ, in 1922, to go with Hays, Mr. Selznick gave him that policy, and Charlie still has it, "two more payments and it's his," meaning that in two more years it will be paid up for life. Never say anything but the best about the late Selznick when Charlie is around.

▽

This being open season for investigations, Jack C. Moffitt, writing in the Kansas City *Star*, has set out to determine:

1. Why the pictures of Mae West taken by the Los Angeles courthouse cameramen look so different from those taken by the studio photographers. (Maybe the Paramount studio retouchers should have been subpoenaed, too.)

2. How George Arliss has managed to get by all these years without breaking a single monocle.

3. Why Greta Garbo, who avoids the press, the public and publicity, poses for several hundred still pictures a year. (Howard Dietz and Si Seadler know the answer to that one.)

4. What portion of her salary Lilyan Tashman uses to maintain the unofficial title of "The Most Glamorously Dressed Woman," and how much the score or so of ermine coats she recently admitted owning, in an unguarded moment, set her back.

▽

Slow motion pictures show that when a bullet is shot at a pane of glass the compressed air traveling in front of the projectile obligingly pierces a hole in the glass before the bullet arrives.

▽

Said George Burns to Gracie Allen, while on the Paramount lot: "Gracie, don't you think we ought to take out some fire insurance?"

Replied Gracie: "Heavens, George, why? We've got contracts. They can't fire us."

▽

"Movie Mother," by Mrs. Helen Schermerhorn Young, in the *Delineator*, of February, is all about daughter Elizabeth arriving on the Gold Coast for a movie career. Parts of it are richly entertaining, especially the portion which tells about young Miss Young's encounter with the dressmakers on the Paramount lot.

'Oh, Mummy!" gurgles Elizabeth, "you should see the clothes I am to wear in the picture! And they made the funniest thing on me today. It was like a union-suit of heavy canvas with short panties—from my neck to my knees—with a zipper up the back. They fitted it over me skin-tight—I could hardly breathe. Then they pulled the zipper and I stepped out. And there was my figure! Before I left, they had sewed it up and it was stuffed out, and there I stood, headless, with 'Young' in big letters across my chest. They fit everything over it." Geniuses in the anatomical art, those Paramount dressmakers.

▽

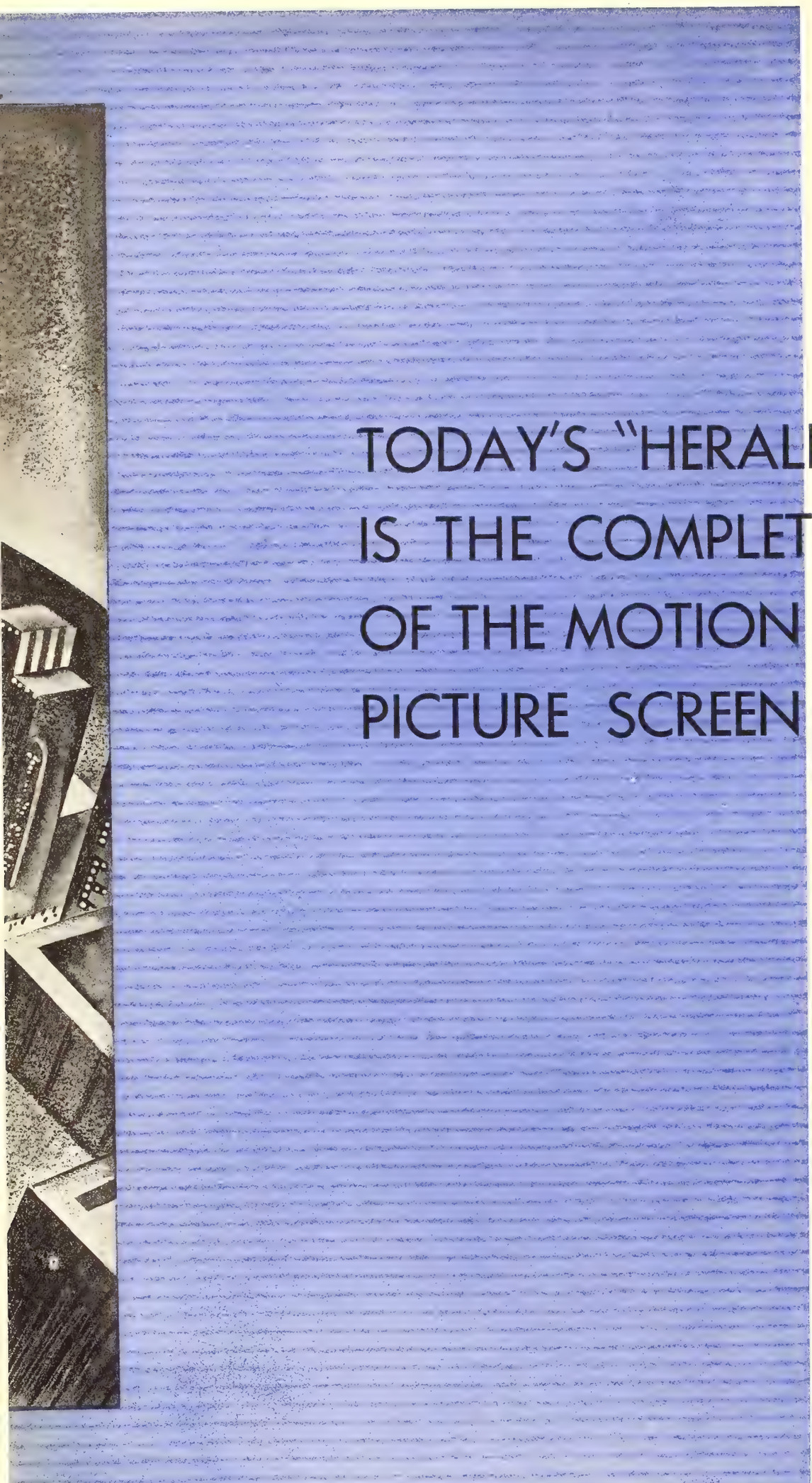
Julius Caesar was killed because he was too ambitious. Johnny Morrell, Warner studio office boy, was fired the other day for the same reason. When the four Mills Brothers appeared on the lot in a picture, Johnny stood at the sound stage door and collected twenty-five centavos from some 31 customers who wished to hear the crooners croon..

HERALD SQUARE

This industry was born with its opening night, 37 years ago, on the screen at Koster & Bial's Music Hall in Herald Square, where Thirty-fourth Street crosses Broadway. In the years between, amusement centers have moved on and the industry which began that night has spread to dominance over all the world. With it and a part of it, Motion Picture Herald has grown, too, so that today all the motion picture world, again—and still—is centered on the new "Herald Square" of today which covers the world.

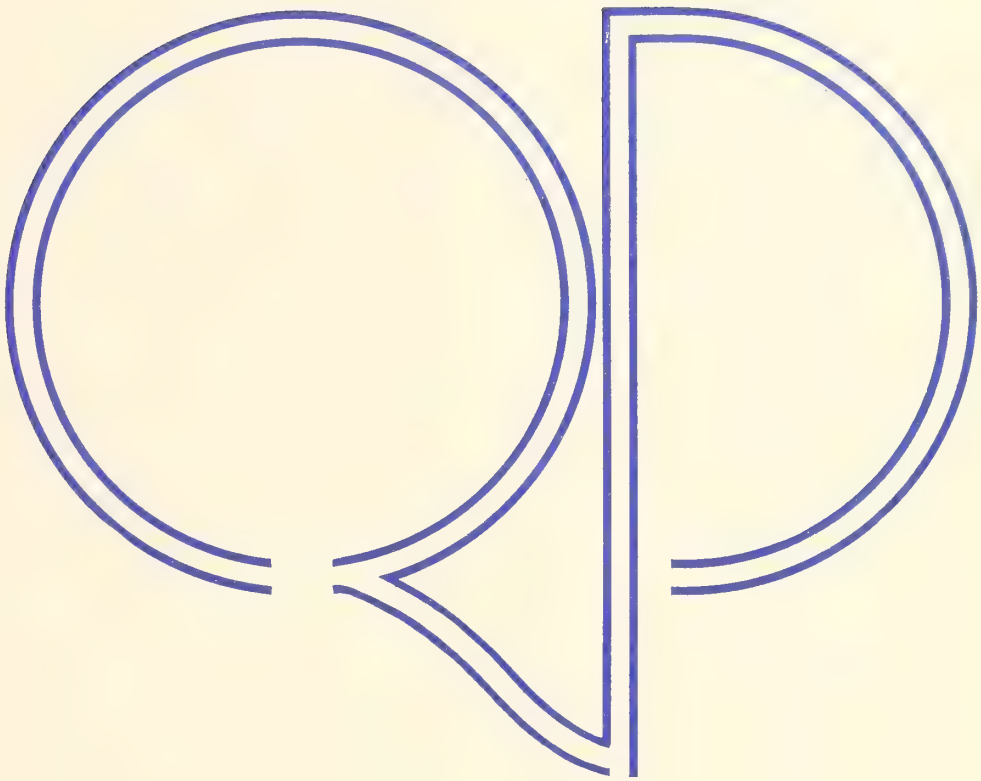



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DATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS
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TODAY'S "HERALD SQUARE"
IS THE COMPLETE DOMAIN
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MOTION PICTURE



. . . Motion Picture Herald's coverage begins at the production stages from Hollywood to Elstree and extends across the exhibition map wherever pictures are played. . . . Motion Picture Herald, the center of that great "Herald Square" which is the motion picture world of today, is a product and an achievement growing out of the great sum total of motion picture experience. The pages of this institution of publication and all its pioneering components have continuously recorded and presented the products and triumphs of the screen from the days of the dawn of the nickelodeon, growing in scope, in power and in service as the screen has grown. Motion Picture Herald today represents a continuity of effort in a single institution and in application of a single policy of service that is older that any other institution now operating in the motion picture industry.

ROSENBLATT IS FINAL AUTHORITY

(Continued from page 9)

by reason of unavoidable delay in establishing such Local Clearance and Zoning Boards, and

"Whereas, the selling season of the industry is but a short time off and it is necessary to simplify and expedite the functions of such Boards and direct their activities and qualify their procedure, now on motion by Mr. Harold S. Bareford (Warner Brothers), seconded by Mr. Nathan Yamins (Allied), it is unanimously

"Resolved that Local Clearance and Zoning Boards shall perform and discharge their duties by receiving any and all protests from members of the industry against any existing clearance and zoning as to their respective theatres alleging that such clearance and zoning is unreasonable in length and/or area, and that such Boards shall decide the issue raised by such protests after notice and hearing of the parties affected; and that with respect to the time of making of decisions and the procedure, thereafter, the provisions of the code shall govern."

It appears, then, that it is the intention of the Code Authority to have the Local Clearance and Zoning Boards use the present schedules of clearance and zoning for new schedules, with complaints and suggestions for improvements resulting in necessary changes, where the Local Boards so decide.

There will not be separate boards for New Jersey, Jacksonville or Louisville, as originally discussed. New Jersey activities will be divided between New York and Philadelphia.

Board Selections Meet Favor

While most of the local boards are expected to establish headquarters in the principal film building along "Film Row" in each exchange city, the membership of the boards will be asked by John C. Flinn, Code Authority secretary, to submit their recommendations for offices to the Authority.

Although the Code Authority in New York received scores of congratulatory telegrams from the field on its selection for the local boards already announced, Nathan Yamins, of Allied, and a Code Authority member, filed formal complaint with the Authority protesting that independent exhibitors do not have sufficient representation on the boards.

Mr. Yamins' brief suggested that a distinct division be drawn between exhibitor members of the boards who are members of the MPTOA and exhibitor members of the boards who are so-called "independents." He said that MPTOA members are affiliated exhibitors, and, therefore, the posts on the boards that are occupied by them should be filled by "qualified" independents.

A decision of importance made by the Washington headquarters of the National Recovery Administration established Sol A. Rosenblatt, Division Administrator in charge of amusement codes, as the final and official NRA source for defining and interpreting clauses of the code.

In official circles this was taken as an indication that Mr. Rosenblatt's recent decision whereby the ten per cent cancellation privilege accorded exhibitors in the code was made retroactive on pictures released after December 7th, but contracted for before that date, would remain in effect.

The NRA made clear its position and the status of Mr. Rosenblatt as the official code definer in a communication to the Code Authority, addressed to the secretary, Mr. Flinn. The communication said:

"The Code Authority for the motion picture industry asked who is to have the final authority on interpretations of the code. The question is covered by recent Office Order No. 60 (NRA), the pertinent provisions of which follow:

"'Procedure To Be Followed by All Divisions in Ruling on Interpretations, Exceptions and Exemptions or Modifications to Approved Codes:'

"I. DEFINITIONS

"A. INTERPRETATIONS

"1. This term includes all rulings on the meaning of the language of a code where the intent of that language is in doubt; i.e., where a knowledge of the surrounding circumstances and of the general policies of NRA on the part of the person making the rulings fails to remove the necessity for a decision on which reasonable men, equally well informed, might differ. Where no decision is required on which reasonable men, equally well informed, might differ, the ruling is not an interpretation but merely an explanation.

"II. The promulgation of a final ruling on any of the above matters has the same effect as the promulgation of an approved code, and, therefore, it should be given the same balanced consideration which was given to the promulgation of the code. No final rulings on these matters may be made except by the Division Administrators, subject to the disapproval of the Administrator; and, in the case of modifications, they must be signed by the Administrator.

"In order to preserve uniformity in the rulings made in the various divisions the following procedure will be followed:

"1—All requests for rulings will be referred to the Administration member of the Code Authority (Sol A. Rosenblatt) for the findings and recommendations of the Code Authority.

"2—The Administration member (Mr. Rosenblatt) will forward the findings and recommendations of the Code Authority (with appropriate comments) to the Deputy Administrator. (In the case of the Motion Picture Code the Division Administrator is the Administration Member—Mr. Rosenblatt.)

"3—The Deputy Administrator (Mr. Rosenblatt) will obtain the recommendations of his legal adviser and of his labor, industrial and consumer advisers to the extent that the subject matter is within their purview of interest.

"4—The Deputy (Mr. Rosenblatt) will submit the file including all recommendations to the Division Administrator who will approve, disapprove or modify the ruling.

"5—The Division Administrator's (Mr. Rosenblatt's) will be final, subject only to the ultimate disapproval of the Administrator provided, however, that no modification shall be effective without the signature of the Administrator.

. . . . . .

"By decision of the Administrator:

Alvin Brown.

"In the case of the Motion Picture Code the Division Administrator is the Administration Member of the Code Authority, therefore the intervening steps between the Administration Member and the Division Administrator are eliminated.

"Very truly yours,

"(Signed) William P. Farnsworth,

Deputy Administrator, Amusement Section."

Unqualified code acceptance blanks received from producers, distributors and exhibitors up to press time had reached 7,600. The last date for signing the assent blanks in order to be protected against unfair competition under the code is midnight of February 28th. A postponement to a later deadline appears highly improbable. Signed acceptance blanks are being received at the headquarters of the Code Authority in New York. The Authority's offices were established permanently late last week in the RKO Building, at 6th Avenue and 50th Street, Radio City, New York.

Charles Ulrich, pioneer publicity and newspaperman, this week joined the Code Authority staff under Mr. John Flinn. Mr. Ulrich was a correspondent for newspapers and traveled extensively with President Theodore Roosevelt. At one time he was associated with Pathe, Producers' Distributing and later with Paramount.

The suit against the Code Authority sponsored by Allied through the Congress Theatre, of Newark, N. J., was again postponed on Tuesday until March 1, when Judge Bondy in U. S. District Court, New York, will preside.

Code Situation in Hollywood

Selection of code representatives by various creative branches, and an approaching climax to the general Hollywood labor situation were the principal code developments during the week on the western front.

At a meeting in Hollywood, the Actors' Guild—independent—elected 14 candidates to be presented to Division Administrator Rosenblatt, and from which he will select actors' representatives for two code committees. Offered for the agents-players' committee were: Adolphe Menjou, Spencer Tracy and Berton Churchill. For the actors-producers' committee the following were nominated: Ann Harding, Ralph Morgan, James Cagney, Kenneth Thomson, Richard Tucker, Chester Morris, Robert Montgomery, Claude King, Mary Astor, Pat O'Brien and Paul Muni.

The directors also nominated 14 of their colleagues from whom Mr. Rosenblatt will select six for directors' representatives on the agents and on the producers' committees. The 14 nominees were: Lloyd Bacon, Clarence Brown, David Butler, Frank Capra, John Cromwell, Cecil B. DeMille, Alfred Green, E. H. Griffith, William K. Howard, Henry King, Robert Z. Leonard, W. S. Van Dyke, Frank Lloyd and King Vidor.

Also involving certain classes of Hollywood talent, but with the scene of action centered in New York was the drafting of a uniform contract for agents representing talent, which was provided for in the code of ethics submitted for inclusion in the film code by the National Association of Theatrical Artists' Representatives. Action on including the document in the film code will be taken by the Code Authority at its next meeting, February 26.

The agents' code also provides for arbitration of all disputes between agent and artist. It stipulates that charges of misconduct against any agent member of the association must be made in writing and the charges will be heard by the association's board of directors and penalties imposed by a majority of the board. Expulsion of an agent from the association renders his contracts with talent null and void.

Free performances of artists under contract to the association's members are prohibited under the code without approval of a board named to investigate the cause for which the performance is to be given.

Returning to the Hollywood scene, it appeared that the NRA would soon "crack down" on studios with severe penalties to be imposed, if floods of code studio labor complaints unearthed violations.

George Creel, California head of the NRA, arrived on the coast on Monday to go into a huddle with Charles Cunningham, local NRA chief, and Judge Ben Lindsey, recently elected as a special Labor Compliance officer to investigate organized union labor problems as they affect the industry in Hollywood.

FILM, STAGE AND EQUITY ATTACK PRACTICES OF RADIO INDUSTRY

Representatives of Three Trades To Meet Rosenblatt on Free Broadcast Problem; Prohibition in Code Proposed

Code authorities of the motion picture and legitimate theatre industries this week allied themselves in taking initial steps to rid both branches of unfair competition of free radio broadcasting performances.

Following a formal complaint by the legitimate theatre group, the motion picture Code Authority on Friday proposed appointment of three representatives from the governing NRA groups of the motion picture, theatre and radio fields to confer on the matter. The nine representatives will meet with Division Administrator Sol A. Rosenblatt at a date to be set either in New York or in Washington. It was said this week that Mr. Rosenblatt would try to call the meeting before March 5, at which time the Code Authorities of all industries operating under NRA codes meet in Washington with General Hugh S. Johnson, national administrator.

Called Increasing Menace

In his complaint to the motion picture Code Authority, Marcus Heiman, chairman of the legitimate group's committee on radio broadcasting, characterized the free admission to radio stations and theatres operated by broadcasters as an "increasing menace to motion picture attendance and to legitimate theatre attendance." The number of free admissions to radio broadcasts has grown to alarming proportions the last few months, he said.

"The practice of advertising agencies distributing free admission tickets to auditoriums located either in radio stations or in theatres and public halls wired for radio broadcasts comprises, in the opinion of the Code Authority of the legitimate theatre, a form of such unfair competition that we solicit the assistance of the motion picture industry's Code Authority to formulate a plan of united action against this rapidly growing deterrent to our business and its thousands of employees," Mr. Heiman's statement read.

"Buildings in large cities, heretofore devoted exclusively to theatrical entertainment, have been converted into free public halls. Thus the employees of these theatres, numbering from 30 to twice that amount, including the artists appearing in attractions for which the theatres were constructed, are thrown out of employment and are replaced by a mere handful of temporary employees, engaged solely for one or two evenings of free broadcasting," he said this week.

Mr. Heiman declared that as a result of a nationwide survey he estimated that more than 85,000 persons weekly are attending such free broadcasts in only 18 cities.

"It requires no great stretch of imagination to project this figure into many hundreds of thousands of people, considering that there are more than 700 radio broadcasting stations in the country."

"Radio is entertainment for the home—it is not a visual entertainment," he said, "and the efforts of advertising agencies to encroach upon legitimate and motion picture fields should be met with vigorous protests."

Mr. Heiman said the moot point of the tri-cornered discussions with Mr. Rosenblatt would be to have a clause inserted in the radio code prohibiting, without exception, free radio admissions as an unfair trade practice.

The personnel of the motion picture committee on radio broadcasting is comprised of Charles L. O'Reilly, Ed Kuykendall and Sidney R. Kent. The legitimate theatre's committee includes, beside Mr. Heiman, Frank Gillmore, Actors' Equity president, and William C. Elliott of the International Alliance of Theatrical Stage Employees. The personnel of the group to represent the radio interests had not been made public up to press time.

John J. Shubert, assistant general manager of Select Theatres Corporation, advanced the theory that persons could not be expected to pay money to see star performers in a theatre when they can see them gratis in a broadcasting theatre.

Sees Great Harm in Future

"The practice should be abolished because it *not only* is hurting the theatre now, but will do much harm in the future," Mr. Shubert said.

On the other hand, Edward T. Goodman, manager of the Gaiety theatre, felt that once people have gone to a free radio show the novelty wears off and that, in any case, these individuals form only a small percentage of regular theatre-goers.

"If you have a show that the public wants to see, people will come regardless of free attractions," he declared.

Joseph Keith, manager of the Joe Leblang ticket agency, said that the practice of free radio broadcasts could not help having a detrimental effect on box offices.

"Such a practice takes away many potential ticket buyers," he pointed out. "We have estimated that 5,000 people go to these free theatres every day in the week in New York City alone. If the box offices could get but half, or 20 per cent of this number, the legitimate theatre would be helped a lot."

Although a factor in bringing the radio competition situation to a head is the recent acquisition by the Columbia Broadcasting System of the Hudson theatre in New York for free radio shows, sporadic agitation against the practice has been going on for some months.

25,000 Attend Weekly in New York

Exhibitors for three years have protested against film star radio broadcasts open to the public. At first they were only in the studios and with a limited audience capacity. The demand for admission assumed such proportions that expansion was regarded as the only solution. This has been especially true of New York until now, it is estimated, between 25,000 and 30,000 persons weekly attend free radio shows.

New York and Chicago lead the nation in the total number of free admissions to such broadcasts with the weekly total approximating forty thousand.

The Code Authority groups have not been alone in their protests. The MPTOA went directly to 35 key radio stations with the warning that unless immediate relief was granted, the exhibitor body would take its complaints to the radio Code Authority. This it now has done.

MPTOA members have reported the situation in the field is proportionately as bad as it is in New York and other large eastern cities, with thousands of free tickets to broadcasts being handed out each week.

Actors Equity Charges Broadcasters Exploit Performers in Auditions, Declares Relations "Careless and Haphazard"

Charging exploitation of acting talent by radio broadcasters, specifically in auditions, the Actors Equity Association this week accused the radio industry of "careless and haphazard relations between employers and employed." The protests first were filed at the radio code hearings.

560 Questionnaires Distributed

Accordingly Division Administrator Sol A. Rosenblatt asked Equity to supply facts and figures, particularly with regard to auditions, rehearsals and pay for performers in radio. A total of 560 questionnaires was sent to representative actors and actresses engaged in broadcasting.

"The conduct of auditions and of pay for them is a conclusive picture of the careless and haphazard relations between employers and employed in radio, which stands fully in need of corrective organization," said "Equity," house organ of the association, in the second of its series of surveys of the radio field.

What usually happens, "Equity" pointed out, is this:

"Auditions were given in the expectation of pay because previous auditions had been paid," one actor testified in the questionnaire. "They involved three auditions with all-day rehearsals and recording for the client. I was not paid anything."

Says CBS Dropped Payments

According to the house organ, the National Broadcasting Company is generally reported as paying for auditions—$12.50 for auditions for sustaining programs and $25 for clients' auditions. Columbia Broadcasting System, which used to pay approximately that amount, the organ stated, discontinued its payments apparently without warning.

"Equity" further charged that at N. W. Ayer & Son, advertising agency, an employee of that firm informed one actor that he had been set to listen to auditions although he acknowledged that he was not qualified by training or experience to judge either voices or dramatic ability. When slips with reports on performances were handed in to his superiors, according to the house organ, he was advised to throw them in the wastebasket. When the employee of the advertising firm asked his employers what value auditions had under those circumstances, he was said to have been informed that they helped to "keep actors in an expectant mood and well disposed toward the agency."

"Equity" also said that all actors protest the Artists' or Concert Bureau of the NBC collects a 10 per cent commission from practically all actors appearing on the company's sustaining programs, whether they are called by the Bureau, by the director of the program, or by the sponsor. The same dissatisfaction was expressed over the conduct of the same type of bureau at the Columbia Broadcasting System, which, the house organ said, made a profit of $105,000 in 1933 from commissions thus collected.

BOX OFFICE CHAMPIONS: January



(1) Produced by David O. Selznick. Directed by George Cukor. From the stage play by George S. Kaufman and Edna Ferber. Screen play by Frances Marion and Herman J. Mankiewicz. Additional dialogue by Donald Ogden Stewart. Photographed by William Daniels. Cast: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe, Billie Burke, Madge Evans, Jean Hersholt, Karen Morley, Louise Closser Hale, Phillips Holmes, May Robson, Grant Mitchell, Phoebe Foster, Elizabeth Patterson, Hilda Vaughn, Harry Beresford, Edwin Maxwell, John Davidson, Edward Woods, George Baxter, Herman Bing, Anna Duncan. Released January 12, 1934.

DINNER AT EIGHT — M G M



(2) Directed by Thornton Freeland. Executive producer, Merian C. Cooper. Associate producer, Lou Brock. Associate director, George Nicholls, Jr. Screen play by Cyril Hume, H. W. Hanemann and Erwin Gelsey. From a play by Anne Caldwell. Based on an original story by Lou Brock. Music by Vincent Youmans. Musical director, Max Steiner. Lyrics by Edward Elisen and Gus Kahn. Dance director, Dave Gould. Art directors, Van Nest Polglase and Carroll Clark. Photographed by J. Roy Hunt. Photographic effects by Vernon Walker. Sound recorded, P. J. Faulkner. Sound cutter, George Marsh. Film editor, Jack Kitchin. Costumes by Walter Plunkett. Cast: Gene Raymond, Dolores Del Rio, Paul Roulien, Ginger Rogers, Fred Astaire. Released December 29, 1933.

FLYING DOWN TO RIO — RKO Radio



(3) Directed by Ernst Lubitsch. Original by Noel Coward. Screen play by Ben Hecht. Art director, Hans Dreier. Photographed by Victor Milner. Sound engineer, M. M. Paggi. Cast: Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton, Franklin Pangborn, Isabel Jewell, Harry Dunkinson, Helena Phillips, James Donlin, Vernon Steele, Thomas Braidon, Jane Darwell, Armand Kaliz, Adrienne d'Ambricourt, Wyndham Standing, Emile Chautard, Nora Cecil. Released December 29, 1933.

DESIGN FOR LIVING — Paramount

¶ The first of 1934's Champions are six, named by the box offices of the nation's key theatres during January. Of these, two—"Roman Scandals" and "Dancing Lady"—were also Champions for December. Of January's six, two were tied for third place, and two for fourth.

(3) Produced by Samuel Goldwyn. Directed by Frank Tuttle. Screen play by William Anthony McGuire, from an original story by George S. Kaufman and Robert Sherwood. Additional dialogue and material by George Oppenheimer, Arthur Sheekman and Nat Perrin. Songs by Al Dubin and Harry Warren. Dances and production numbers directed by Busby Berkeley. Art director: Richard Day. Musical director: Alfred Newman. Photography of the numbers by Gregg Toland, photography of the story by Ray June. Film editor: Stuart Heisler. Sound recorded: Vinton Vernon. Cast: Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Verree Teasdale, Edward Arnold, Alan Mowbray, Grace Poggi, Charles C. Wilson, Harry Holman, Lee Kohlmar. Released Dec. 29, 1933.



ROMAN SCANDALS — United Artists

(4) Directed by Robert Z. Leonard. David O. Selznick, executive producer. John W. Considine, Jr., associate producer. Screen play by Allen Rivkin and P. J. Wolfson, from the book by James Warner Bellah. Photographed by Oliver T. Marsh. Cast: Joan Crawford, Clark Gable, Franchot Tone, May Robson, Winnie Lightner, Fred Astaire, Robert Benchley, Ted Healy, Floria Foy, Art Jarrett, Grant Mitchell, Maynard Holmes, Nelson Eddy, Sterling Holloway, Moe Howard, Jerry Howard, Larry Fine. Released November 24, 1933.



DANCING LADY — M G M

(4) Produced by Carl Laemmle, Jr. Associate producer, Julius Bernheim. Directed by James Whale. From the play by Seigfried Geyer. Adaptation and continuity by Hans Kraly, F. Hugh Herbert and Ruth Cummings. Additional dialogue by Karen de Wolf. Musical score by W. Francke Harling. Photographed by John Mescall. Film editor, David Berg. Art director, Charles D. Hall. Editorial supervision by Maurice Pivar. Sound supervision by Gilbert Kurland. Cast: Elissa Landi, Paul Lukas, Nils Asther, Dorothy Revier, Lawrence Grant, Esther Ralston, Warburton Gamble, Lois January. Released December 18, 1933.



BY CANDLELIGHT — Universal

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Spitfire

(RKO Radio)

Drama

This character drama is far off the beaten path of current production trends. Whether it will be accepted as entertainment by class and mass alike depends solely upon the understanding exhibitors have of the picture's character and unusual personality, theme and moral values. In the Cutting room advance analysis (Nov. 18), it was remarked "Here's a story right down Katharine Hepburn's alley." It's all of that. She's practically the whole show. She contributes an impressive, sometimes inspired performance and there are moments when she tops any of her previous screen efforts.

On the whole, the picture is pitched to a moody key, yet there are brilliant dashes of surprising comedy and the romantic angle is tinged with a finely hinted sex suggestion. This treatment has definitely shunted romance from its usual theatric turn. In its place is presented a simple but powerful heart appeal that deals more with an odd combination of spiritual character and wordly reactions than with sex. Perhaps this strange homely style of entertainment will be difficult to publicize and exploit to its maximum possibilities. Thus the suggestion of a thorough understanding, which means a complete absorption of all informative material distributed by the company, as sincerity, sometimes approaching awesome solemnity, is the keynote with which to impress minds and hearts of the intelligentsia and ordinary folk alike.

Located in the grim mountain country of the South, the picture treats of a faith and people that the rest of the world knows little about. Trigger, with an unquenchable faith in the Supreme Being's beneficence, is all that the show's title implies. A rock-throwing firebrand, she is both feared and misunderstood by her almost illiterate neighbors. A strange creature, she mixes Biblical quotations with profanity, talks of Christ with a daring familiarity, and though her neighbors are amazed, she feels that she knows and is close to God. Not a faith healer, she prays for those whom she would punish, and as Granny dies, she prays that the woman be restored to life. When the miracle is accomplished, the simple superstitious mountain folk believe a witch is among them.

Contrasting comedy sequences intervening, with Etta Dawson featured, strange romance comes to Trigger through association with Stafford, inflaming the girl's heart with something she never knew before. But the appearance of Mrs. Stafford shatters the girl's dream. A baby dies. Illiterate superstition would drive Trigger from the mountains, but Fleetwood, mystically drawn to the fascinating girl, convinces the mountain folk they should not harm her. Trigger, once disillusioned by earthly love, refuses Fleetwood's marriage offer, prays again over the dead baby and as she departs her rude cabin under the promise to return again some day to Fleetwood, another miracle is accomplished as the baby lives again.

The real problem is stirring up mass interest in a picture of people whose passions run almost entirely to superstition and religious hallelujahs in preference to romantic beauty. There is nothing pretentious about this picture; no gaudy sets, no pretty clothes, no stunning effects—only the poverty of primitive mountain folk and their curious customs and beliefs and Trigger's moving character. One before, a picture, "Tol'able David," was produced in such an atmosphere. It made a star and it's still talked about. By no stretch of the imagination is "Spitfire" similar in theme, but the values are there, with intelligent selling to make them known.—McCarthy, Hollywood.

Produced and distributed by Radio. Executive producer, Merian C. Cooper, Associate producer, Pandro S. Berman. Directed by John Cromwell. Original story by Lula Volimer. Screen play by Jane Murfin and Lula Volimer. Photographed by Edward Cronjager. Art directors, Van Nest Polglase and Carroll Clark. Musical director, Max Steiner. Sound recorder, Clem Portman. Film editor, William M. Morgan. Running time, 84 minutes at first showing. Release date, March 30, 1934.

CAST

Trigger	Katharine Hepburn
J. Stafford	Robert Young
G. Fleetwood	Ralph Bellamy
Eleanor Stafford	Martha Sleeper
Bill Grayson	Louis Mason
Etta Dawson	Sara Haden
Granny Raines	Virginia Howell
Mr. Sawyer	Sidney Toler
West Fry	High Ghere
Jake Hawkins	John Beck
Mrs. Sawyer	Therese Wittler

The Cat and the Fiddle

(MGM)

Romantic Light Operetta

Romance in a light operetta atmosphere, this show holds definite entertainment values for the ordinary theatre-goer and should be more than ordinarily attractive to those who appreciate semi-classical music. Adapted from the successful stage play, those who saw it as such will detect differences, but as all the motivating features and the charming Jerome Kern-Otto Harbach melodies are retained, its merit as screen entertainment is in no wise weakened. Clean and wholesome throughout, the picture, skipping the lavish spectacle specialties common to the current musical trend, depends upon the dramatic and romantic story values, plus the Jeannette MacDonald and Ramon Novarro singing to put over its punches. It does adapt one unusual and good showmanship tack in that the climatic sequence is presented in color.

Given a Continental atmosphere, the story action is centered in Brussels and Paris. In situations that permit light as well as belly-laugh comedy, Victor, traditionally poor but ambitious composer, is attracted to Shirley, who knows that the real money is in popular ballads. Realizing that life will be easier if she tolerates this odd creature, rather than having him continually pester her, they get together. With Charles meandering in and around in typical Butterworth fashion, Victor, who has hocked his score for taxi fare, must recover it for an audition before the Professor. Daudet, who is present, considers the classical stuff worthless, but is muchly impressed by the ability and beauty of Shirley. Promoting her for romantic and financial reasons, he publishes her numbers and puts lots of ballyhoo into their selling.

Moving to Paris, working under Shirley's charity, the affair between her and Daudet is too much for Victor and as his prospective backer runs out on him when Odette (his wife) becomes too amorously inclined, Victor returns alone to his Brussels garret to put the finishing touches on his operetta. Finished, he returns to Paris and plans to stage the show alone. The no money tragedy is complicated by the prima donna getting plastered on opening night, and it looks like failure until Shirley, hearkening to the call of old love, steps into the leading role and sings Victor's composition to an artistic and commercial success.

There's real romance and good music to sell in this show. On top of that is the prestige of the two singing stars, Miss MacDonald and Novarro, well known on the screen and concert stage, to whet the interest of the casual theatre goer who attends only when something different is offered. The straightaway romantic elements should prove satisfactory to the ordinary picture fan, but there's a better return to shoot at by directing a special campaign at the music lovers. Miss MacDonald's singing alone should assure them their money's worth.

On the whole, where class elements predominate, an introductory campaign that most effectively welds the advantages of both will be necessary in most cases.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer release. William K. Howard production. Directed by William K. Howard. Screen play by Bella and Samuel Spewack. From the play by Jerome Kern and Otto Harbach. Musical director, Herbert Stothart. Recording director, Douglas Shearer. Art director, Alexander Toluboff. Interior decoration by Edwin B. Willis. Gowns by Adrian. Photographed by Harold Rosson and Charles Clarke. Film editor, Frank Hull. Running time, 78 minutes. Release date, Feb. 16, 1934.

CAST

Victor	Ramon Novarro
Shirley	Jeanette MacDonald
Daudet	Frank Morgan
Charles	Charles Butterworth
Professor	Jean Hersholt
Odette	Vivienne Segal
Theatre Owner	Frank Conroy
Taxi Driver	Henry Armetta
Concierge	Adrienne D'Ambricourt
Rudy	Joseph Cawthorn

She Made Her Bed

(Paramount Rogers)

Melodrama

There's a wide variety of showmanship elements in this picture, any one of which can be adapted as the principal selling angle. It's a romance with two kinds of love interest. It's a "melo" melodrama, spattered with menace, thrill, terror. Almost paradoxically, because of the strange amalgamation of realism and imagination stretching unreality, it also provokes laughter to such an extent that it could be legitimately tabbed a comedy. Occasional crisp and pointed dialogue, the sense of which never can be misinterpreted, together with intimate sequence action, gives it a hue that in some localities may add a censorship cry. The title, even though it is hardly relevant, is unusual and has strong value. Cast names are satisfactory and the presentation of Arlen's own baby as the central figure in the climax is a unique selling point that no alert exhibitor should overlook.

Located in an auto camp and with a county fair atmosphere, the opening scenes give no indication of the picture's character. Tempo picks up with the arrival of the vampish Eve. Lura's husband, Duke, with a phobia for wild cats and wild women, becomes excited over the alluring package. With comedy provided by the camp's two hired hands, Santa Fe and Joe, there appears Wild Bill, snake oil medicine peddler, and romance is on between

him and Lura as he sympathizes with her anent the antics of her philandering husband. Horse trotting county fair atmosphere introduced, Wild Bill inveigles Duke into buying a tiger, a cat that the super-egoist would make a kitten, only to barely escape having his head chewed off. However, as Duke's yen for Eve brings Lura to the point of leaving him, the double-standard exponent blames Bill for all his troubles and sets out to get him. Missing him in town, during which time Eve extracts the bullets from his gun, he returns to camp to find the place in panic—the tiger has broken out of his cage and is roaming the restaurant. Lura has stuck baby Ron in the ice box, safe from the tiger menace. Drunk but cocky Duke, confident that the power of his eye can still the raging beast, enters the room and to the accompaniment of menacing thrill, excitement and terror, faces the cat. A lamp tipped over starts a conflagration that destroys the building, the tiger and Duke with it. Lura, recovering her senses, dashes into the flames and lifts the crying baby from the ice box. Then the happiness fadeout as Wild Bill's caravan takes to the open road with two more passengers aboard.

While the sophisticates and intelligensia may consider the picture a lot of impossible hokum, preview audience reactions furnished ample indication that it holds plenty of exciting entertainment. Present it as such, with an advance campaign that suggests an abundance of slambang, if at times illogical entertainment.—McCarthy, Hollywood.

A Paramount release. Produced by Charles R. Rogers. Directed by Ralph Murphy. Original, "Baby in the Ice-Box," by James M. Cain. Screen play, Casey Robinson and Frank R. Adams. Photographed by Milton Krasner. Art Director, David Garber. Sound, Earl Hayman.

CAST

Wild Bill Smith.....Richard Arlen
Lura Gordon .....Sally Eilers
Duke Gordon .....Robert Armstrong
Eve Richards .....Grace Bradley
Sante Fe .....Roscoe Ates
Joe Olsen .....Charley Grapewin
Ron .....Richard Arlen, Jr.

Beggars in Ermine

(Monogram)

Romantic Drama

Meaty entertainment, convincingly presented in a manner that makes the most of standby elements and introduces a stirring realistic fantasy touch, this picture has a punch. Keyed to a dramatic pitch, there is contrasting romance, but in that angle the romance of human interest predominates over heart interest. As the picture starts there is no hint as to the unusual novel treatment that is to follow. Consequently, audiences will find the fantastic twist all the more surprising. Yet the change from the ordinary to the different is so logically handled that understanding and appreciation naturally follow.

While the cast offers no outstanding names, the various players fit so nicely into their roles that story and production values assume an importantance more than making up for the personality shortage. Direction has taken full advantage of the individuals' talents and characters.

The plot is both simple and startling. Dawson, steel mill owner and friend of his employees, is framed into an unfavorable merger by his associate, Marley. As an attempt on his life is made in the mill, a flood of molten steel sends him to the hospital, where his conniving wife and Marley wrest control from him. A legless cripple, broke, alone, Dawson joins the army of almost repulsive beggars who roam the country. Organized by him into a crime prevention unit, aides rather than foes of the law, they pool their meagre funds and after a period of nearly fifteen years have enough money to regain control of Dawson's company. Marley, having killed Dawson's unfaithful wife years ago, is crushed in the battle for supremacy, and with Dawson again the boss the way is paved for the marriage of his daughter, Joyce, to Lee Marley. As the actual life drama and realistic fantasy occupy the central attention, this boy and girl love affair serves as the romantic contrast.

Neither lack of outstanding cast names nor the rather incongruous title tone should prove a handicap. The acting, production and emotion-stirring story telling values are there. Full advantage should be taken of the unusual merits available, with ad and publicity copy forcefully and intriguingly prepared.—McCarthy, Hollywood.

Produced and distributed by Monogram. Trem Carr, vice-president in charge of production. Supervised by William T. Lackey. Directed by Phil Rosen. Adapted by Tristram Tupper. From the novel by Esther Lynd Day. Photographed by Gilbert Warrenton. Edited by Jack Ogilvie. Recorded by John A. Stransky, Jr. Running time, 72 minutes. Release date, Feb. 22, 1934.

CAST

John Dawson .....Lionel Atwill
Marchant .....H. B. Walthall
Joyce .....Betty Furness
James Marley .....Jameson Thomas
Lee Marley .....James Bush
Vivian .....Astrid Allyn
Joe Wilson .....George Hayes
Scott Taggart .....Stephen Gross
Enright .....Sam Godfrey
Joe Swanson .....Lee Phelps
Mike the Mute.....Clinton Lyle
Davis .....Sidney deGrey
Nurse .....Myrtle Stedman
Police Captain .....Gordon deMaine

The Road to Ruin

(First Division)

Drama

Once again the screen takes it upon itself to indicate to young people the dangers that lurk in the path of young girls, and to point out to parents the necessity of telling their growing daughters the facts of life. This time it is an independent production by Willis Kent, with Mrs. Wallace Reid credited with the story and a share in the direction.

The film points its moral without any pretense at evasion. There it is, and let that be a lesson, it declaims emphatically. What the exhibitor might be able to do with the picture is rather best left to his own judgment. He should know his patronage and their probable reactions to such films as these.

Helen Foster, in this case, has the role of the young girl who learned her lesson at the supreme cost.

Richard Tucker is the girl's father, and Mae Busch is the mother of the girl's best friend. Other names will be quite unknown. These two give really finished performances.

Miss Foster is attracted to young Glen Boles, schoolmate, after an introduction by her very knowing friend, Nell O'Day. The trouble for attractive little Miss Foster begins. She accidentally meets, (falls into the clutches of) Paul Page, man about town who sees in her a welcome addition to his list. She succumbs, afer a few cat-and-mouse sequences, and her mother finally learns the truth when Miss Foster is arrested with a group of other young people on the complaint of neighbors after a particularly lively evening.

She accepts one more invitation from Page, to meet a certain wealthy client of his at a small party, with the proposed outcome perfectly obvious. The following scene, which finds Miss Foster, desperately ill, facing the "client" in the dressing room and seeing her father, might well have been altered in the interests of good taste. We are given to understand that the girl dies as the film ends.

That is the picture and that is the story. —Aaronson, New York.

Produced by Willis Kent. Distributed by First Division. Story by Mrs. Wallace Reid. Directed by Mrs. Wallace Reid and Melville Shyer. Photographed by James Diamond. Release date, May 15, 1934. Running time, 58 minutes.

CAST

Ann Dixon .....Helen Foster
Eve Munroe .....Nell O'Day
Tommy .....Glen Boles
Ed .....Bobby Quirk
Ralph Bennett .....Paul Page
Mrs. Dixon .....Virginia True Boardman
Mr. Dixon .....Richard Tucker
Mrs. Munroe .....Mae Busch

Harold Teen

(Warner Bros.)

Comedy

Using the characters of the Carl Ed comic strip, "Harold Teen" emerges as an attraction with values primarily for the high school and juvenile trade. Geared to click with those groups, adults and sophisticated moderns will find in the picture romance, comedy, light drama, excitement and color.

Diverting from the staccato tempo of the funny page idea, a distinct story including the necessary theatric values has been written around the cartoon characters. Naturally much of the hilarious sock is lost as humans interpret the sketch action and dialogue the bubbles. In its stead is offered a story of youthful enthusiasm, its hopes, ambitions, little love affairs, petty jealousies, semi-tragedies and surprising developments.

Of course Harold is in love with Lillums and has the familiar Lilacs, Shadow, Pop, Pa and Ma Lovewell to contend with. A cub reporter, he takes a pretty serious outlook on his future, which brings him into association with banker Snatcher, who evinces a more than paternal interest in Lillums. The arrival of Mimi, Snatcher's daughter, who can't see Lillums as a step-mother complicates the situation and brings on the Junior League amateur theatricals, which star Lillums, and through a Jimmy Cagney Shanghai Lil entrance presents Harold as a great tap dancer, thus making possible a career on the stage that guarantees the future happiness of him and Lillums.

Showmanship that takes full advantage of the angles suggested by the cartoon feature and aims at arousing the interest of the scholastic gang seems to be the most adequate selling medium. As the picture marks the screen debut of Hal LeRoy, juvenile looking but noted dancer, there's the new personality angle to use. While LeRoy has but one number and that in the finale, it's a hit that won enthusiastic applause.

However, as is common with pictures of this type, where there are so many available exploitation angles possible, care should be taken that the show is not built up too highly. —McCarthy, Hollywood.

Produced and distributed by Warner Bros. From the comic strip by Carl Ed. Screen play by Paul Gerard Smith and Al Cohn. Music and Lyrics by Irving Kahal and Sammy Fain. Directed by Murray Roth. Photography by Arthur Todd. Film Editor, Terry Morse. Supervisor, James Seymour. Art director, John Hughes. Gowns by Orry-Kelly. Vitaphone Orchestra conducted by Leo Forbstein. Running time, 65 minutes. Release date, April 7, 1934.

CAST

Harold .....Hal LeRoy
Lillums .....Rochelle Hudson
Mimi .....Patricia Ellis
Pa Lovewell .....Guy Kibbe
Rathburn .....Hugh Herbert
Pop .....Hobart Cavanaugh
Lilacs .....Chic Chandler
Shadow .....Eddie Tamblyn
Snatcher .....Douglas Dumbrille
Ma Lovewell .....Clara Blandick
Sally .....Mayo Methot
Parmalee .....Richard Carle
McKinsey .....Charles Wilson

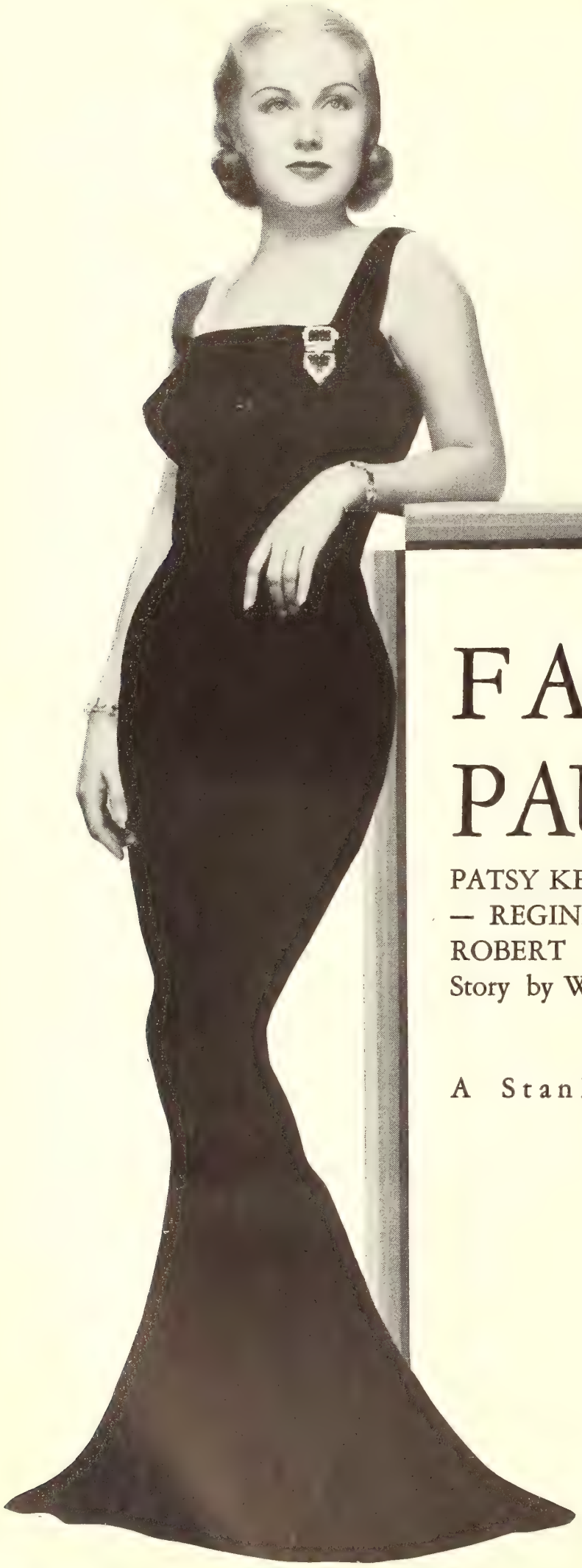
Mandalay

(First National)

Drama

A drama of a woman who wages her battle for regeneration, and wins, in a tropical setting, "Mandalay" offers first and foremost for the exhibitor a group of selling names. The story has been done before, many times. The names are those of Kay Francis, who can be counted upon for patron interest, Lyle Talbot and Ricardo Cortez, while Warner Oland, Ruth Donnelly and Lucien Littlefield, in minor roles, are familiar and salable names.

The tropical setting opens the way for lobby and marquee decoration in keeping, which should attract a measure of pedestrian attention and lend a certain amount of glamour. It would also do no harm to take full note of



—another

CLASS COMEDY ROMANCE

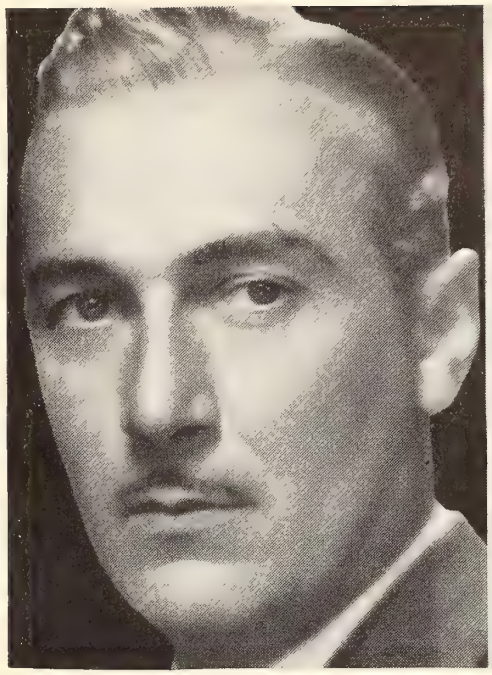
FAY WRAY
PAUL LUKAS

PATSY KELLY—PAUL PAGE—CARMEL MYERS — REGINALD OWEN — JOHN SHEEHAN — ROBERT McWADE — RICHARD TUCKER.
Story by Walter Fleisch. Directed by Karl Freund.
Presented by Carl Laemmle.

•

A Stanley Bergerman Production.

from
UNIVERSAL





SHE was only a movie extra girl — oh, so beautiful . . . and oh, so broke! She was working on the Monte Cristo set . . . They fitted her out with furs, clothes, swell car, bags and baggage . . . She stepped on the gas and drove right off the set—into the grandest and funniest adventures you ever heard of. Without a penny to her name she had become "The Countess of Monte Cristo" in real life! . . . What happened thereafter is going to keep your crowds highly entertained for an hour or more! Book it!

COUNTESS OF MONTE CRISTO

the clothes Miss Francis wears, and the manner in which she wears them, making an effort to arrange tieups with local women's shops along those lines.

The theme, of the woman who strives hard for happiness, meets defeat, and then pulls herself up into respectability by her own bootstraps, so to speak, carrying a man with her, opens the way for selling copy lines which should have their appeal, especially to the feminine element. The fact that Cortez and Miss Francis, in the opening sequences, are living together, without benefit of clergy, perhaps may better be left without any undue emphasis, for fear of objections.

Cortez is a gun runner and smuggler, plying his trade in tropical waters, Miss Francis with him and deeply in love with him. On shore she meets Oland, who finances Cortez in his activity and operates the largest cafe and gambling hall. Oland comes to the conclusion that Miss Francis would be a distinct selling asset to his business and offers Cortez the proposition of either losing his boat and a large order, or giving up Miss Francis. It is arranged and the girl is left stranded in Oland's place, given no choice but to work for him. She quickly learns how to make the most of men, her figure and appearances.

Reaching a point of notoriety where her name is known far and wide, and she has the local government officer practically in the hollow of her hand, she decides on a vacation in Mandalay, and takes ship. Aboard she falls in love with Talbot, young physician, in disgrace and pursued by a conscience, who is bound for the center of a fever epidemic. Together they find mutual comfort and hope for regeneration, which meets a sharp obstacle when Cortez suddenly appears on board. Pursued by police, he feigns suicide, and hides in the hold, coming out when the coast is clear. Miss Francis, driven to the act, poisons his drink, and he falls overboard, making reality of what had been a clever ruse. No one the wiser, Talbot and Miss Francis head for the fever country and a new start, together.

The story has been done before, but in this case it makes for good melodramatic drama, with a capable as well as highly salable cast. It warrants an active campaign.—AARONSON, New York.

A First National Production. Distributed by Warner Bros. Directed by Michael Curtiz. Story by Paul Hervey Fox. Adapted by Austin Parker and Charles Kenyon. Photographed by Tony Gaudio. Film editor, Thomas Pratt. Release date, February 10, 1934. Running time, 65 minutes.

CAST

Tanya	Kay Francis
Dr. Gregory Burton	Lyle Talbot
Tony Evans	Ricardo Cortez
Nick	Warner Oland
Mrs. Peters	Ruth Donnelly
Mr. Peters	Lucien Littlefield
Police Captain	Reginald Owen
Captain	David Torrence
Countess	Rafaela Ottiano
Col. Dawson Ames	Halliwell Hobbes
Mr. Abernathie	Etienne Girardot
Mrs. Kleinschmidt	Bodil Rosing
Mr. Kleinschmidt	Herman Bing

The Trail Drive

(Universal)

Western

This falls into the category of the usual type of western feature, with the best selling angle the name of Ken Maynard for all it may be worth in any particular community. The exhibitor can promise a lively picture of its kind. Maynard can ride and his horse, Tarzan, is an asset to the production.

The cast has Cecelia Parker, in this case a fragile kind of feminine lead, opposite Maynard, and such western familiars as Jack Rockwell and Lafe McKee. Comedy is injected with effectiveness by Frank Rice, aided and abetted by Fern Emmett.

It will have to be sold in the conventional fashion for pictures of this type. There is pictorial effectiveness in several sequences, with a bit of action thrill added in a stampede of steers, driving covered wagons and fast-moving riders ahead of it. A rough and tumble scrap or two, with a conspicuous absence of pulled punches, are the high spots of the action.

The assembled ranchers are in difficulty as the film opens, since there suddenly appears to be no market for the cattle they have driven to market. There is no indication of the reason for the lack of buyers, and the ranchers are looking for trouble. It is quickly apparent that William Gould, pleasantly known as Honest John, respected of the ranchers and incidentally owner of most of the town, is behind the situation. John agrees to issue script, redeemable at all his stores, in return for the cattle, which are to be driven across the Texas border into New Mexico. The ranchers accept the proposition when Maynard accepts responsibility.

The cattle are started toward the border, Maynard leading the accompanying ranchers, when it is discovered that John is perpetrating a perfect double-cross. A posse, headed by the marshal, sets out at full speed after the cattle, in an attempt to get to them before they cross the border, where they are to be turned over to the men to whom John has sold them, for money, not script. John's men start at the same time to force the cattle across the border, and the action takes place at John's headquarters in the town across the line. The cattle are stampeded across, the marshal comes up too late, and Maynard saves the day by capturing John, bringing him to the camp and forcing him to disgorge the money he has obtained for the sale of the cattle. Miss Parker, who accompanied the drive, and the vindicated Maynard, do the expected at the finish.

The picture is for the weekend action spot. —AARONSON, New York.

Produced and distributed by Universal. Story, dialogue and direction by Alan James. Photographed by Ted McCord. Release date, September 4, 1933. Running time, 60 minutes.

CAST

Ken	Ken Maynard
Virginia	Cecelia Parker
Honest John	William Gould
Thirsty	Frank Rice
Blake	Bob Kortman
Aunt Marthe	Fern Emmett
Marshal	Jack Rockwell
Jameson	Lafe McKee
Tarzan	Himself

Le Frochard at les Deux Orphelines

The Two Orphans

(Blue Ribbon Photoplays)

Drama

The almost perennial drama of the two waifs, "The Two Orphans," which attained such heights of success on the American stage and screen, is here filmed for the first time in the French, from which it originally came. The use of superimposed subtitles in English makes for ready understanding of the story, though the same would be true were subtitles and dialogue as well entirely omitted.

This French version, including in its cast numerous members of the French Comedie Française, also presents in a talking picture debut the brilliant Yvette Guilbert, famous French character actress, in the role of La Frochard, Fagan-like "protector" of the blind orphan. The others of the cast are excellent, though all French and unknown here.

The film is excellently executed as a whole and handsomely mounted. The handicaps which naturally obtain in the exhibition of a French or other foreign language film in the regular run theatre are present here, but this is offset to an extent by the quality of the film and the fact that the subject matter is so familiar. For the "intimate" type of theatre in the large metropolitan center, and for the house calling upon a definitely discriminating patronage, the film has decided selling possibilities. A school tieup, with reference to the French dialogue, is obvious.

The 18th Century story no wise varies from earlier versions in content. There is the separation of the two orphans, one blind, on their way to Paris. One is kidnaped by a lecherous nobleman, is aided in escape, and a millinery establishment is opened by a young nobleman with whom she falls in love. The blind child is taken in by La Frochard, elderly slattern, who forces the child to sing and beg in the streets. The crippled son of the old woman, deeply affected by the blind girl, assists her.

The uncle of the milliner's fiance casts her into jail, but through the kindly assistance of a visiting doctor, her release is obtained and she succeeds in finding her blind companion. A fight in La Frochard's hovel ends when the crippled boy kill his elder ruffian brother, when he attempts to hold the blind girl. The doctor also obtains a pardon for the jailed girl from the uncle, who consents to the marriage of his nephew, and befriends the blind girl, revealed as the daughter of his wife, abandoned years before.

It is the long familiar heavy melodrama, but excellently done, and may be effectively sold where it will be appreciated in spite of the foreign dialogue.—AARONSON, New York.

A Pathe-Cinema Production. Distributed by Blue Ribbon Photoplays, Inc. Directed by Maurice Tourneur. Adapted by Rene Pujol from the play by D'Ennery and Cormon. Release date, February 6, 1934. Running time, 92 minutes.

CAST

La Frochard	Yvette Guilbert
Jacques, her older son	Gabriel Gabrio
Pierre, her younger son	Jean Francey
Louise	Rosine Derean
Henriette	Renee Saint-Cyr.
The Count de Linieres	Pierre Magnier
The Countess de Linieres	Emmy Lynn
Roger de Vaudrey, their nephew	Jean Martinelli
The Marquis de Presles	Emile Saulieu
Lafleur	Morton
The Doctor	Camille Bert
The Superintendent	Martha Mellot
Marest	Liabel

Long Lost Father

(RKO Radio)

Drama

The selling value of the name of John Barrymore is the exhibitor's medium in this picture. The other names are not of particularly outstanding marquee value, and the story has the nature of a stage play lifted bodily from stage to screen and so falling short in dramatic action and punch.

The film is confined largely to the characterization of Barrymore, and its ramifications, relying upon dialogue. Barrymore is his accustomed capable self, in his role of the smooth-tongued, aging father. The others are Helen Chandler as the daughter, Donald Cook as her fiance, poor but honest; Alan Mowbray as the unsportsmanlike English gentleman of the "horsey" type.

The repentant father theme is the best selling angle.

Barrymore is the manager and engaging (to feminine patrons of the place) manager of a London restaurant. It is understood that he has something of a checkered past, very few regrets, and a daughter whom he has not seen for many years. The girl is ambitious as a dancer, and cold to the suitoring of the young American doctor, Cook, though she is quite fond of him. The father and daughter accidentally meet at the offices of a lawyer, who called them to hear read the will of her aunt. The worthy aunt cuts them off with practically nothing, one for being such a fool as to go on the stage, the other for making such a mess of his and other people's lives.

Mowbray, who owns the restaurant, insists on hiring Miss Chandler for a new floor show, despite Barrymore's protestations. She is a success, and success goes to her head. She runs around with a silly English crowd—an amusing sequence pictures a "treasure hunt" all over London in the early hours. Mowbray loses some money, and accuses Miss Chandler. The police inspector's long memory connects Barrymore with an Australian confidence game. Barrymore, with the aid of an old accomplice, succeeds in saving his daughter from an em-

barrassing situation, brings the two young people together, and passes out of the picture and the impending clutch of the law.

The fact that the film was adapted from a novel by the notable G. B. Stern may carry some weight in the selling. The film will have to be sold on the basis of a characterization by Barrymore with concentration on the parental element of the patronage.—AARONSON, New York.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, Kenneth MacGowan. Directed by Ernest B. Schoedsack. From the novel by G. B. Stern. Screen play by Dwight Taylor. Musical director, Max Steiner. Art directors, Van Nest Polglase and Al Herman. Photographed by Nick Musuraca. Sound recorder, Paul F. Wiser. Film editor, Paul Weatherwax. Release date, January 19, 1934. Running time, 63 minutes.

CAST

Carl Bellaire ..... John Barrymore
Lindsey Lane ..... Helen Chandler
Bill Strong ..... Donald Cook
Tony Gelding ..... Alan Mowbray
Inspector ..... Claude King
Lord Vivyan ..... Reginald Sharland
Lawyer ..... Ferdinand Gottschalk
Phylis Mersey-Royds ..... Phyllis Barry
Flower Woman ..... Tempe Piggot
Bishop ..... Herbert Bunston

Found Alive

(Ideal Pictures)

Jungle Story

Settings bring this picture within the jungle cycle but the showman should note that the running time is only 56 minutes. The picture has more dramatic story content than the usual feature of that type, which should present more thematic selling angles, if not as much in the nature of ballyhoo. Performance values, however, fall short, particularly among the principals.

The theme concerns a divorced wife, who virtually kidnaps the child of whom she is denied possession by the court, and lives with the child and a man servant for apparently many years in a clearing of the jungle country which borders the Rio Grande in Mexico. The father finally finds them after years of diligent search, through the cupidity of a member of a passing hunting party, and the expected three-cornered reconciliation concludes the story.

The audience is treated, also as expected, to several of the jungle scenes in the accustomed manner, of cats stalking through the undergrowth, and of the pursuits of the hunting party which seems to have as its object the capture alive of as many animals as possible, with particular attention to reptiles. The manner in which the feminine members of the party, especially, seem to derive their greatest pleasure in wrapping snakes of all varieties and sizes about their necks may not awaken echoes of jealousy and longing in the hearts of the women of the audience, but it may occasion respect for their fearlessness.

The small group of principals would seem equally unfamiliar to the patronage.

The picture warrants a fair amount of exploitation. It perhaps should be played somewhere in a midweek position.—AARONSON, New York.

Distributed by Ideal Pictures Corp. Directed by Charles Hutchison. Story by Captain Jacob Conn. Continuity and dialogue by Adrian Johnson. Release date, February 10, 1934. Running time, 56 minutes.

CAST

Mrs. Roberts ..... Barbara Bedford
Bobby Roberts ..... Maurice Murphy
Mr. Roberts ..... Robert Frazer
Brooks ..... Harry Griffith

County Fair

(Universal)

Amusing

There is a fair amount of animated amusement in this cartoon, in which Oswald, the Rabbit, finds a youngster crying, after having been spanked by his father, and takes him to the fair. The guest turns out to be a practical joker, with Oswald the unwilling object of his humor. He returns the compliment, but only in part.—Running time, 7 minutes.

Davey Jones' Locker

(MGM)

Good

In this, the first of the Willie Whopper cartoon series, produced by Ub Iwerks in Cinecolor for Celebrity and released by MGM, there is very effective use of color and a few minutes of entertainment, especially for the youngsters. Willie and his sweetheart, fishing, land Father Neptune, and he pulls them to the floor of the sea. When Willie's girl is captured, our hero goes into battle, defeating Davey Jones and rescuing his victim.—Running time, 7 minutes.

Strange As It Seems No. 36

(Universal)

Fairly Interesting

Running the range of unusual activities around the world, from the Siwash Indians' health baths—a combination of steaming in a hut and bathing through a hole cut in the river ice—to the hunt of the Mexicans for the platapus, undermud creature and rare table delicacy, and shots of the Bali natives, there is much to interest many classes of patronage in this number of the John Hix camera studies.—Running time, 11 minutes.

Let's You and Him Fight

(Paramount)

Amusing

One of the Popeye the Sailor cartoons, this number is entertaining and amusing, as is the rest of the series. Popeye, the spinach-eating sailor man, has the grand ring set-to with the man mountain, and is in a bad way until the repentant Olive Oyl brings him his spinach, when he goes into action. The youngsters—and oldsters—should find it entertaining.—Running time, 6 minutes.

The Good Bad Man

(Educational)

Fair

The big Mexican bandit chief, who has a flair for a pretty face and a desire for doing away with those he doesn't like, forms the substance of this comedy, done in a fashion not particularly new and not particularly amusing. Tom Patricola and Charles Judels have the leads and do their best with material which is not especially conducive to many laughs. The bandit chief tries to fool a New York hoofer, but she is too smart for him and walks off with the jewels he had been proudly displaying.—Running time, 19 minutes.

Croon Crazy

(RKO Radio)

Fair

A fair cartoon, in which Cubby Bear, on the air, has to substitute for several performers who failed to arrive. He and the announcer go through various calisthenics in playing innumerable instruments at the same time, and the announcer approaches hysterics waiting for the clock to permit him to strike the gong at the end of the program. A fair number.—Running time, 7 minutes.

Static

(Educational)

Good

Tom Howard is definitely entertaining and amusing in this, with his disastrous experiences after the purchase of a radio store, in which the usable sets are conspicuous by their absence. When a feminine customer comes in, Howard's partner sings behind the set, but the woman's child discovers the ruse at home when they demonstrate. They finally get rid of the store, after a run-in with gangster "protectionists." It is a good comedy, with Howard the reason for it.—Running time, 20 minutes.

Just An Echo

(Paramount)

Fair

For those among the motion picture audience who have a fondness for Bing Crosby, of the radio and screen voice, this may be found reasonably effective as comedy with music. Rather unfortunately Mr. Crosby, in the role of a state trooper, is several times astride a horse. To say the least, he does not ride in a manner comparable to our better western stars. In fact, he is occasionally laughable. The music has its moments, however, and the comedy is at least fair.—Running time, 20 minutes.

Goofytone News Reel No. 4

(Universal)

Renegg Ambassador Is Good

There is a lot of fun in the idea of the Goofytones in burlesquing the newsreels, but there is also a danger of crossing the line into monotony by excessive footage and dialogue to a subject, as with the toupee demonstration, part of this issue. The Ambassador from Renegg, with his richly-brogued platitudes on world questions, is the highlight of the series.—Running time, 9 minutes.

The Curio Shop

(Columbia)

A Fair Cartoon

The animated Krazy Kat and his girl friend stop before a curio shop and when the serpent wound around a vase uncoils, the antics of the little Chinese boy and girl take the screen. The little suitor finally wins the girl away from the cruel mandarin father to end the subject with a return to the curio shop. An average cartoon.—Running time, 7 minutes.

Nervous Hands

(Vitaphone)

Fair Comedy

Ben Blue of the uncontrollable hands and large feet draws a few laughs in this comedy, close to the slapstick, in which he is pursued by an irate husband. Billy Halligan finds him hanging clothes on the aerial, then finds him, minus trousers, in his apartment with his wife. Blue is taken to the hospital by mistake as a lunatic and the surgeon is Halligan. His rush to escape ends in a throwing contest in the anesthetic room, with bottles of ether as ammunition. Rates as a fair comedy.—Running time, 20 minutes.

British Guiana

(MGM)

Interesting

A subject in the FitzPatrick travel series, this number presents an interesting word and photographic picture of the South American English possession, British Guiana, wherein peace reigns supreme and industry appears to be much of a watchword. The subject's highlight is the great falls of Guina, far surpassing in majesty and height the famed Niagara, and falling hundreds of feet into a rocky gorge. The scenery is fascinating. An interesting subject.—Running time, 9 minutes.

Picture Palace

(Vitaphone)

Good Dancing

When Hal LeRoy's dancing feet begin to twinkle one finds it hard to believe there is a man's poundage above them to be supported. Perhaps the best evidence of the picture's value is the impatience one feels at the background action that from time to time stills those dancing shoes. Dawn O'Day is LeRoy's partner in this Broadway Brevity.—Running time, 21 minutes.

We have ENLARGED and

The story and exploitation possibilities of "Legal Holiday" have grown so enormously with the development of the script that we simply cannot do justice to the picture and release it before next fall.

"LEGAL

Will be the First of Six Big Exploitation Specials.

EXPANDED our Program!

Every exhibitor's letter we received approved our policy of fewer and better pictures. They want big stories with "built-in" exploitation. Showmen the country over have encouraged us to enlarge and expand our plan for big pictures produced and sold individually.

"HOLIDAY"

Release beginning next September.

(Signed) **J. D. WILLIAMS**

DISTINGUISHED PICTURES CORPORATION

11 West 42nd Street, New York

J. D. Williams, Night Address
Edison Hotel, 47th Street, West of B'way

PETTIJOHN ATTACKS AGITATORS' MESSING

Says Professional Agitators Join Those Who Have "Muscled In," Screening Censorship Aims by Fire on Block Booking

Professional agitators, both within and without, who have "muscled in" on the motion picture, are falsely conveying to the public the idea that the socalled block booking "evil" offers no alternative to an exhibitor, but to show any and all types of pictures on his theatre screen, in the opinion of Charles Clyde Pettijohn, general counsel of the Motion Picture Producers and Distributors of America and head of the Film Boards of Trade. Mr. Pettijohn told the New Haven Bar Association on Monday that not a single exhibitor has cancelled a Mae West feature, but, on the other hand, many pictures of other types remained unplayed or were cancelled extensively in every distribution territory in the country. Mr. Pettijohn spoke to the Connecticut lawyers at the Yale Law School in New Haven.

These professional agitators, he charged, are working behind a nationwide smoke-screen to hide their attempts to impose political censorship upon the industry, and this smoke-screen "is the alleged evil of block booking, a business practice passed upon by the courts, accepted with proper limitations in the industry code approved under the NRA—a method of distributing and selling pictures which has helped to maintain the price of screen entertainment at a universally popular scale."

Charges Collusion of Agitators

"Nevertheless," continued Mr. Pettijohn, "professional agitators without the remotest idea of the business needs or business practices of a highly organized industry—professional organizers of campaigns to discover 'scientifically' what's wrong with the movies—have joined hands with agitators who have muscled-in the business, to cry from the housetops that block booking blocks the lily white pictures which they say the public demands. It required the expenditure of hundreds of thousands of dollars for salaries and fees, years of alleged psychological research, the study of emotional stresses of adolescent youth, galvanometers (not to mention hypnographs) sneaked under the beds of wayward children, study of heart-beats and decreased motility, the posing by investigators of such questions as these: 'Would you rather be a college professor than an actor?' to come to what conclusion? That what's really wrong with the motion picture industry is the method by which it distributes its product."

"The pity of it is," said Mr. Pettijohn, "that many splendid community groups have been led to believe by the reams of publicity spread by such agitators that what these groups call 'bad' pictures are forced upon the unwilling exhibitor through the practice of block-booking. These community groups have made clear that they are heart and soul behind such really fine pictures as 'Abraham Lincoln,' 'Cavalcade,' 'Alice in Wonderland,' 'Cradle Song,' 'Voltaire,' 'Alexander Hamilton,' 'Taming of the Shrew,' 'Berkeley Square,' 'Pilgrimage,' 'Evangeline,' 'Power and Glory' and 'Silver Cord.'

"What they have not been told is that these fine pictures are the very features most often cancelled under the cancellation privileges included in block-booking by the exhibitors who shout loudest against the alleged evils of this method of wholesaling pictures in block."

A survey conducted for the industry in the past week, Mr. Pettijohn revealed, showed not a single cancellation of a Mae West picture in the entire United States. On the other hand, many pictures listed in the previous group remained unplayed or were cancelled extensively in every distribution territory in the United States.

Not Over 20% of Sales

Mr. Pettijohn pointed out that not more than 20 per cent of the sales of any distributing company are made for its entire list of pictures.

He said: "A salesman sells all he can for as much as he can, and the theatre owner tries to pick what he considers only the best and pay as little as he can. A picture which proves a good box-office attraction reaches several times as many theatres in the United States as a less popular picture sold and distributed by the same sales organization. There is no difference between this manner of wholesaling pictures and the purchase of a club of magazines or a group of magazines from one salesman. The motives prompting such purchase in each instance are economy and convenience."

A Fallacious Assumption

"Those who advocate legislation against block-booking as a panacea which will automatically insure the exhibition of socially valuable pictures," he added, "are assuming that the local theatre manager would book only such pictures if he were selecting them one by one. The fact is, and it cannot be denied, the local theatre manager does select only those pictures which in his opinion would bring the greatest box-office return in proportion to their cost.

"The racketeers within the industry who feed upon selfish interest and litigation, agitate on subjects having to do with motion picture trade practices, have helped to build up misunderstanding and agitation outside of the industry because it is either profitable or they hope to make it profitable. Most of them do not have a single dollar invested in the industry. They are self-appointed leaders and their racket is for personal profit only.

"The motion picture industry cannot be helped by more governmental regulation or censorship. The best and most effective formula to follow is one of self-regulation. There is no denying that the trend of the screen and quality of production has increased to an amazing degree. The quality and type of motion picture production depends on public taste."

Titles of Remainder of Universal's 36 Announced

Carl Laemmle, Jr., leaving New York this week after studying Broadway plays, announced that the pictures starting with the March 3 release which will complete the 36 scheduled for the year will be these: "The Crosby Case," "Love Birds," "The Countess of Monte Cristo," "Let's Be Ritzy," "Glamour," "Little Man, What Now?", "I'll Tell the World," "Uncertain Lady," "The Black Cat," "I Give My Love," "Affairs of a Gentleman," "The Humbug," "Alias the Deacon," "Imitation of Life," Edmund Lowe in a play still being negotiated, "The Practical Joker," "The Human Side," "The Love Life of a Sailor" and "One Glamorous Night."

TRAVELERS . . .

JEANETTE MACDONALD arrived in New York from Hollywood after signing with MGM.
LEO CARROLL left New York to join Metro in Culver City.
PEGGY WOOD arrived in New York from London and left for the Coast to join Fox.
RAMON NOVARRO left New York for personal appearances at Washington.
CARL LAEMMLE, Universal president, arrived at Universal City from New York.
WILLIAM LINDERMAN, of RCA Victor, returned to Buenos Aires.
MARGARET SULLAVAN returned from New York to Universal City.
JAMES WHALE, Universal director, left New York for the Coast.
CARY GRANT and his bride, Virginia Cherrill, arrived in New York from Europe, en route to Hollywood to resume at Paramount.
BUDD ROGERS, Liberty Pictures' sales manager, was in the Midwest.
GRADWELL SEARS, Warners' southern sales executive, was in Atlanta.
CARL LESSERMAN, Warner sales official, left New York for the Midwest.
CLIFF EDWARDS arrived in New York from Hollywood.
ARTHUR LOEW and JOE VOGEL, executives of Loew-MGM, returned to New York from Far Eastern tour.
ANDRE CHALUS, Radio sales official in Europe, returned to Paris.
S. L. ROTHAFEL returned to New York from Florida.
JAMES R. GRAINGER, Universal sales head, left New York for West Indies.
J. H. HOFFBERG returned to New York from Cuba.
IRVING CAESAR, song writer, returned to New York from Fox Coast studio.
M. ACHARD arrived in New York from Paris, en route to Culver City to write dialogue for Metro.
GEORGE J. SCHAEFER, Paramount executive, left New York for Florida.
PETER COLLI, Warners' Cuban manager, arrived in New York.
JANET BEECHER left New York for the Coast to work for 20th Century.
RUBY KEELER arrived in New York to visit her husband, AL JOLSON.
PAUL MUNI, after two months abroad, returned to New York.
HARRY ROSENQUEST, assistant to NORMAN H. MORAY at Vitaphone, returned to New York from a trip into Canadian and Upstate New York territory.
ELMER C. RHODEN is vacationing in Florida.
HARRY C. ARTHUR returned to New York from a tour of the mid-West.

Announce Changes in Warner Theatres Staff

Ben Kalmenson, manager of the Warner exchange in Pittsburgh, has been appointed to the Warner theatre department in charge of booking and film buying. He succeeds Frank Damis, recently transferred to New Jersey as assistant zone manager. Charles Rich has succeeded Mr. Kalmenson in Pittsburgh.

Dick Hill, former assistant zone manager at Newark, has succeeded Cameron Dooley as district manager. Mr. Dooley becomes manager of the Fabian theatre.

Universal Signs Zeidman

B. F. Zeidman has signed again with Universal, whereby he will make four features this year. His former contract called for two, the last of which, "Glamour," he is completing. Vicki Baum's "I Give My Love" will be the first under the new arrangement.

THE CAMERA REPORTS



INDEPENDENT EXHIBITORS ENDORSE CODE. Members of the Independent Theatre Owners of Arkansas lined up for the camera of Harry E. Nichols, Herald field representative, while in convention at the Marion Hotel in Little Rock. The meeting went on record in favor of supporting the film code. The convention also marked the growth of the organization to 54 members.





FEMININE LEAD. (Above) The deep-dimpled Eileen Cook, Educational comedienne, who has the principle feminine role in Tom Howard's "The Big Meow."

REFLECTIONS (Left) Two deftly contrived glimpses of Kay Francis, as the Warner star rested during First National's "Mandalay."

BROADWAY OPENING. (Right) Estelle Taylor among celebrities present at premiere of United Artists' London Film production, "Catherine the Great," at the Astor theatre.





AT END OF RECORD TRIP. Capt. Eddie Rickenbacker at Newark airport after flight he directed across continent in 13 hours. He is shown with scroll carried, commemorating first year of 20th Century Pictures.

TO BE THE WIDOW. (Below) Jeanette MacDonald, who will portray the gay relic herself in MGM's "The Merry Widow." Maurice Chevalier co-stars.





MARRIED. Busby Berkeley, Warner dance director, and Merna Kennedy, player, posing as man and wife, which indeed they are following their marriage on February 10, which itself followed their work together on "Wonder Bar."



SPRING TIDINGS. Carried in this new hat, a 1934 Easter creation worn here by Una Merkel, now appearing on the nation's screens in MGM's "This Side of Heaven."



CO-STARRED. Clark Gable and Claudette Colbert, opposite each other as they are in Columbia's "It Happened One Night," which is the current attraction at Radio City Music Hall.



BEHIND THE SCENES. Indicating what it takes beyond cinematography itself to make a motion picture these days. This imposing array of equipment with its technicians was being used, when the still camera clicked, to create spectacular lighting effects for a single scene of Warner Brothers' musical extravaganza, "Wonder Bar," which stars Al Jolson in one of his stage successes.

BRITAIN SEEKING OWN FILM CODE ON BUYER AND SELLER RELATIONS

Exhibitor Sees Danger in Possible Demand of Renter That His Share of the Proceeds Must Be Banked Separately

By BERNARD CHARMAN
London Correspondent

The British film industry is in search of a Code of its own—inspired, no doubt, by the NRA. But this one will not affect the producers; it is purely a matter for agreement between renters and exhibitors.

Its official title is the Standard Sound Contract, and is intended to represent the basis of all film hire. The existing draft, drawn up by the Kinematograph Renters Society (about as near an equivalent to the MPPDA as we have over here), has come up for criticism by the Cinematograph Exhibitors Association, which is at variance with a number of its principles. Certain of the criticism is harsh, other more moderate. I have heard it called "iniquitous."

Agree Standard Is Needed

But whatever individual opinion may be, there is more or less universal agreement that some such standard is needed. Relations between buyer and seller hitherto have been somewhat loosely defined, with the result that many an unwary exhibitor has found himself in an awkward position.

Under the Standard Contract, however, the showman will be able to decide for himself whether he is on a workable proposition or whether his best move would be to sell the whole show to the renter and get out of the business altogether.

It is good to know that, in spite of the difference of perspective between the KRS and the CEA, so far the parties have avoided anything in the nature of a rumpus. CEA has drawn up a list of the clauses to which it raises objection, complete with its arguments relating to each, and proposes approaching the renters with a view to submitting the proposed contract to independent arbitration.

The chief point on which the Association joins issue with the KRS is a clause reading as follows: "The renter's share of the receipts shall be deemed to belong to the renter, as the same are received at the pay boxes, and the renter may, if he thinks fit, appoint a money taker or money takers to collect the renter's said share as the same shall be received. The renter shall be entitled to take any reasonable steps to satisfy himself that all matters pertaining to the admission to the exhibitor's theatre are regularly conducted."

Exhibitors See Pitfalls

Arguments from the exhibitor's standpoint are that the renter could demand that his share of the takings should be banked separately, and that failure to do so by the exhibitor might involve him in serious risk; that if the principle were admitted, creditors who are secure in priority to ordinary traders would object to losing their priority and might institute similar conditions; that the right of the renter to send an agent to pick up the renter's share at the box office as the patron hands it through is unreasonable; that if the exhibitor suffered a trading loss the renter might be in a position to sue him for misappropriation.

The CEA objects to another clause which demands that the exhibitor must produce vouchers for all recognized disbursements which he is entitled to deduct from the renter's share of the takings.

They disagree with a proposal that prior runs may be at any number of theatres and for any number of days. It has been the established practice in the trade for a number of years that prior runs may take place at only one theatre and for not more than six days, unless any variation were disclosed at the time of making the contract.

Disagree on Substitutes

A further divergence of view is on a condition which prohibits an exhibitor from obtaining alternative program material in the event of his scrapping the picture for which he had contracted, even when he pays for the film not used.

And there are other points.

Opinion has been divided at branch meetings of the CEA, but while it is conceded that a standard contract is a necessity, it is generally felt that the proposed draft is weighted heavily on the side of the renter.

If that is so, united action by the exhibitors can insure a more reasonable interpretation of their rights.

On the other hand, as far as matters now stand, the renter is justified in standing out for the best conditions he can get. He has his point of view, naturally. The renter is legitimately entitled to safeguard himself against any who endeavor to take liberties.

It is by no means certain that a literal interpretation of the standard contract would be called for in most cases, but it would be a disturbing thought for any exhibitor that the screw could be applied at any moment.

That is the principle of the thing that is the most worrying to the exhibitor.

▽

Seeking U. S. Players

BIP have issued a list of Hollywood players for whom they have been in negotiation. It is interesting reading.

Among those who may work at Elstree in the near future are such well known screen personalities as: Charles Farrell, Joel McCrea, Carole Lombard, James Dunn, Marion Nixon, Joan Bennett. Fay Wray, Bette Davis, Nancy Carroll and Frances Dee. In addition, Marion Marsh and David Manners have been signed lately, each to appear in one British subject.

Among Hollywood stars who already have appeared in British International films are: Bebe Daniels, Sally Eilers, Thelma Todd. Charles Bickford, Constance Cummings, Ben Lyon, Greta Nissen, Raquel Torres, Sally Blane, Don Alvarado, Victor Varconi.

▽

CEA is in dispute with a London trade paper, declaring it has participated in moves inimical to the exhibitor; a boycott is being promoted. . . . Greta Nissen broadcast over the BBC system in an American radio hour. . . . Proposal by a member of Parliament to impose an ad valorem duty on incoming films was quickly negatived by the Chancellor of the Exchequer. . . . GB have tried out special film shows for blind audiences; natural dialogue and sound effects accompanied by a commentary on the action; the experiment is said to have been a success. . . . "Sorrell and Son," was hailed as a great picture after a London preview, H. B. Warner turning in a great performance in B & D's talkie version of the famous silent film.

▽

No Suffering for Animals

A bill is to be introduced into Parliament calling for prohibition of films in the production of which suffering is or may have been caused to animals, or any film depicting the suffering of animals which is brought about by any means whatsoever (by natural or artificial means or by faking).

Is this a reaction to the successful release of "King Kong?"

▽

These Gaumont-British folk are getting themselves interested in a diversity of activities. Following recent consolidation of their renter interests, the company now announces formation of new units to handle (a) trailers, (b) publicity and advertising reels, (c) educational films.

They will do this through new companies, titled G.B. Screen Services, Ltd., and G.B. Instructional, Ltd. At the head of G. B. Screen Services will be Mark Ostrer and C. M. Woolf, and G.B. Instructional will be governed by Maurice Ostrer. Thus the group gets a grip on all branches of the business.

It is understood that the G.B. theme song is soon likely to be: "I Cover the Wardourfront."

▽

Expected fireworks failed to pop at the B & D meeting, when stockholders met to discuss proposed reorganization of the company's finances, entailing writing off 75 per cent of the capital.

Under the plan capital will stand at about £75,000, but a new issue is to be floated and existing share basis readjusted, making capital of £500,000, divided into two million shares of five shillings a go.

Hubert T. Marsh, the chairman, was not present, as he is recuperating from a breakdown, but his speech was read for him. He stressed the fact that British films must be made primarily for the British market, and only secondly for overseas.

MEXICO'S PATRONS LED BY U. S. FILM PRESS

Foreign film exhibitors in Mexico City have found that American pictures which draw best in their houses are those that are given the most publicity in United States motion picture fan and trade journals. Mexican exhibitors in the Mexican capital agree with them. American picture periodicals are avidly read by all Mexicans interested in motion pictures and they in turn exert a great influence upon Mexicans who like the cinemas but don't understand English.

British International Is Seeking U. S. Players; Bill Would Bar Films Showing Suffering by Animals; B & D Finance Plan

GOVERNMENT INTERVENES TO BAR FILM HOSTILITIES IN AUSTRALIA

Business Man Is Named to Investigate Every Phase of the Business When Theatre Building Project Is Announced

By CLIFF HOLT
Sydney Correspondent

Hostilities in what threatened to be the most bitter film dispute ever waged in Australia were abruptly interrupted by the intervention of the New South Wales Government. Forced to action by a fortnight of propaganda that shrieked from the news pages of the metroplitan dailies, the Government called a halt and appointed an investigator to study every phase of the business.

The investigator appointed is one C. W. Marks, Sydney business man and a director of several companies. Marks has conducted a number of inquiries for the Government, and recently was the chairman and consumers' representative on the meat industry advisory council. Having but a scant knowledge of the film industry, he comes to the inquiry with an open mind and must draw his conclusions purely from the evidence placed before him.

The story behind the "film war"—as the newspapers have termed it—is new only in some respects. A few weeks ago three distributing organizations—Metro-Goldwyn-Mayer, Paramount and Warner-First National—circularized exhibitors to the effect that they would not sell film to independents through agencies or pools, unless those agencies or pools had a substantial interest in the independent house for which they were buying.

This was a direct hit at General Theatres Corporation, Hoyts Theatres, Ltd., and the theatres represented in the Union group. It had been the practice of these circuits to buy on behalf of a number of independents and smaller circuits at the beginning of each season, both for the welfare of the independent and in order to increase their buying power to a point where it might be a leverage toward lower rentals.

It was this factor which partly enabled General Theatres Corporation and its affiliated companies to get the better of the tussle with the distributors at the beginning of 1933. The distributors, evidently, were determined that they were not to have that advantage again. But in answer to the distributors' dictum in respect to the selling of independents through agencies or pools, a special meeting of exhibitors allied with Hoyts was held in Melbourne, and practically every member present resolved to stick by Hoyts during the coming twelve months. In other words, unless an exchange sold to them through Hoyts, they weren't interested in that exchange's product.

N. B. Freeman, MGM's managing director here caused a sensation by announcing that his company was preparing plans to erect three new theatres—one in Sydney, one in Melbourne, and another in Brisbane. The reason for this investment, he said, was that the combination of circuits existing in Australia had the market tied up, and he was unable to obtain an outlet for his product at reasonable terms. To this, Hoyts replied with evidence to show that they wished to block no distributor, but that they refused to function as a beneficiary to foreign distributors, and neither would nor could pay such terms as 50 per cent of the gross receipts from the first pound sterling for "Dinner At Eight," a Metro-Goldwyn-Mayer picture. And so the argument went on—until the Government asked for silence, and appointed Mr. Marks to go into the whole matter.

> "Words do not express the value of your publication, and it is with extreme pleasure that we are able to renew our subscription again."—JAMES O'CONNELL, *McDonald Theatre, Eugene, Ore.*

Both Sides Gratified

By this time, both sides expressed gratification that the Government had intervened, though some declared that a state inquiry was a waste of time, and that a royal commission was the only expedient. They were wrong. A royal commission would have become a federal matter, and as it was found after the royal commission of 1927-8, the federal government has no film powers apart from those exercised over tariffs and censorship.

The states share practically complete jurisdiction over the motion picture industry, and in the past have resolutely refused to cede this jurisdiction to the Commonwealth. Accordingly, no matter what recommendations the royal commission might have made, they could not have been put into effect, and a considerable amount of the taxpayers' money would have been thrown in the air.

Would Have Repercussions

With a state inquiry, the position is entirely different. As New South Wales is the hub of the industry of the whole of Australia, any legislation affecting Sydney and the companies operating there must have its repercussions in other states. And the important point is that the inquiry is not limited to residents of New South Wales but to every person or company conducting his business in New South Wales, whether he resides in Victoria, South Australia, Westralia, Tasmania or New Zealand.

While the main issue of the inquiry as far as the distributors and General Theatres Corporation is concerned is the restriction of theatre licenses, a vast range of subjects is to be covered by the inquiry, as a perusal of the agenda shows:

(a) Any undesirable features associated with the Film Industry in New South Wales;
(b) The advantages and disadvantages of the quota system;
(c) The advantages and disadvantages of block booking;
(d) The advantages and disadvantages of "blind" booking;
(e) The contract in use by film distributors;
(f) Whether the exhibitor should be entitled to reject a percentage of films in every contract;
(g) The requirements in Sydney or elsewhere in the State of New South Wales for further picture theatres;
(h) Whether licenses for any further picture theatres in New South Wales should be restricted to British subjects;
(i) The contractual relations between exhibitors and the proprietors of sound equipment with regard to the use of sound equipment.

Three Large Distributors Have Threatened to Cease Selling to Independents Through Pools But Exhibitors Stand Pat

General Theatres Corporation is plainly anxious that no new theatres should be built. The Australian cities became heavily overseated four or five years ago, it is claimed on the corporation's behalf, when keen competition between the then rival circuits, Hoyts and Union Theatres, resulted in the erection of expensive and ultra-modern theatres for which there was no real need.

Nevertheless, David N. Martin, a well-known executive of Universal's Australian office for many years, has leased the Rialto theatre, Sydney, which up till now has been operated by Hoyts, and announces his intention of proceeding with plans to build a New Liberty theatre in Sydney, along ambitious lines. A company styled Liberty Theatres, Ltd., is in process of formation to put this purpose into effect. With those two theatres operating in competition with General Theatres Corporation, in addition to the proposed MGM house, the theatre situation here will become alive with possibilities, though one may wonder where the patronage is coming from to keep them all in business.

Schenck, Mayer on Bank Board

Joseph M. Schenck and Louis B. Mayer have been retained as directors of the Bank of America National Trust and Savings Association in San Francisco. The board was cut from 50 to 25. A. P. Giannini remains as board chairman and Dr. A. H. Giannini as chairman of the general executive committee.

Sigmund Weltner Dead

Sigmund Weltner, 72, father of George Weltner, assistant to John W. Hicks, vice president of Paramount International, died last week in New York of a fractured skull, following a fall on the ice. He was a friend of Adolph Zukor.

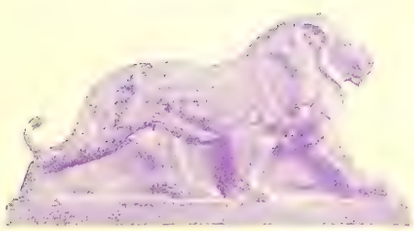


SOON

Norma SHEARER

To every exhibitor in the world . . . to every patron who patiently waits and wonders. Magic words . . . SOON NORMA SHEARER in "RIP TIDE." Magic, because all the months of waiting intensify the thrill of the glorious attraction she has just completed. Sinners in silks are the chosen rich of her romantic story . . . their lives, loves, heart-aches . . . their drama pulsating across continents and oceans . . . Manhattan, St. Moritz, the Riviera, London . . . and Norma Shearer exceeding the beauty and allure of her "Divorcee" and "Strangers May Kiss" fame! Proudly M-G-M brings back to your theatre the First Lady of The Screen!

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MOTION PICTURE HERALD
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Chesterfield

RAINBOW OVER BROADWAY: Joan Marsh, Frank Albertson—Fair patronage. The play was good and it had a fair cast. The weather was cold here or we would have done better. Joan Marsh was the one who put over this play. She had the vim that people liked. Running time, 74 minutes. Played Jan. 23-24.—Grand Theatre, Dunkirk, Ohio. General patronage.

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Dorothy Wilson—A nice airplane picture showing the danger of cameramen and their risks. Had several comments which showed it pleased. Three days showing held up extra good.—M. D. Uterback, Lyric Theatre, Wellington, Kan. General patronage.

CIRCUS QUEEN MURDER, THE: Greta Nissen, Adolphe Menjou, Donald Cook—Exciting murder drama recommended for Friday-Saturday playdate. Running time, 65 minutes. Played Feb. 2-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

DANGEROUS CROSSROADS: "Chic" Sale—Excellent railroad story for Saturday patronage. Good for children and grownups. Clean. Played Feb. 3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FIGHTING CODE, THE: Buck Jones—A good action picture for Saturday. Played Jan. 27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLD THE PRESS: Tim McCoy, Shirley Grey—As nice a picture as one could want. Clean as a whistle, plenty of action and one that you can stand behind. Didn't do any business on it, but it wasn't the picture's fault as we couldn't sell a five-ring circus for ten cents here at the present. Running time, 65 minutes. Played Feb. 10.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

KING OF THE WILD HORSES: Rex—You can step on this one. A thriller from start to finish. Pleased our western fans and others that saw it. Running time, 68 minutes. Played Feb. 1-2.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—This is supposed to be one of Columbia's masterpieces, but what a flop of a story. Acting good. That's all I can say for this one. Pleased about 40 per cent. Running time, 75 minutes. Played an. 29-30.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

MY WOMAN: Helen Twelvetrees, Wallace Ford, Victory Jory—A real nice picture with a radio background that seemed to please 100 per cent. Helen Twelvetrees has always gone over here in this town, and she has wonderful support in the two male stars. Running time, 73 minutes. Played Jan. 14.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ONCE TO EVERY WOMAN: Fay Wray, Walter Connolly, Ralph Bellamy—Another picture of the hospital type, but a very good picture and holds interest well. Played Feb. 3-4-5.—Claud Thorpe, Gem Theatre, Ryan, Okla. General patronage.

POLICE CAR 17: Tim McCoy—A story of the modern radio patrol and there is plenty of thrilling action in this picture. One of the best police pictures I have ever seen. Pleased our western fans and all that saw it. Running time, 58 minutes. Played Jan. 5-6.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

STRAIGHTAWAY: Tim McCoy—This is the kind of play that makes a hit. Action from start to finish. We had bad weather but made a good run in spite of it. People like plays like this. Running time, 60 minutes. Played Jan. 30-31.—Grand Theatre, Dunkirk, Ohio. General patronage.

STRAIGHTAWAY: Tim McCoy—One of the best automobile racing pictures of all time. Plenty of real speed. Will please. Played Feb. 2-3.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

WRECKER, THE: Jack Holt, Genevieve Tobin, George E. Stone—Good Friday-Saturday picture. A good story and some action. George E. Stone stands out in this picture for his work as the human equation for good. He is a nice actor in his Jewish part and the audience liked him very much. He supplied what comedy there was in the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

First National

BIG SHAKEDOWN, THE: Charles Farrell, Bette Davis—From some unknown reason this picture pulled like a house on fire. Best business on Wednesday and Thursday of any picture this winter. A gangster picture in a way but no one got their throat cut and only one man killed. It seemed to give satisfaction. Running time, seven reels. Played Feb. 6-7.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

SON OF A SAILOR: Joe E. Brown—What a picture. The best yet from Joe. It's just one long scream of laughter. A money maker for every exhibitor, large and small. Get it quick and tell the people you have the best comedy of the year. Played Feb. 2-3.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SON OF A SAILOR: Joe E. Brown—A very good picture and has good drawing power. Played Jan. 20-21.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

WILD BOYS OF THE ROAD: Frankie Darro—Extra good for your Bargain Night. A picture that appeals to everybody. Running time, seven reels. Played Jan. 31-Feb. 1.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

WILD BOYS OF THE ROAD: Dorothy Coonan, Frankie Darro—Very fine picture and pleased all that saw it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

WORLD CHANGES, THE: Paul Muni—A good picture. No business, but a jam up good picture and will please well. Played Jan. 27-28-29.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

WORLD CHANGES, THE: Paul Muni—In my opinion the finest picture put out in some years. True, it did not draw well. But put that to the title. Titles have more to do with drawing power than even the stars, as far as I can see.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Fox

AS HUSBANDS GO: Warner Baxter, Helen Vinson—Good entertainment. Little slow in places; recording not so good in spots. Our patrons liked it and told me so. Played Feb. 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CONGORILLA: Mr. and Mrs. Martin Johnson—Excellent for educational value. Played on family night to good attendance. Patrons seemed to enjoy it. A wonderful picture of its kind. Played Feb. 7.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

GOLDEN WEST: George O'Brien—George O'Brien westerns are always good. This one was no exception. Played Jan. 24.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HOOPLA: Clara Bow—Better picture than expected to better than average business. Not a Sunday school picture but had no kicks.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

LAST TRAIL, THE: George O'Brien—Zane Grey stories are what put such pictures as these on top. None of them have failed to do excellent business and what's more, they please. I don't believe it makes any difference as to who stars in his stories. It's Zane Grey's name which really means something. Running time, 60 minutes. Played Jan. 26-27.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MAD GAME: Spencer Tracy—Gangster stuff with the new "kidnap racket" twist. Be sure the folks know what the "mad game" is and if the kidnaping will get you the rental, then okay. We ran on Saturday instead of usual western, and serial helped hold up the gross, but personally, for the family trade, I believe that kidnaping isn't a screen subject. Running time, 70 minutes. Played Feb. 3.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

MY LIPS BETRAY: Lilian Harvey—Play "My Weakness" first. "My Lips Betray" is too Viennese, but it's good, and El Brendel and John Boles will help put it over. Did better second night with basketball opposition even, but Harvey isn't well known as yet. Running time, 80 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Received more favorable comments after showing this one than any other picture that we have shown in weeks. Janet Gaynor pleases them all. Played Feb. 3-4.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Was very disappointed. Expected big business and they failed to come out. Picture okay and satisfied the few that ventured out. That's something. Played Jan. 27-28.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—An excellent program with two of the screen's outstanding stars contributing very good performances. Did below average business. Running time, 79 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—This picture will do for the whole family. When the patrons come out, they'll tell you it was good, if they know anything about pictures, which, of course, you already knew or you wouldn't be there when they came out. Played Feb. 2.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

BEAUTY FOR SALE: Madge Evans, Una Merkel, Mae Robson, Alice Brady—We ran this picture on the weekend and I was agreeably surprised to hear the favorable comments from the regular Thursday-Friday crowd. They praised it plenty and pulled us out of a deep hole Saturday night. Even our western fans liked it enough to say so as they left the theatre. Played Jan. 25.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—A good picture. Moves rapidly; all people well cast and do great work. You don't have to be afraid of this one. Played Feb. 4-5.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

DANCING LADY: Joan Crawford, Clark Gable—Great audience picture. Good story, splendid acting, good sound and photography, and good business. This is what they want right now. Play it as soon as possible, and make yourself some money. Lavish sets and beautiful girls. I wish they had given our old friend Winnie Lightner a break. She is one of the best stars in Hollywood, and gets more laughs per minute than all the rest put together. They didn't give her much of a part, but she surely had them laughing every time she appeared. Clark Gable redeemed himself in this, and the ladies all fell in love with him once more. Joan don't wear many clothes, but with a shape like she has, she don't have to wear 'em. Take it from me, this is a good show. Played Feb. 4-5-6.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DINNER AT EIGHT: Marie Dressler, John Barrymore, Lionel Barrymore, Jean Harlow, Billie Burke—Failed to draw as well as expected. A little better than average business, however. Picture pleased.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DINNER AT EIGHT: Jean Harlow, Marie Dressler, John and Lionel Barrymore—The best socalled special MGM has put out for many moons. All players have prominent parts and they handle it as you would expect them to. It is not as great as MGM would have you think, but it's excellent entertainment. Played Jan. 28-29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ESKIMO: Native Cast—This picture backs up all

Metro has claimed for it. It's big in every way and gave complete satisfaction. A fine picture for a tie-up with the schools. For me it failed to do the business expected, but no fault of the picture. The picture is educational, and at the same time has a very good story. Get back of it and you will make yourself some real money. Running time, 12 reels. Played Jan. 28-29.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

HELL BELOW: Robert Montgomery—Another one of MGM's outstanding pictures of the past season and an excellent one at that. Interesting besides being educational. Did very good business and it pleased the majority. Running time, 105 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

NIGHT FLIGHT: Helen Hayes, John Barrymore, Lionel Barrymore, Clark Gable, Robert Montgomery—Perfect picture in every respect—cast, photography, etc., the only drawback being the rather too dramatic and unduly depressing story.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

NIGHT FLIGHT: Helen Hayes, John Barrymore, Lionel Barrymore, Clark Gable, Robert Montgomery—One of the poorest pictures this year. Just a line-up of wasted talent. Business fair. Running time, 91 minutes. Played Feb. 4-6.—Aylce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PENTHOUSE: Myrna Loy, Warner Baxter—Promise them most satisfactory entertainment when they see "Penthouse." It's fine. Will please all classes, and any day of week.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—Here is a real picture. Caused plenty of talk. Business built up on the run. It pleased the women.—C. M. Hartman, Liberty Theatre, Cargenie, Okla. Small town patronage.

REUNION IN VIENNA: John Barrymore—Not as bad as some exhibitors have reported it to be, but why oh why must some misguided director insert a shirt-tail parade? I can conceive of no picture, be it drama, comedy drama or tragedy, where such scenes are necessary. I'd be willing to bet half of my entire wealth (a car load of thousand dollar bills) that not one patron out of a thousand wants them, then why, why, why? Or was the director looking out of the window?—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

SONS OF THE DESERT: Laurel and Hardy—Patrons enjoyed this picture better than any one I have shown all winter. It drew fine and everyone pleased. Class this as the best from these two stars. Running time, seven reels. Played Feb. 4-5.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan, Russell Hardie, Franchot Tone—A nice picture for any situation. Played Jan. 20.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

STORM AT DAYBREAK: Nils Asther, Kay Francis—This is a good dramatic romance. It is a war story, but that is very subordinate. It is the usual love triangle and with a good music score that practically put the picture over. It will hold interest from the beginning to end and should please the average theatregoer. We played this one day to a good business, as Kay Francis has a great box-office appeal in our town. Running time, 82 minutes. Played February 9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins—A good picture which is especially good for a small town. Clean and very entertaining. Lionel Barrymore again gives an excellent performance. Did average business and it seemed to please very well. Running time, 89 minutes. Played Jan. 23-24.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—One good picture with the one star who always draws, Marie Dressler, and another of the screen's outstanding, Wallace Beery. It seemed to please 100 per cent. Running time, 88 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Great. Marie always goes with bang. Running time, 88 minutes. Played Jan. 27-28.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town-rural patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—One of the best pictures of the past year and two stars who have very outstanding drawing power at the box-office. A beautiful and tragic picture. Did very good business and despite the unhappy ending it seemed to please at least 90 per cent. Running time, 101 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Monogram

BROKEN DREAMS: Randolph Scott, Martha Sleeper—A very nice show with several comments on it and no kicks. I advertised it. Not the biggest cast in the world and it didn't cost a million dollars to make but I told them "I guarantee you'll like it or will refund your money." And no one asked for their money back. Played Jan. 28-29-30.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

FOUR MORE JOIN REPORTING CORPS

From the West and the Northwest come four new contributors to "What the Picture Did for Me" this week. Read the reports of the following:

E. D. Luna, Cozy theatre, Wagoner, Okla.; J. B. Shearer, New State theatre, Huron, S. D.; E. M. Johnson, Unique theatre, Bricelyn, Minn., and M. D. Utterback, of the Lyric at Wellington, Kan.

RIDERS OF DESTINY: John Wayne—Good average western with plenty of action, thrills and laughs. Running time, 58 minutes. Played Jan. 12-13.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

SWEETHEART OF SIGMA CHI, THE: Mary Carlisle, Buster Crabbe—The snappiest bunch of youngsters grouped in a picture in a long time and this is the usual college life story done as well as any of them, and will prove fair entertainment for young patrons. Less than average business four days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—Not so hot, although several came to see it twice, and most folks came to see it out of curiosity. Some said it was good and other said ???.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

ALICE IN WONDERLAND: Charlotte Henry—This play was all right for the kids but our adult trade did not like it. This play was acted just like we thought it would be. We don't want any more like this for 50 years. Running time, 84 minutes. Played Jan. 27-28.—Grand Theatre, Dunkirk, Ohio. General patronage.

ALICE IN WONDERLAND: Charlotte Henry—As adult entertainment this picture is a complete failure. For children it's a box-office natural. Think I had just about every child in town to see it. One kid rushed up to the window and said, "I've got the measles but I'm going to see it if it kills me."—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

CRADLE SONG: Dorothea Wieck—Boy, oh boy, what a headache. They walked out in bunches. I hid out. Don't know if there was anyone left at the end of the second show or not. Ran it one day and was I glad.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DUCK SOUP: Four Marx Brothers—This is only fair entertainment of the comedy variety. Paramount calls it a super special, but in our town it was a "super-flop." The entire picture is entirely too sloppy, and our patrons were all displeased. The independents can do better than this. Business poor. Running time, 80 minutes. Played February 5-6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Jack Oakie—Against war propaganda but most interesting and entertaining. Fredric March does the best acting in the picture and the climax when he renounces war is to my notion the best work individually in the movies for 1933. Business better than average last half of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Douglass Montgomery, Dorothy Wilson—This was a good play but they named it wrong. The title failed to impress the public and that is important. The acting throughout the play was wonderful. The old story of a good girl gone bad. Show-going folks want to see shows that make them laff, not cry. Running time, 78 minutes. Played Feb. 3-4.—Grand Theatre, Dunkirk, Ohio. General patronage.

EIGHT GIRLS IN A BOAT: Dorothy Wilson—Paramount slipped me a nice little picture here. Fine acting by the whole cast and story very interesting. Good for your best playing dates. Running time, eight reels. Played Jan. 30-31.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

FAREWELL TO ARMS: Helen Hayes, Gary Cooper, Adolphe Menjou—Helen Hayes, Gary Cooper, Adolphe Menjou are wonderful. I wish they would balk at all stories that lead up to babies being born. The public is fed up on baby stuff in pictures. I hope the censors will force it cut out, the sooner the better for the picture business. Running time, 85 minutes. Played Feb. 7-8.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

GIRL WITHOUT A ROOM: Marguerite Churchill, Charles Farrell—Very good comedy that made the house roar. Farrell, Churchill and Charles Ruggles good. Running time, 75 minutes. Played Feb. 5-6.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

GIRL WITHOUT A ROOM: Marguerite Churchill—Just another picture. Charles Ruggles is the whole show. Played Feb. 1.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GOLDEN HARVEST: Richard Arlen, Genevieve Tobin—This is one of the best pictures Paramount has made this season. Nothing big about it, but a very good program picture, and will please any patrons that see it. It is fundamentally a farm story, combined with the familiar grain market, and should appeal to everyone. It has a sweet love story that is very entertaining. Good, clean amusement for the whole family. Business good. Running time, 70 minutes. Played Feb. 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HIS DOUBLE LIFE: Roland Young, Lillian Gish—This play pleased some of our patrons and others said it was poor. Now Roland Young goes over big here so that is the reason some people liked the play. Running time, 68 minutes. Played Feb. 6-7.—Grand Theatre, Dunkirk, Ohio. General patronage.

I'M NO ANGEL: Mae West—She's elegant. Thought this picture was good and Mae West draws the sugar to the box-office. This is dandy entertainment and our patrons had a good time, although a few wouldn't admit it. Running time, 87 minutes. Played Jan. 1-2.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

I'M NO ANGEL: Mae West, Cary Grant—Boy, this is a wonderful play. Paramount found a jewel among jewels when they found Mae West. Did an extra good business and am sure that any theatre that runs this play will do the same. Running time, 87 minutes. Played Jan. 20-21.—Grand Theatre, Dunkirk, Ohio. General patronage.

LONE COWBOY: Jackie Cooper, Addison Richards, Lila Lee—Paramount committed an error as far as the box-office was concerned in putting Cooper's name at the head of the cast. While he is a good actor for a kid, with him heading the cast the adults evidently thought that it was just another kid picture. They had Addison Richards, who can ride and rope with the best of them—that is, if he really did the stuff—and he is very good in his role. Then again, there is too much sob stuff for a western. Of course they had to have Jackie tear the hearts out of the people. Paramount is trying to bring this boy along too fast. He is not yet ready to head a cast and expect to get business from the adult patronage.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck, Baby Le Roy—Very, very good. Starts a little slow, but builds up all the time with a wonderful climax. I notice most of the advertising gives the cast as Dorothea Wieck and Baby Le Roy, but Alice Brady steals the show. Miss Brady and the boy Spanky do some great work, and should be billed above Miss Wieck. For some unknown reason Miss Wieck is given this part, and speaks badly broken English. I call this good entertainment and the picture will please most everywhere. Played Feb. 2-3.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MURDERS IN THE ZOO: Charles Ruggles, Lionel Atwill—Opened on Sunday with this one against "Mr. Skitch" and had the biggest Sunday business in three months. The picture deals with wild animals and science in an interesting and entertaining manner.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SHE DONE HIM WRONG: Mae West—A good picture well liked. You cannot afford not to run it. We are trying to get it again. Running time, 66 minutes. Played Feb. 4-6.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton—This is a fine Biblical picture but is horrifying. You have to have good nerves to stay with this one, but the good book tells us these things happened. We had a few patrons that had to leave. This is another outstanding Cecil B. DeMille production. Running time, 102 minutes. Played Jan. 8-9.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland—A riot. One of the best comedies I ever played. Just one long continued round of laughter. All six of these actors are good, and it's hard to tell who to give the honors to. By all means play it, and advertise it big. Some of the most comical situations ever put into pictures. The dialogue is spicy and the picture is not without thrills. The scene where Mary Boland falls over the embankment into the Grand Canyon and is hanging on a limb of a tree with two thousand feet of canyon below just leaves you weak. The picture has more laughs than the old Harold Lloyd "Safety Last." It's real box-office, too. Paramount could do no better than to cast these six in a few more pictures. It's just what we all need right now.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen, Harry Green—This picture will please 100 per

BUCK LASSOS MAN-EATER!



In his great picture "Bring 'Em Back Alive" Frank Buck gave spell-bound audiences their first sight of the jungle at war with itself, with its thrilling fights and survival of the strongest. In "Wild Cargo," his latest adventure, he now shows the jungle at war with Man. Not the war of guns and cruelty but the battle of wits between Man and his cunning antagonists. There are thrills aplenty in this new film and wildly exciting surprises, such as the time when Buck had to saw off the tree limb on which a black panther perched and another time when after trapping a tiger found that he had to descend into the pit and lasso the man-eater. Nature, it seems, conspired to save her biggest thrills for

FRANK BUCK'S "WILD CARGO"

Van Beuren Production . . . . . RKO Radio Picture

Directed by Armand Denis

COMING SOON!

The above graphic drawing is one of a series of scenes from "Wild Cargo", sketched from an actual "frame" of the film by the famous artist J. Clinton Shepherd. *There's no time for "stills" in a world full of thrills!*

cent. Running time, 80 minutes. Played Jan. 25-27.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

TILLIE AND GUS: Alison Skipworth, W. C. Fields—What a surprise we got. This is really a good comedy. Good clean fun. Nothing big, but good. Pleased our patrons. Played Jan. 17-18.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—A very pleasing feature. Plenty of good old belly laughs. Can always get a buzz out of the old juggler.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

TOO MUCH HARMONY: Bing Crosby—Bing, supported by Jack Oakie, Skeets Gallagher and Judith Allen, succeeded in making of this a very enjoyable performance. Not quite as elaborate as "Gold Diggers" or "Footlight Parade," but a good one, nevertheless. The patrons seemed to enjoy it. The box-office had no sob story to tell. Of course, Paramount didn't exactly give this to me, but the net was large enough to buy me a couple of cigars. As I don't smoke, you can easily see that I saved a little. Played Feb. 4-5.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

TOO MUCH HARMONY: Bing Crosby—Not as good as "College Humor" but had very good business on this one and pleased most everyone. Got a little above average business. Running time, nine reels. Played Jan. 21-22-23.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—Started serial on January 4th on a run of three days as it opens with the first four episodes. I played another feature with it. "The Iron Master." These two features together make a very fine opening. We played to an SRO crowd on all three days. Our Mickey Mouse Club has increased one-third. This serial not only interests the child, but our adult patrons gave an increase of over 25 per cent. This is one serial that brings them in and keeps them coming and don't bend in the middle as most serials do. If you never have run a serial, get this one and make yourself some extra money. I wish it was 20 chapters instead of 12. I am now on my eighth chapter and waited until I was almost through before I sent in a report as I figured it wouldn't stand up, but it's a money-getter and if you pass it up you are just passing up one of the best serials and box office attractions you ever ran. Don't be afraid to spend a little extra on advertising as it will come back on your run.—J. B. Shearer, New State Theatre, Huron, S. D. General patronage.

RKO

AGGIE APPLEBY, MAKER OF MEN: Charles Farrell, Wynne Gibson—To me this was a very ordinary picture, but our patrons seemed to like it, as it did satisfactory business, and far be it from me to complain of any picture that will do this. Weather conditions, too, were unfavorable, cold with snow on the ground. Running time, 72 minutes. Played Feb. 5-6.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

BLIND ADVENTURE: Robert Armstrong and Ralph Bellamy—This is double bill stuff. Its length, 60 minutes, is a relief. We used it on "Cash Night." Too many so-so pictures like this from RKO. Running time, 60 minutes. Played Feb. 7.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Wheeler and Woolsey are too silly for my women trade but the men like them. Yet this picture presents plenty of chance to tie up with beauty shops and drug stores, and maybe the women folks will go. Wheeler and Woolsey and the Marx Brothers have about hit bottom although "Hips, Hips, Hooray!" is pretty good entertainment. Running time, 65 minutes. Played Feb. 4-5-6.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

LITTLE WOMEN: Katharine Hepburn—This one sure brings out the people. If you want to make some money, play it. Pleased the women and children, and most of the men. One of the cleanest pictures I have ever seen. Running time, 114 minutes. Played Feb. 2-5.—Bob Schwall, State Theatre, Ipswich, S.D. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—A nice, clean picture, well done throughout and carrying a real moral. Such pictures build business. Running time, 65 minutes. Played Feb. 10.—E. E. Warner, Opera House, Augusta, Wis. Small town and rural patronage.

MIDSHIPMAN JACK: Bruce Cabot—A very ordinary program picture. Business better than expected. Played Jan. 20-21.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MORNING GLORY: Katharine Hepburn, Douglas Fairbanks, Jr.—Not a motion picture but a photographed stage play with excellent performance by K. Hepburn. Motion picture audiences want motion pictures. This is why this one did not please and did very little business. Personally I thought it fine, but the box office said not. To D. Fairbanks, Jr., should go the laurels for the best motion picture performance. His work as such was fine. Running time, 73 minutes. Played Jan. 31-Feb. 1.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

NO MARRIAGE TIES: Richard Dix—Better than the usual Richard Dix pictures, but did only fair business. One night is about all it can stand. Running time, 73 minutes. Played Jan. 16-17.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Lionel is a decided favorite here with all classes and both sexes and he did not disappoint us this time. No star, with the possible exception of Marie Dressler, can take you right into his problems to such an extent that you almost feel as if they were your own too. We merely have to state that Lionel is the star or featured player and the title could just as well be "Who Killed Billy Patterson?" That's the way we feel about him here. I don't know what they pay him, but it's not too much. No, I've never seen him personally, never expect to have the pleasure of meeting him, that's my hard luck. But here's to Lionel Barrymore. May he live long and prosper. Played Jan. 1-2.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Rain on the first night cut receipts down. Otherwise, business would have been satisfactory, for this is a good picture. A pity it did not have more comedy relief and some said too many hospital scenes. Yet it is good entertainment because of the fine performance of entire cast. Running time, 71 minutes. Played Jan. 22-23.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

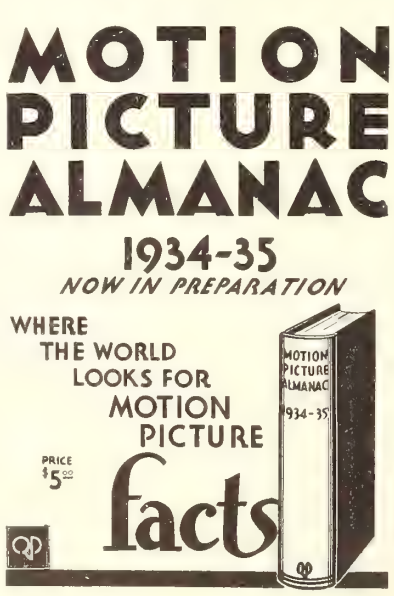
RAFTER ROMANCE: Ginger Rogers—Ginger is a comer and her work in "Sitting Pretty" two weeks previous helped the draw on this one. It's not big by any means but it will get by nicely with the younger element, especially with plenty of good shorts. Running time, 72 minutes. Played Feb. 1-2.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

SON OF THE BORDER: Tom Keene—Good. Keene always means fine entertainment. Running time, 55 minutes. Played Feb. 2-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

United Artists

CYNARA: Ronald Colman—Prominent barrister—wife goes to Italy for a spell—barrister picks up shop girl and does her wrong—wife returns—shop girl takes poison and dies, due to loss of her barrister. Inquest judge gives barrister hell for ruining shop girl—wife quits barrister and the fadeout shows wife having a change of heart, joining husband for balance of life. Took a lot of smart thinking to construct this intricate plot, and how we all loved it—not!—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton. Strictly a class picture. Not for the small towns. No doubt it's a great show from a historical standpoint. Costumes and makeup wonderful. Produced on a big scale, and for highclass audience okay, but like "Cavalcade," it will die in the small towns. Where does the trade press get the idea that this belongs in the class with the ten best? I would like every small town exhibitor to report on this and similar pictures as to how they got over. This column is for the exhibitor's benefit, and more should report both for the good of producer and exhibitor. Tell the truth, and don't knock the picture if it's good just because it does not always make money. The recording on "The Private Life of Henry VIII" is very bad, and the English cast are hard to understand. England is still far behind in recording, and as for me and my patrons, we like 100 per cent good old U. S. A. films. Played Feb. 7-8.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.



Universal

BY CANDLELIGHT: Elissa Landi, Nils Asther, Paul Lukas—This is a clever comedy but it is a class picture, if there is such a thing. We have a mixed clientele but they accepted it as good entertainment. Just a little hard to follow the picture if they did not see the start. Better Sunday-Monday picture for us than any other spot. Landi is good in her role in this one. The cleverest direction that we have seen in some time. Everything clicked at the right time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COUNSELLOR-AT-LAW: John Barrymore—Just a fair picture. Did not draw. Very weak story. Entire picture filmed in the offices of Barrymore. We expected this picture to be a good one from the advance publicity but were disappointed. Running time, 80 minutes. Played Jan. 15-16.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore, Bebe Daniels—Very good. It is highly dramatic and it was very well liked. Barrymore and Bebe Daniels are good in this one but the same organization took us to town with "Myrt and Marge" last week, so their batting average is not so good. It is the mistakes that they make that cost in the long run. You can't show them one or two outstanding pictures and three or four mediocre and get any place in this day of shopping for entertainment.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CROSS COUNTRY CRUISE: Lew Ayres—Here is something different, but guess there is a cycle of these on the way also. Fast moving, lots of action, a unique plot, a murder and what have you. It is better than average entertainment, but best in mid-week or Friday or Saturday. Played Feb. 6-7-8.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

HORSEPLAY: Slim Summerville, Andy Devine—Just as the name implies. One long horselaugh all the way through. Seemed to please our patrons. Business below average, probably due to weather. Running time, 70 minutes. Played Jan. 24-25.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town-rural patronage.

KING FOR A NIGHT: Chester Morris—This will be classed as one of the better pictures of the year. Pleased all. Running time, eight reels. Played Feb. 12-13.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—I thought this was a very weak picture and so did our patrons. Running time, 68 minutes. Played Jan. 3-4.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—Well, well, I had this one canceled off my contract. After seeing so many reports from exhibs in the Herald about it doing additional business, I set it on a Friday and Saturday. Friday was the best Friday gross in three months, and Saturday matinee best in nearly six months and Saturday eve held strong. It gets them in, but I still say the picture is poor. However, it will make you money if you sell them Myrt and Marge. It is too bad when a person does extra business these times that the picture doesn't satisfy them. Played Feb. 8-10.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RUSTLER'S ROUNDUP: Tom Mix—Good western with some nice rodeo shots. Played Feb. 9-10.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—Excellent football romance. Seemed to please the majority. Sound reproduction very good. Played Jan. 31.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—Just another football story, same angle, poor cast. Fair business. Played Feb. 4-6.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—A good football picture of the gangster type. Something new in football. Played Jan. 26-27.—Claud Thorp, Gem Theatre, Ryan, Okla. General patronage.

SECRET OF THE BLUE ROOM, THE: Gloria Stuart, Onslow Stevens, Lionel Atwill, Paul Lukas—The best murder mystery we have shown in many a day and you don't know who the murderer is until the very end. Pleased all that saw it. Running time, 60 minutes. Played Jan. 10-11.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Gowland—A wonderful picture. Universal seems to have the product this year. Running time, seven reels.

PYTHON CAPTURES BUCK!



The "man bites dog" story of newspaper tradition gets a new twist in the jungle when a 30-foot python attacks and captures Frank Buck, wrapping the man who brings 'em back alive in his death-dealing coils. Emergencies like this, however, are all in the day's work for this daring adventurer whose occupation is at once the most hazardous and fascinating of any man alive, for it seems that regardless of how many men penetrate the unknown world Nature saves her biggest thrills for Frank Buck.

The above drawing is one of a series by the famous artist J. Clinton Shepherd, sketched from an actual "frame" in the film "Wild Cargo" *There's no time for "stills" in a world full of thrills!*

FRANK BUCK'S "WILD CARGO"

Van Beuren Production . . . . . RKO Radio Picture

Directed by Armand Denis

COMING SOON!

Played Feb. 5-6.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

S. O. S. ICEBERG: Rod LaRocque, Gibson Gowland—It pleased as a whole, although there were one or two walkouts. Secure the recommendation of the teachers when playing this one because of the wonderful scenes of icebergs, glaciers and Eskimos. Running time, 70 minutes. Played Jan. 20-21.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town-rural patronage.

STRAWBERRY ROAN: Ken Maynard—Good. Way above the average westerns and what a horse fight. Have never seen anything like it. The Strawberry Roan and Pinto fight like two mad bulldogs. It's a thriller. Running time, 60 minutes. Played Dec. 29-30.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

Warner

BIG STAMPEDE, THE: John Wayne—A very good western that pleased well. This picture ran into stormy weather, snow on Friday very cold Saturday, otherwise I think business would have been satisfactory. Running time, 53 minutes. Played Feb. 2-3.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

EVER IN MY HEART: Barbara Stanwyck—Not much to this one. Failed to gross average business. Don't see why they don't give Miss Stanwyck a good story. Think she is a wonderful actress but never gets a break. Running time, eight reels. Played Feb. 11-12.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

FOOTLIGHT PARADE: James Cagney, Dick Powell, Joan Blondell—If you are looking for a deep, deep plot or heavy drama, lay off. But if you enjoy the relaxation of real entertainment, take this one on. The patrons won't scold you, the boxoffice will not disappoint you. What more do you want? Played Jan. 14-15.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

FOOTLIGHT PARADE: Joan Blondell, James Cagney, Dick Powell, Ruby Keeler—Went over big and a wonderful production. The first eight reels rather tiresome but the last three reels make up for it. Beat "Gold Diggers of 1933" by a small margin. Running time, 11 reels. Played Feb. 4-5-6.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

FROM HEADQUARTERS: George Brent, Margaret Lindsay—This is very good entertainment of the mystery type, and should please all that come to see it. Practically the entire picture is filmed at police headquarters, solving a murder case. It is interesting and full of action and thrills from start to finish. The Warner trailer sold the show in advance for us and practically put the picture over. Business good on one day's run. Running time, 63 minutes. Played February 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MARY STEVENS, M.D.: Kay Francis—Story strictly for sophisticates. Slow story of two doctors (Kay Francis and Lyle Talbot) who love, have a baby, but do not marry. Running time, 72 minutes.—E. E. Warner, Opera House, Augusta, Wis. Small town and rural patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—Good entertainment, thrilling air stunts. Comedy running through entire picture helped to make it entertaining. Give us more comedy in our program pictures and business will improve. Did fair business the first night. Ran into heavy snowstorm second night. This cut receipts, otherwise think business would have been satisfactory. Have had bad and very cold weather for a long run. Running time, 72 minutes. Played Feb. 7-8.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

PICTURE SNATCHER: James Cagney—A very good picture with plenty of action and a guy who can put it over. Did average business and a very suitable picture for Friday and Saturday. Dialogue very good. Running time, 75 minutes. Played Jan. 19-20.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Short Features

Columbia

BILL POSTER, THE: Krazy Kat Kartoons—Good enough for any spot in any program. Good music accompaniment. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

FIFTY MILLION DOLLARS CAN'T BE WRONG: Smith and Dale—Just another two-reel comedy, not good, not bad. A great deal of hokum about banking. This is only fair entertainment and if you must play it, one day will be enough. Brought a few laughs from our audience, especially the bankers. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLD YOUR TEMPER: Leon Errol—Errol is a good comedian and his comedies are well liked by our patrons. This one is above the average in entertainment. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ONLY WAY TO GET RELIABLE VALUES

The following is from S. H. Rich, that Idaho old potato, who has been a faithful and consistent reporter to this department:

"I wonder why more exhibitors do not write for 'What the Picture Did for Me.' It's the only way we can find out in a reliable way the value of a picture. Some of the boys say that they are afraid, that if they report the big picture, the exchange gives them a raise next season, and if they knock the picture the exchange may sell the opposition. My opinion is that we should report in an honest way just what the picture did.

"Surely a distributor will not be small enough to paralyze an exhibitor for telling him what the public thinks of his pictures. Let's hear from more of you fellows out in the sticks, as well as from big towns or cities.

"Glad to see J. C. Jenkins' column back again. Here's wishing you good health, Jaysee."—S. H. RICH, Rich Theatre, Montpelier, Idaho.

MICKEY'S TOUCHDOWN: Mickey McGuire—Very, very good. But "Hot Daze," same producer, was a knockout, with the writer on the receiving end. In short we didn't like it. No one did.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire—This is a dandy comedy with Mickey and his Gang. Running time, 18 minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

ROAMIN' THROUGH THE ROSES: Art Jarrett—A good musical comedy. Running time, 18 minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

SCREEN SNAPSHOTS (No. 1): An interesting snapshot of former stars in action. Really enjoyable. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford Ark. Small town patronage.

UM-PA: Jack Osterman—Poor. The second reel could get by if it wasn't for the first with Osterman running around yelling "Um-Pa." Even the kids booed it. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Educational

BIG SQUEAL, THE: Andy Clyde—This one sure was poor. No laughs at all.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

for Owners and Managers

Motion Picture Theatre Accounting

Tells all the facts about your business each week — receipts, film costs, advertising, depreciation, taxes, insurance, etc.

Lasts a full year and you do not need to be a bookkeeper to use it.

A complete, concise aid to profits at the cost of a blank book.

$3.00 QUIGLEY BOOKSHOP
1790 BROADWAY
NEW YORK, N. Y.

BLUE BLACKBIRDS: Moran and Mack—A very good mystery comedy which adults and children alike enjoy. Running time, 20 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

DAY DREAMS: Treasure Chest—The "Treasure Chests" are sometimes good, sometimes bad. This one is all about a little girl's dream of Santa's coming, and bored most people to death. Should be run only on kid program or near Christmas. No talking—just trick photography with fair musical score. Running time, 11 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TIED FOR LIFE: Harry Langdon—This one was very well received.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MGM

CRACKED ICEMAN: Charley Chase—Not up to his standard.—D. E. Fitton, Lyric Theatre, Harrisson, Ark. Small town patronage.

HOLLYWOOD ON PARADE: Musical Revues—A very satisfactory colortone musical that was spoiled by some bird trying to imitate Ed Wynn and Jimmy Durante. I can't understand any director thinking this fellow funny, and the majority of my patrons seemed to feel the same way. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ME AND MY PAL: Laurel and Hardy—Seemed to be well enjoyed. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

MENU: Oddities—Very good, all because Pat Smith knows his duck in color. Pat tells the housewife how to cook a duck. Housewife, Una Merkel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

METRO-GOLDWYN-MAYER COMEDIES: We seldom see a two-reel comedy from MGM that is not real entertainment. I would place this company at the head of the class in this line.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

SOILERS, THE: Zasu Pitts and Thelma Todd—These two always make good comedies and usually please my patrons. Running time, 20 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

TOWED IN A HOLE: Laurel and Hardy—A good comedy with these two up with their usual situations. Running time, 20 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

TWIN SCREWS: All-Star Series—Not much. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

COLD TURKEY: Fair slapstick comedy. Running time 18 minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

DUCKY DEAR: Sidney Toler—One of the unfunniest comedies I ever screened. Some producers think that slapstick means a dish busting contest.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

JUST AN ECHO: Bing Crosby—Not bad. Nothing to rave about. Two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OLD BUGLER, THE: "Chic" Sale—This is a pretty good comedy. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

PARAMOUNT PICTORIAL (No. 2): A good single reeler. I believe it a good idea when exhibs make reports on these Pictorials or Universal's Mentones or any short made in series, it would be a good idea to give number so the others will know which one of the series is meant.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

SHE WRONGED HIM RIGHT: Betty Boop Cartoons—Fair—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SING, BABIES, SING: Baby Rose Marie—Excellent. Both singing and cartoon above par.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SOCK-A-BYE, BABY: Popeye the Sailor—Another Popeye cartoon and do they get business. A short that draws and pleases.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Principal

SEA KILLERS: An adventure of deep sea diving and catching of large fish. Good for sport fishermen but had several walkouts. However, had a school tieup and special matinee for school children which helped.—M. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

RKO

ART IN THE RAW: Edgar Kennedy—One of the worst comedies I have had the pleasure of showing. It is beyond my knowledge what it was all about.

RAGING RHINO RUNS RIOT!



The rarest of animals and most dangerous when aroused is the armor-plated Indian Rhino. Only two are known to captivity, both females. Frank Buck had an order to bring back alive a male. Months of search were finally rewarded with a noble specimen, five tons of ferocity, armored like a war tank. Plans were laid for his capture. Fifty natives manned the steel-wire net. Suddenly the Rhino turned and charged directly at Buck! Had he sensed this man among the many was his enemy come to rob him of his lush jungle? Once! Twice! He charged! Death on the prong of that single brute horn! A moment's pause and Buck beckoned the boys to fall behind in a half circle, then he stationed himself, a living target for the thunderous charge. Nature always saves her biggest thrills for him and you'll see them all in

FRANK BUCK'S "WILD CARGO"

Van Beuren Production . . . . . RKO Radio Picture

Directed by Armand Denis

COMING SOON!

There's no time for "stills" in a world of thrills, so this drawing, one of a series of scenes from "Wild Cargo", was sketched from an actual "frame" of the film by the famous artist J. Clinton Shepherd.

WHAT THE REPORTS DID FOR REYNOLDS

Here's what the exhibitors reporting to "What the Picture Did for Me" did for E. A. Reynolds of the Strand theatre at Princeton, Minn.:

"I had this one ["Myrt and Marge"] canceled off my contract. After seeing so many reports from exhibs in the HERALD *about it doing additional business, I set it on Friday and Saturday. Friday was the best Friday gross in three months, and Saturday matinee the best in nearly six months, and Saturday eve held strong."*

Running time, 18 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

KICKING THE CROWN AROUND: Clark and McCullough—They don't come any worse than this one and we have seen some bad ones in our experience. But this caps all that we have run for being just no good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KICKING THE CROWN AROUND: Clark and McCullough—No good for our town. Played on Friday and Saturday and had several say they didn't like it. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

United Artists

LULLABY LAND: Silly Symphonies—Better than the "Three Little Pigs" in every way. Coloring was beautiful. Had many favorable comments on it.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

OLD KING COLE: Silly Symphonies—This is another good cartoon all in colors, and it pleased all of our patrons. Not as good as some of this series but I think that the color put it over. Here's hoping we will get more pictures and shorts in color. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRADER MICKEY: Mickey Mouse—Extra good cartoon in black and white. Running time, eight minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

Universal

ALL AT SEA: Mentone No. 2—Not as good as previous Mentone Musicals but better than the average two-reel comedy anyway. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

BIG CASINO, THE: Mentone No. 4—Fair. Not so hot.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

CANDY HOUSE, THE: Oswald Cartoons—This cartoon is okay. Piano in background is real good. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

CONFIDENCE: Oswald Cartoons—This is a knockout. Plenty good. Running time, eight minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

FIVE AND DIME: Oswald Cartoons—This is a very fine short. Best we've had recently. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STUNG AGAIN: Louise Fazenda—Two couples on a camping trip. Give quite a few laughs. This comedy will go better this spring and summer. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Warner Vitaphone

CRASHING THE GATE: Ruth Etting—This is very weak. Ruth Etting good but the lawyer ruined this one. Running time, 18 minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

DOUBLE-CROSSING OF COLUMBUS, THE: Broadway Brevities—Very good. Has a heap of laughs with some fine songs and dance numbers.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

EDDIE DUCHIN AND BAND: Melody Masters—This is one of the best one-reel musicals that has been produced in many years. With Eddie Duchin and his band furnishing the music and Sylvia Froos singing and the skating trio doing a specialty, it is wonderful. Play it and be satisfied. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HERE COMES FLOSSIE: Ben Blue—A slapstick comedy that gets some good laughs. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

MERRY MELODIES: About the best one-reeler in the market. They are real entertainment plus.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

OPERATOR'S OPERA: Broadway Brevities—Very good but not as good as some of the other ones we have played. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

SKY SYMPHONY: Broadway Brevities — These musical comedies always please my patrons and they are all very good. Running time, 20 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

TURKEY IN THE RAW: Gus Shy—This is only a fair two-reel comedy from Vitaphone of the Big V comedies. Entirely too much hokum and only a few of our patrons laughed. Here's hoping this series will get better as the season goes on. Vitaphone should do better than this. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WAY OF ALL FRESHMAN, THE: Hal Le Roy, Mitzi Mayfair—This is an outstanding musical comedy. Lots of pretty girls and plenty good dancing. Running time, 18 minutes.—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.

Serials

Mascot

WHISPERING SHADOW: Bela Lugosi—I don't believe they had a director in this one. If so he died of disappointment after the first chapter. It's terrific. Running time, 18 minutes per episode.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Universal

GORDON OF GHOST CITY: Buck Jones—Just finished showing episode two. So far it looks okay. Sound excellent.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—This serial has held up the best of any serial we have played. It is a very good serial and if your patrons like Buck Jones don't fail to play it. We play our serial on Wednesday and Thursday, our Bargain Nights, and find it holds our attendance well. Running time, two reels each chapter.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

With Sperry Company

J. J. Ferretti, former eastern representative of the United States Air Conditioning Corporation, is now associated with the Kooler-Aire division of the Sperry Products Company, as sales manager in charge of theatres.

Issue Supplies Catalog

A new catalog on brushes and other supplies, designed for theatre managers and lobby artists, and for use in the preparation of advertising matter, has been issued by the Dick Blick Company, Galesburg, Ill.

Changes at Fox Studio

William Crawford, former legal and story adviser for Fox on the Coast, has resigned. Edward Butcher, studio manager, has been named assistant to Winfield Sheehan. Charles Woolstenhulme, Fox unit manager and assistant director, succeeds Mr. Butcher.

Brunner at Rivoli

Frank E. Brunner, who has been handling publicity in connection with the recent personal appearances of Mary Pickford, has joined the Rivoli theatre on Broadway in charge of publicity, succeeding J. H. McFarland.

Gartner with Paramount

Charles L. Gartner has been named publicity manager in the foreign field for Paramount. Albert Deane continues as director of advertising and publicity for Paramount International Corporation.

SIGNED . . .

All Star Productions

Walter Kingsford, Lilyan Tashman and group of Chester Hale girls engaged for "Frankie and Johnny." . . .

▽

Columbia

Ethel Hill and Adele Buffington, scenarists, and Donald Cook, player, awarded contracts . . . Walter Connolly added to "Whom the Gods Destroy." . . .

▽

Educational

Bob Hope engaged for a two reel comedy. . . . Junior Coghlan and Shirley Temple assigned leads in "Managed Money," Charles Lamont directing. . . .

▽

Fox

Werner Richard Heymen preparing songs for "Gypsy Melody" (Spanish) . . . Henry Stephenson signed for "All Men Are Enemies" . . . Lila Lee cast for "Fox Follies" . . .

▽

MGM

Lupe Velez loaned to RKO for feminine leading role in "Strictly Dynamite" . . . Ted Healy and Stooges, Jimmy Durante, Elizabeth Allan, Frank Morgan and Marie Dressler awarded new contracts . . .

▽

Monogram

Ed Lowry, Verna Hillie, John Sheehan and Brandon Hurst added to "The Curse of Kali," William Nigh directing . . .

▽

Paramount

Marion Gering to direct Mary Boland and Lanny Ross in "Her Master's Voice" (B. P. Schulberg) . . . Bing Crosby given lead in "She Loves Me Not," with Dorothy Dell and Larry "Buster" Crabbe . . .

▽

Principal

Frank Melford engaged to act as production manager for "Peck's Bad Boy." . . .

▽

RKO Radio

Sterling Holloway joins "Strictly Dynamite" . . . Leslie Howard and Bette Davis given leads in "Of Human Bondage" . . .

▽

Tower

Judith Allen, John Mack Brown, Bert Roach and Gladys Blake sign for "Marrying Widows."

▽

United Artists

George Arliss assigned to "Head of the Family" (20th Century) . . . Guinn "Big Boy" Williams in "Palooka" (Reliance) . . . Charles Butterworth engaged for "Bulldog Drummond Strikes Back" (20th Century) . . .

▽

Universal

Wynne Gibson chosen for "I Give My Love" . . . Lee Tracy to star in "I'll Tell the World" . . . Edward Everett Horton and Genevieve Tobin cast for "Bachelor Wife" . . .

▽

Warner-First National

Edward G. Robinson to star in "Dark Tower" . . . Victor Jory joins "Without Honor" . . . Mary Astor to be heroine of "The Return of the Terror" . .

The LITTLE RED HEN



Another
P. A. POWERS

ComiColor CARTOON
IN CINECOLOR

Produced by
UB IWERKS

In
Gorgeous
Colorings

With a CAPTIVATING Theme Melody

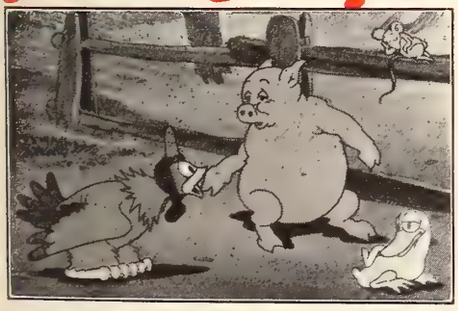
Says the Hen:
"WHO WILL HELP ME SOW MY WHEAT?"

REFRAIN

Says the Pig:
"NOT I, – I'M MUCH TOO FAT"

Says the Duck:
"NOT I – MY FEET ARE FLAT"

Says the Mouse:
"NOT I – GO ASK THE CAT."





The World Famous Fairy Tale
Known and Loved by Countless Millions

REPORTS From Exhibitors Playing "Jack and the Beanstalk" SAY:

"Jack and the Beanstalk" tops anything on the market — splendid for children and even better, if possible, for grown-ups.

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Westland Theatres
Greeley, Colo.

"It's a Wiz — Comments from patrons 100%—They are sending their children back to see it over again."

CHARLES DECKER
Mesa Theatre
Grand Junction, Colo.

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DAY *and* NIGHT HEADLINE ATTRACTION

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With a Splendid Theme Song

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CELEBRITY PRODUCTIONS

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J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

"Every day in every way we are getting better and better." We hope this is true, not only personally, but in all lines of business.

We gather from reports from here, there and all around, especially from theatremen, that business is on the upgrade and we are slowly, but surely working back to normal. We don't know whether this is permanent or temporary, but anyhow when we are hungry one good feed helps a whole lot even though we go hungry the balance of the time.

▽

We can remember away back when we got our first pair of long pants and high-topped boots and took a girl home from spelling-school for the first time and we got the notion in our gourd that we stood a little bit higher, and were a little bit better, than any other young sapling in the universe. We intimated this to a neighbor boy who was of a different opinion and he proceeded to take this all out of us, since which time we have concluded that one man is just about as good as another as long as he keeps on his side of the road. Our opinion has generally been that if you didn't live under the Stars and Stripes you were out in the cold with no mother to guide you. But recently we received a letter from a friend in London, England, a friend we hadn't known personally, which has changed our notion altogether, and now we believe that there are as good people living under the Union Jack as there are under the Stars and Stripes. And why shouldn't there be, we are all brothers, although living under separate governments.

This letter comes from Mr. W. G. Faulkner, publisher of Weekly Review, Daily Reports, Special Reports, The Film Digest, Film News Agency, Publicity Service and Advertising Service, all having to do with the motion picture industry. He is also film editor of the *Evening News* of London. Among a lot of other nice things he says, "It may cheer you to know that your Colyum has always been a source of much enjoyment to me, not because of the great humor in which it abounds, but because I see in it a great human kindness, a tolerance of the weaknesses of human nature, and a great warm hearted good will to everybody. You have sown well and truly. May you reap in abundance the harvest you have sown."

There, how's that, coming from a stranger away off in London? Does that make a man's head swell up? Well, you tell 'em. They will have to make our hats especially for us now. He says a lot of other nice things about us which we haven't room to repeat here, but we are truly thankful to Mr. Faulkner for his nice letter and it will be an incentive to us to urge us on to better things. We thank you, Mr. Faulkner, and we wish for you all the good things of life.

▽

Lettuce vs. Mallards?

We are told that Harold Dunn of the Jewell theatre at Valentine, Nebraska, has been put on a strict diet of lettuce and fruit. We'll bet you that his wife had something to do with this. We hope there is nothing seriously wrong with him and that he will soon be back on a regular feed of mallards, grouse and bass, with which the country abounds, and for which he has had a wonderful appetite. Harold is a good friend of ours and we hope he stops making goo goo eyes at those Sioux squaws and keeping the Indian nation in a turmoil all the while.

▽

A man confined to the house is not in the best condition to write interesting stuff. So if you want this Colyum edited you better get busy and send us some letters with news of conditions as you find them, good, bad or indifferent. What might appear to you as unimportant might be interesting to others. Looking at the ceiling and wallpaper is not conducive to journalistic thought. Have you got writer's cramp?

▽

From away up at Whitney, Nebraska, comes a nice letter from our esteemed friend, H. J. Hetrick, who until recently operated the theatre there. He writes us that he is now without a political party. He says that two years ago the Republicans closed his theatre and that a year ago the Democrats closed his bank. Well, that's tough. We are sorry to learn this, but listen brother. If both parties don't combine to close the streets and all roads to your town you will be in great luck. You want to remember that this is a "free country" where the people don't have anything to say about it.

▽

Road Maps to Reno

Out in the movie colony at Hollywood everybody is supplied with road maps showing the best route to Reno. There is nothing that builds prestige like a mutual divorce, a change of pasture, as it were.

▽

F. K. Haskell of the Northwest News Service of Portland, Oregon, writes us that our good friend, "Chic" Sale, is soon to appear on one of Portland's stages in person. Portland has something to look forward to. When "Chic" comes everything else stops. We had our picture taken with "Chic" and visited him at his home a couple of times when we were in Hollywood a couple of years ago, and we know him to be a mighty swell fellow. We hope Mr. Haskell gives him our best regards and we thank Mr. Haskell for his nice letter.

▽

This is February 17th, as this is being written, and the anniversary of our birth comes on the 28th of this month, and Mr. E. B. Conant of the Charkarohen theatre, at Lincoln, New Hampshire, sends us a very nice birthday greeting for which we are thankful and for which we extend to Mr. Conant our best wishes. This proves that everybody, no matter his condition, has a friend somewhere.

▽

It has been stated that one person out of every four in this country is on the government payroll. We don't know that this is true; we doubt it, but if it is, we will promise you that that guy won't get any sowbelly and beans from us until after we have been filled up.

▽

Nebraska for Mild Weather

Out here in Nebraska the mercury has been chasing itself from 28 to 60 above all winter with the exception of a short spell when it went to 4 below zero. The boys have been playing golf about all winter and there is, and has been, no snow to more than whiten the ground this season. We call that a record, although that kind of winter weather is quite common here. This is very much different from the reports we hear from back east. Back there in some places it is said that they have had the most severe winter known.

▽

Joe E. Brown in "A Sailor's Son" played the Moone theatre here recently. We are told that the picture gave excellent satisfaction. We wouldn't expect it to do otherwise with Joe in it. If they will just give Joe something to do, he'll do it. This is said to be one of his best comedies.

▽

We have had 'em give April Shower a bath, scrub her up good, give her a simonizing and a coat of wax, had her wheels painted a dark green with a silver stripe and now she looks like a roast turkey to a hungry tramp. Should we be able to go out with her in the spring you can hear the girls say "Ah" and the boys will take their hats off when they see us coming. That's the kind of a combination we will be, and it takes that kind of a combination to properly represent the HERALD. Further than that the balance of this will be up to Ernie, for this is as far as we are able to go at this time.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

INCOME TAX DAY
NO TIME TO BANQUET

Academy Awards Banquet was first scheduled for March 15th, date for payment of the first installment of the 1934 Federal Income Tax, that is, up to 12 P. M.

Banquet date has now been shifted to March 16th, a day later.

Cleveland Variety Club is Organized

A Cleveland Variety Club was organized recently by John Harris, James G. Balmer and J. T. McGreevey of the national Variety Club at a meeting in the Hotel Statler.

Officers elected to the new group were: J. E. Fontaine, president; H. M. Addison, first vice-president; F. D. Drew, second vice-president; I. J. Schmertz, secretary; M. B. Horwitz, treasurer. Directors named were George Roberts, Nat Holt, Nat Wolf, E. C. Flanigon, Harry Howlett and Fred Meyers.

Guild Cooperation Seen An Aid to Coast Academy

Cooperation of the Screen Actors' Guild is expected to help in the rejuvenation of the Academy of Motion Picture Arts and Sciences on the Coast, which producers have declared they will support. Kenneth Thomson's recent visit to Eddie Cantor, president of the Guild, in New York, is believed to have been concerned with the situation, though Mr. Cantor refused to discuss Mr. Thomson's visit.

Bachmann Closes Office

J. G. Bachmann, who returned to the Coast last week to recover from illness, has closed the New York office of Preferred Pictures for six to eight weeks. When he returns to New York he will select a sales manager to handle the 12 planned productions.

Heads Junior Actors' Guild

Lee Phelps has been elected president of the Junior Actors' Guild on the Coast. Other officers are: Tom O'Grady, Margaret Morgan, first and second vice-presidents, respectively; Joe Novak, secretary; Eddie Baker, treasurer.

WABASH AVENUE

CHICAGO

B. N. Judell, Inc., in a deal closed this week again becomes the Majestic franchise holder in the Chicago territory. Majestic offices and equipment were moved into the Judell headquarters on the sixth floor at 845 South Wabash. Mike Kahn, who has been the Majestic branch manager, joins the Judell organization in charge of Majestic product. Through the move Mr. Judell acquires nine feature productions, two three-reel subjects and one one-reel picture with the remainder of the Majestic product as it is released. Judell announced that he shortly will seek larger quarters to accommodate his expansion program. In addition to Max Mazur, sales manager, and Mike Kahn, the Judell local sales staff now includes William Weinshanker, Maurice Hellman, Clyde Elliott and Charles Lindau.

▽

Abe Blumstein, Columbia short subject sales manager, who was seriously ill with bronchial pneumonia, is reported on the road to recovery, although it will be several weeks before he will be able to assume his duties again.

Henry Herbel, Universal branch manager, left for a vacation in Florida last week.

▽

Fred Sliter, formerly with Metro, has joined the local Fox branch in the sales department.

▽

A regional sales meeting of Universal branch managers last week at the Drake hotel brought together E. T. Gomersall, western division sales manager; George Levine, Milwaukee; Frank Mantake, Minneapolis; Manny Gottlieb, Detroit; Floyd Brown, Indianapolis, and Henry Herbel, Chicago.

▽

Bill Gehring, Fox branch manager at Cincinnati, has been transferred to the local branch as sales manager and is due to arrive here March 1.

▽

Morrie Salkin is reopening the Franklin theatre on Thirty-first street.

▽

R. H. Goold has opened the NIRA theatre at Pontiac, Ill.

▽

Cresson Smith, western sales manager, and Walter Branson, district manager, presided at a meeting of RKO Middlewest managers at the Drake hotel Monday and Tuesday.

HOLQUIST

Universal's Kansas City Managers Hear Gomersall

Universal will deliver its full program of 36 features promised for this year, it was announced by E. T. Gomersall, western division manager, at a meeting of district and branch managers at Kansas City early this week. The meeting was called to discuss the rest of the program for this season.

Among those present at the session were: W. J. Heinemann, west coast division manager; Harry Graham, southwest division manager, and the following branch managers: William Benjamin, Kansas City; Louis Patz, Des Moines; J. J. Spandau, Omaha; J. E. Garrison, St. Louis; R. I. Payne, Oklahoma City; Edward S. Olsmith, Dallas, and E. E. Gruenberg, Sioux Falls.

SHORT PRODUCT PLAYING BROADWAY

Week of February 17

ASTOR
Life of Peter Ilich Tschaikovsky ..... FitzPatrick

CRITERION
Feeding the Angels..... Jewel
Treacherous Waters..... Jewel

MAYFAIR
Washington ..... Beverly Hills
Vaudeville on Parade..... Universal
Pie for Two..... Universal

PARAMOUNT
Up and Down..... Paramount
Flying Bodies..... Paramount

RKO MUSIC HALL
Expectant Father..... Educational
Candy House..... Universal
Roaming the Netherlands.. Fox

RIALTO
Just an Echo..... Paramount
Let's You and Him Fight... Paramount
Flying Bodies..... Paramount

RIVOLI
Cracked Iceman..... MGM
Gem of the Sea..... Fox

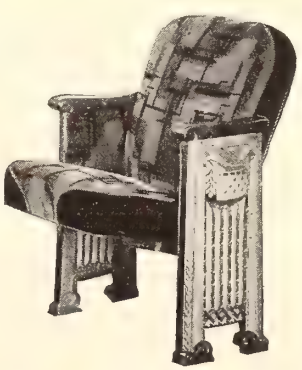
ROXY
Trimmed in Fur..... Educational
County Fair..... Universal
Fairest Eden..... Capital

STRAND
Come to Dinner..... Vitaphone
Phil Spitalny and Orchestra. Vitaphone
Mushrooms ..... Vitaphone



WOULD YOU BUY A CAR THAT HAD NO SPRINGS ?

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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 212.—(A) Just what optical elements has a projection lens? (B) Why are the two front lenses cemented together and what is used to cement them? (C) Is it possible that the cement used between the two front lenses may melt and run out? (D) What would you do if it did? (E) Is it possible to correct screen image distortion due to angular projection by specially ground lenses? Explain.

Answer to Question No. 206

Bluebook School Question No. 206 was: (A) In ordering projection lenses, what data would you consider it necessary to supply? (B) Approximately what percentage of light is lost through reflection from or at each polished glass surface the light passes through? (C) What effect has an unclean lens surface on reflection losses? (D) What effect has angle of incidence upon reflection losses?

We have a goodly list of passable answers, also some that are excellent. (Answer of Evans and Rau to Question 204 has been found and is correct. Also a delayed answer by D. Calladine to Question 205 is correct.) The following made good on Question 206:

G. E. Doe; C. Rau and S. Evans; H. Edwards; D. Danielson; T. Van Vaulkenburg; H. Menefee; J. Wentworth; R. De Totto; B. S. Englander; L. Hutch and D. Goldberg; P. Gaeth, Jr.; P. Felt; J. J. Richmond; D. Caladine; J. Arntson; C. B. and L. N. Traxler; A. F. Sprafke; J. G. Paulson; W. Broadbent; K. Griener; L. R. Spooner and G. Johnson; F. Sims and O. L. Davis; J. H. Rathburn and D. Little; H. R. Baldwin; T. T. Golley; S. N. Tailer; P. H. Cupero; M. Spencer and D. T. Arlen; J. J. Richmond; R. and K. Wells; T. M. Vinson; B. J. Lyons and G. R. Squires; U. L. Danielson; D. D. Davis and L. Thomas; T. Turk; T. Malleby, J. Williams and O. Alibright; J. L. and F. Hanson; D. L. Sinklow; F. Ferguson and D. Lally; K. L. Hess; B. R. Walker; F. L. Benton and A. L. Dodson; R. S. Fiedler, D. Sanders, J. Turner and L. Condon; Nic Granby; F. G. Klar, L. Klar and T. H. Morton; R. Schuler and M. R. Davidson; F. L. Sanderson; D. U. Granger; J. Hendershot; B. L. Cooper; D. Jurts and D. Howard; J. Turner and C. Haugan; D. Singleton and M. Henderson; D. L. Monehan and L. B. Bryant; L. D. Rubin; B. H. Sanders, J. Jansen, D. L. Lode and K. Y. Spencer; R. Geddings and L. Grant; G. Thompson; L. G. Gregeson; F. Harlor and G. Harrison; L. Jones and B. L. Banning; G. Lathrope and N. L. Tomlinson; L. M. Richards; K. L. Knight and M. Henderson; T. Granger and T. Wythe; F. L Granby; J. Lansing and R. D. Oberleigh; B. R. Hanson; F. H. and P. Dalbey; L. B. and D. H. Palmer; M. U. Sampson; M. F. Fallon; D. Breaston and D. Haber; L. R. Doty.

On Section A, we will "listen" to the excellent answer of J. J. Richmond. He says: "In ordering projection lenses, the following data is necessary:

"1. The throw or distance from the projector aperture to the screen. If the projectors are much above the level of the screen, measure the throw from the aperture to a point midway between the top and bottom of the screen.

"2. The exact desired width of the picture.

"3. The exact width of the projector aperture. This is necessary because the use of the 'standard' aperture is not yet universal.

"4. The diameter you desire in your lenses, at the same time remembering that any diameter greater than that actually needed to carry the image-bearing beam is a very undesirable feature. The diameter of a lens is limited by two factors: (1) The inability of manufacturers to make a lens having a diameter greater than one-half of the focal length; (2) the width of the master blade of the rotating shutter.

"5. The make of projector.

"6. The type of lens jackets wanted.

"Any additional data such as extreme angles of projection, either laterally or vertical, and type of light source should be included."

(B) Dale Danielson says "The reflection loss for a clean polished surface varies with the angle of incidence and the refractive index. However, the variation from zero degree to 30 degrees is very slight, and as these are usually close to the extremes of angles encountered in projection, the angle loss may be taken as constant. It will average approximately four to five per cent per surface, the difference being due to the refractive index difference or optical density variation. The percentage of loss usually decreases slightly for each successive surface transversed."

(C) G. E. Doe says: "Since dust or dirt is either opaque or semi-opaque, it follows that an added amount of light will either be reflected or be absorbed by dust or dirt on a lens surface, the amount of loss being of course in proportion to the amount of dirt and its character. The Bluebook, page 141, volume 1, mentions 15 percent added loss, with possibility of even more through the use of soiled lens surfaces. This, however, might be very largely exceeded if the lens surface be quite well covered with dust, or the coating that polished surfaces get from the air."

(D) T. VanVaulkenburg says, "Reflection losses increase rapidly as the angle of incidence is increased."

In addition to which, I append the answer of J. G. Paulson of Ventura, Calif., as a most excellent example of covering various subjects well with relatively few words. I sincerely trust Brother Paulson will remain with us indefinitely. He says:

"(A) In ordering lenses the following data is necessary—width of picture wanted, width of aperture used (disc or track projection), distance from lens to screen center, type and make of projector (in order that proper adaptor may be supplied). If two or more lenses are to be used in pairs or groups (as in two and three-projector installations) such intentions should be stated in order that the several lenses may be matched.

"(B) The light loss due to reflection from polished surfaces of lens or glass plates (such as are used in projection ports) amounts to between four percent and five percent for each surface; thus making the total loss for each lens between eight percent and ten percent.

"(C) Dirt on the lens surface will run the loss of light by repection up to as high as 15 percent for each surface (in extreme cases I imagine it runs still higher). In addition to the light loss due to reflection is also the serious matter of poor definition of the screen image and halation effect.

"(D) Light encountering the surface of a lens at the perpendicular will be reflected the least. As the angle of encounter varies from the perpendicular the light loss by reflection becomes correspondingly greater."

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

A VERY HONORABLE GUY

Warner—First National

A different kind of comedy for Joe E. Brown. There is just as much interest in the story as there is in the star's antics. The picture is based on the published story by Damon Runyon, whose "Lady for a Day" is a guarantee of what to expect in this modern, wise-cracking, gambling world tinged comedy drama. The screen play is by Earl Baldwin, remembered for "Wild Boys of the Road," "Life Begins," "Dr. X" and a previous Brown vehicle, "The Tenderfoot." Ray Enright, previously associated with Brown in "Fireman Save My Child" and "The Tenderfoot," directed.

The cast is composed of a familiar group of Warner players with Alice White in the leading feminine role and Robert Barrat, Hobart Cavanaugh, Alan Dinehart, Harold Huber, Arthur Vinton and Ann Brody in the principal supporting spots. An interesting sidelight is the appearance of Harry Warren and Al Dubin, who wrote the lyrics and music for "Footlight Parade" and "Wonder Bar," doing their stuff in the Broadway night-life, sporting-world sequences that the Runyon short stories have made so familiar to *Collier* magazine readers.

Modernly timed and localed in New York, the yarn deals with a small time gambler (Brown), a very honorable guy who always pays up. Meeting a run of tough luck, including a fracas with a cop, he becomes obligated to a racketeer for $500. Still broke, knowing that it's pay up or else, Brown sells his body to a scientist for $1,000. Then his luck changes. He wins on everything and rolls in wealth. The menace of the gangster is accentuated by sweetheart troubles and Brown discovers that the medic gave him the $1,000 in order that he could have the girl for himself. Figuring to outwit the racketeer, Brown bundles his girl into an armored car only to be kidnaped by the mobsters, with an exciting finish landing the lovers in front of a chicken farm, the spot they have always yearned for.

Breezy dialogue and fast moving action are combined in a picture that looks to have plenty of available novel showmanship in addition to the Joe E. Brown name.

THE HOUSE OF ROTHSCHILD

United Artists—20th Century

An historical romance drama has been selected for George Arliss' first 20th Century-Zanuck picture. The man who created a renewed interest in this classification of screen entertainment through "Disraeli," "Alexander Hamilton" and "Voltaire" is presented in a story that portrays the career of one of the world's most renowned financial and political families, the Rothschilds, during the Napoleonic Wars from the early 1800's to Waterloo.

The picture is based on a stage play by George Westley. The screen play was written by Nunnally Johnson, noted short story writer identified with the screen through "Moulin Rouge" and other pictures. Direction is by Alfred Werker. Much time has been devoted to research and to counterbalancing properly authentic fact and necessary legendary fiction to assure unusual entertainment.

While the story itself, and Arliss, are the outstanding showmanship qualities, the cast lists the imposing array of name values that 20th Century has essayed to date with Boris Karloff, Loretta Young, Robert Young (now in "Carolina"), C. Aubrey Smith, Arthur Byron, Reginald Owen, Helen Westley, Alan Mowbray, Holmes Herbert, Paul Harvey, Noel Madison, Murray Kinnell, Oscar Apfel and Lumsden Hare among the most notable of the cast.

Obviously a costume picture, the production except in relating technique attempts no modernism; on the contrary, it sticks closely to the personalities and events of the time with which it deals. Mainly, it traces the influence of the Rothschilds, who zoomed to mighty influence by providing the finances to rehabilitate France as Napoleon was exiled to Elba. As this principal motivation is colored by romance between Arliss' daughter, Loretta Young, and Robert Young, the picture takes a social-philosophic twist, showing how peoples turn on the Jewish race, as exemplified by Nathan Rothschild (Arliss), and persecute them, only to seek their favors again when danger threatens.

LOUISIANA

Metro-Goldwyn-Mayer

This picture relates a romantic story against a melodramatic background. Type of story, action and locale suggest some exceptional showmanship applications, but the teaming of Jean Parker and Robert Young as the picture's sweethearts seems to be the most valuable. Because of recent appearances—Miss Parker in "Little Women" and Young in "Carolina" with Janet Gaynor and "Spitfire" with Katharine Hepburn—both are very much in the public eye. In support of the youthful pair is a list of familiar screen names including C. Henry Gordon, Ted Healy but none of his stooges, Nat Pendleton, who scored heavily in "Penthouse" and "I'm No Angel," Maude Eburne, Raymond Hatton and the veteran Joseph Cawthorn currently in "The Cat and the Fiddle"; as well as the screen newcomers, Irene Franklin, erstwhile vaudville headliner, and Ruth Channing.

The original story and screen play is by Lucien Hubbard, MGM producer of "Fugitive Lovers," "Old Hannibal" and "Beauty for Sale," among others, and also a number of Warner Brothers' successes including "Silver Dollar," "The Star Witness" and "42nd Street." Direction is by George Seitz, who is credited with a long list of productions for major and independent companies.

Major locale is the picturesque Louisiana bayous. Moving to the tempo of exciting drama, action, mystery, hokum comedy and good old fashioned ten-twenty-thirty cent melodrama, Young and his pardoned jailbird pals, Healy and Pendleton, move in to do a little safe cracking. But Young falls in love with Jean Parker, daughter of the woman he would rob while Healy and Pendleton cross swords with the heavy of the piece, the Chinese smuggling, land grabbing C. Henry Gordon, with a side dish of Irene Franklin comedy for good measure. There are safe-cracking, double-crossing, intrigue, mysterious disappearances, the mortgage is paid off with the villain's money and the old reliable U. S. Coast Guard comes up to write finis to Gordon's smuggling career and pave the way for happiness for Jean and Young, whom his two pals rescue.

As the story reads, as well as from other information gleaned, the picture looks like a modernization of the romantic melodrama so popular in the silent screen era which old line showmen should know how to handle.

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New and important features are embodied in the new Super KOOLER-AIRE. It is more powerful than ever —it "drags down the thermometer" on hottest summer days. Simple and extremely economical to operate. These are reasons theatre owners—circuits and independents—are installing KOOLER-AIRE.

HEALTHFUL Kooler-Aire NATURE'S REFRIGERATION

The demand for KOOLER-AIRE is greater than ever this year. Don't wait for the Summer to catch you unprepared. *THINK* about cooling *YOUR* theatre now. Write for information.



KOOLER-AIRE DIVISION
United States Air Conditioning Corp.
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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 17, 1934, from 116 houses in 19 major cities of the country, reached $1,191,611, an increase of $47,466 over the total for the preceding calendar week, ended February 10, when 113 theatres in 19 cities reported an aggregate gross of $1,144,145.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"The Poor Rich" (U.)	17,500	"Meanest Gal in Town" (Radio)	19,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Massacre" (F. N.) and "Hold That Girl" (Fox)	8,000	"Four Frightened People" (Para.) and "Easy to Love" (W. B.)	8,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Long Lost Father" (Radio)	17,000	"Hips, Hips, Hooray" (Radio)	18,500	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Moulin Rouge" (U. A.)	18,000	"This Side of Heaven" (MGM)	18,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Carolina" (Fox)	32,000	"Fashions of 1934" (F. N.)	34,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Massacre" (F. N.) and "Hold That Girl" (Fox)	8,500	"Four Frightened People" (Para.) and "Easy to Love" (W. B.)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Convention City" (F. N.)	14,700	"Carolina" (Fox)	22,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"From Headquarters" (W. B.) and "Jimmy and Sally" (Fox)	4,600	"The Chief" (MGM) and "White Woman" (Para.)	5,500	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Moulin Rouge" (U. A.)	9,800	"Mr. Skitch" (Fox) and "Devil Tiger" (Fox)	8,000	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Should Ladies Behave?" (MGM)	8,900	"Female" (F. N.)	9,200	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"King for a Night" (U.) and "Fury of the Jungle" (Col.)	5,100	"Bombay Mail" (U.) and "Horseplay" (U.)	6,400	High 12-20 "Counsellor at Law"	15,200
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Mandalay" (F. N.)	36,000	"This Side of Heaven" (MGM)	35,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Eskimo" (MGM)	15,000	"Madame Spy" (U.)	6,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Queen Christina" (MGM) (2nd week)	16,000	"Queen Christina" (MGM) (1st week)	26,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Beloved" (U.)	18,000	"Man of Two Worlds" (Radio)	22,500	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"The Last Roundup" (Para.)	8,000	"Dinner at Eight" (MGM)	7,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"From Headquarters" (W. B.)	15,000	"Jimmy and Sally" (Fox)	16,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Nana" (U. A.) (2nd week)	16,000	"Nana" (U. A.) (1st week)	26,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Long Lost Father" (Radio)	2,700	"Madame Spy" (U.)	2,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Mandalay" (F. N.)	7,000	"Carolina" (Fox) (2nd week)	8,000	High 10-21 "East of Fifth Avenue"	30,000
							High 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Hips, Hips, Hooray" (Radio)	20,000	"I Am Suzanne!" (Fox)	15,000	High 12-2 "Little Women"	26,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Search for Beauty" (Para.)	8,500	"All of Me" (Para.)	7,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Miss Fane's Baby Is Stolen" (Para.) and "Sin of Nora Moran" (Majestic)	3,500	"Fugitive Lovers" (MGM) and "Before Midnight" (Col.)	3,400	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"The Big Shakedown" (F. N.) and "Dance, Girl, Dance" (Chesterfield) (30c-40c)	2,000	"Easy to Love" (W. B.)	1,500	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"After Tonight" (Radio)	3,250	"Let's Fall in Love" (Col.)	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Four Frightened People" (Para.)	5,000	"Search for Beauty" (Para.)	7,500	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks" "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Fashions of 1934" (F. N.)	7,000	"Gallant Lady" (U. A.)	8,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Hi, Nellie!" (W. B.)	19,500	"Carolina" (Fox)	16,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Women in His Life" (MGM) (3 days)	1,200	"Aces of Aces" (Radio) (3 days)	2,100	High 4-1 "The Kid From Spain"	7,000
			"From Headquarters" (W. B.) (4 days)	1,800	"Fugitive Lovers" (MGM) (4 days)	1,900	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Long Lost Father" (Radio) and "Above the Clouds" (Col.)	4,300	"Carolina" (Fox)	7,200	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Four Frightened People" (Para.)	5,100	"Beloved" (U.)	4,100	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Hips, Hips, Hooray" (Radio)	16,500	"If I Were Free" (Radio)	22,400	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"You Can't Buy Everything" (MGM)	15,200	"Fashions of 1934" (F. N.)	17,300	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"Fugitive Lovers" (MGM)	5,100	"Madame Spy" (U.)	4,100	High 10-14 "I'm No Angel" (5 days)	24,100
					(15c-40c)		Low 1-13-34 "Blood Money"	3,200
United Artists	2,000	25c-50c	"Massacre" (F. N.)	6,500	"Eskimo" (MGM)	8,100	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.10	"Queen Christina" (MGM)	22,323			High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-55c	"I Like It That Way" (U.)	3,065	"Sons of the Desert" (MGM)	5,900	High 1-7 "Handle With Care"	13,000
							Low 2-17-34 "I Like It That Way"	3,065
W. B. Hollywood	3,000	25c-40c	"Hi, Nellie" (W. B.)	11,000	"Easy to Love" (W. B.)	9,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Carolina" (Fox) (2nd week)	2,500	"Carolina" (Fox) (1st week)	5,000	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	20c-40c	"Good Dame" (Para.)	4,000	"Convention City" (F. N.)	3,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Miss Fane's Baby Is Stolen" (Para.) and "Six of a Kind" (Para.)	4,500	"Hips, Hips, Hooray" (Radio) and "Eight Girls in a Boat" (Para.)	4,500	High 3-25 "Parachute Jumper"	15,000
							Low 1-27-34 "Son of Kong" and "Easy to Love"	3,500
Lyric	2,000	20c-40c	"The Last Roundup" (Para.)	5,000	"Madame Spy" (U.)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Eskimo" (MGM)	5,000	"Gallant Lady" (U. A.) (20c-40c)	5,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"A Man's Castle" (Col.) (7 days and Sat. late show)	17,000	"Man of Two Worlds" (Radio) (7 days and Sat. midnite show)	14,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Queen Christina" (MGM) (7 days and Sat. midnite show)	13,500	"This Side of Heaven" (MGM) (7 days and Sat. midnite show)	9,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Search for Beauty" (Para.) (6 days and Sat. midnite show)	5,500	"Hi, Nellie" (W. B.) (7 days and Sat. midnite show)	7,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Cross Country Cruise" (U.)	2,500	"Carolina" (Fox) (9 days)	6,400	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Song You Gave Me" (Col.) and "Once to Every Woman" (Col.)	1,850	"Angkor" (Warner and Purdon) (3rd week-5 days)	1,485	High 12-2 "Elysia"	12,000
							Low 1-20-34 "Road to Ruin"	1,800
Filmarte	800	40c-50c	"Beloved" (U.)	2,100	"I Was a Spy" (Fox) (2nd week)	1,104	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"Eskimo" (MGM) (3rd week)	5,170	"Eskimo" (MGM) (2nd week)	6,000		
Loew's State	2,416	25c-40c	"Carolina" (Fox)	15,270	"Going Hollywood" (MGM) (2nd week)	12,800	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Paramount	3,596	25c-40c	"Six of a Kind" (Para.)	19,785	"Search for Beauty" (Para.)	23,850	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Man of Two Worlds" (Radio) (2nd week)	3,100	"Man of Two Worlds" (Radio) (1st week)	5,520	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Advice to the Lovelorn" (U. A.)	7,000	"Gallant Lady" (U. A.) (2nd week)	7,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Hi, Nellie!" (W. B.)	9,000	"Easy to Love" (W. B.)	7,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Sons of the Desert" (MGM)	2,000	"The Last Roundup" (Para.)	2,000	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"All of Me" (Para.)	8,000	"As Husbands Go" (Fox)	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	20c-40c	"A Man's Castle" (Col.)	7,000	"Hips, Hips, Hooray" (Radio)	6,600	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Roman Scandals" (U. A.) (2nd week)	6,500	"Roman Scandals" (U. A.) (1st week)	7,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"By Candlelight" (U.) (3rd week)	3,000	"By Candlelight" (U.) (2nd week)	2,500	High 1-27-34 "Waltz Time" (2nd week)	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Flying Down to Rio" (Radio)	11,000	"Dinner at Eight" (MGM)	10,500	High 12-2 "Private Life of Henry VIII"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
His Majesty's	1,494	15c-40c	"The Bowery" (U. A.) and "Bitter Sweet" (U. A.)	4,500			High 2-18 "Cavalcade"	13,000
							Low 9-16 "Hearts of the World"	3,500
Imperial	1,914	25c-50c	"Les Bleus du Ciel" (French) and "La Fille du Regiment" (French)	2,000	"Fanny" (French) (3rd week)	1,500	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Eight Girls in a Boat" (Para.)	11,500	"Women in His Life" (MGM)	11,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"House on 56th Street" (W. B.) and "Disraeli" (W. B.)	9,000	"Sons of the Desert" (MGM) and "Sweetheart of Sigma Chi" (Monogram)	8,500	High 2-18 "The Sign of the Cross"	15,500
							Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi"	8,500
Princess	2,272	25c-65c	"Falling for You" (British) and "The Man from Toronto" (British)	6,500	"Gallant Lady" (U.A.) and "Girl Without a Room" (Para.) (2nd week)	5,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"Catherine the Great" (U. A.)	18,200			High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"This Side of Heaven" (MGM)	36,500	"You Can't Buy Everything" (MGM)	15,500	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"The Big Shakedown" (F. N.) (11 days)	16,500	"Frontier Marshall" (Fox) (2nd week-2½ days)	2,600	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"As Husbands Go" (Fox)	10,400	"I Am Suzanne!" (Fox)	10,400	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Search for Beauty" (Para.)	30,000	"All of Me" (Para.)	34,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,500
Rialto	2,200	25c-65c	"Devil Tiger" (Fox)	23,000	"The Ghoul" (Gaumont-British) and "Ross-Petrolle Fight" (Garden) (2nd week-5 days)	8,000	High 2-17-34 "Devil Tiger"	23,000
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Moulin Rouge" (U. A.)	33,930	"Gallant Lady" (U. A.) (3rd week-4 days)	8,300	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York (Continued)								
RKO Center	3,700	25c-55c	"I Am Suzanne" (Fox) (4 days) "Girl Without a Room" (Para.) (3 days)	10,700	"Man of Two Worlds" (Radio) (4 days) "Cross Country Cruise" (U.) (3 days)	11,000	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
RKO Music Hall.	5,945	35c-$1.65	"Nana" (U. A.) (2nd week)	71,000	"Nana" (U. A.) (1st week)	103,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Madame Spy" (U.)	21,500	"I've Got Your Number" (W. B.).	24,000	High 11-25 "The Invisible Man"	42,006
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Hi, Nellie" (W. B.) (2nd week)	14,318	"Hi, Nellie" (W. B.) (1st week)	23,686	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850
Oklahoma City								
Capitol	1,200	10c-41c	"As Husbands Go" (Fox)	3,000	"Convention City" (F. N.)	3,500	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Eskimo" (MGM)	4,200	"Private Life of Henry VIII" (U.A.)	7,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Advice to the Lovelorn" (U. A.) and "Orient Express" (Fox)	1,700	"Blood Money" (U. A.) (4 days)	1,200	High 9-2 "Gold Diggers of 1933"	3,900
					"Bedside" (F. N.) (3 days)	900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Counsellor at Law" (U.)	2,800	"Carolina" (Fox)	6,500	High 2-25 "State Fair"	8,500
Warner	1,900	20c-75c	"Cross Country Cruise" (U.)	9,000			Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-60c	"Right to Romance" (Radio)	8,500	"Convention City" (F. N.) and "Wild Boys of the Road" (F. N.) (25c-35c)	4,250	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-35c	"Moulin Rouge" (U. A.) and "Women in His Life" (MGM) (25c-40c)	8,250	"I Am Suzanne!" (Fox) and "Madame Spy" (U.)	7,000	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Queen Christina" (MGM)	7,000	"Carolina" (Fox)	7,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-40c	"Eskimo" (MGM)	4,750	"Roman Scandals" (U. A.) (2nd week)	4,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Moulin Rouge" (U. A.) (6 days)	11,000	"Gallant Lady" (U. A.) (3rd week-4 days)	3,800	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"White Woman" (Para.) (5 days)	1,700	"Dancing Lady" (MGM) (2nd week-6 days)	2,200	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Mandalay" (F. N.) (6 days)	10,000	"Dinner at Eight" (MGM) (2nd week-2 days)	3,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Let's Fall in Love" (Col.) (6 days)	14,000	"Easy to Love" (W. B.) (6 days)	17,000	High 1-20-34 "Bombay Mail"	33,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-65c	"Ever Since Eve" (Fox) (6 days)	14,000	"Carolina" (Fox) (2nd week-6 days)	14,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Miss Fane's Baby Is Stolen" (Para.) (6 days)	3,200	"Sons of the Desert" (MGM) (6 days)	3,700	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Charming Deceiver" (Majestic) (6 days)	7,000	"Rainbow Over Broadway (Chesterfield) (6 days)	6,500	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Queen Christina" (MGM) (2nd week-6 days)	12,000	"Queen Christina" (MGM) (1st week-6 days)	21,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Shadows of Sing Sing" (Col.) (6 days)	6,500	"Fugitive Lovers" (MGM) (6 days)	7,500	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Beloved" (U.) and "Sons of the Desert" (MGM)	7,000	"Mandalay" (F. N.) and "The Big Shot" (F. N.)	6,000	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-35c	"Hi, Nellie!" (W.B.)	3,500	"By Candlelight" (U.)	4,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Easy to Love" (W.B.) and "The Big Shakedown" (F.N.)	2,500	"Cross Country Cruise" (U.) and "If I Were Free" (Radio)	3,200	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	25c-35c	"Thunder Over Mexico" (Principal) and "Sing, Sinner, Sing" (Majestic) (15c-25c)	1,900	"Before Midnight" (Col.) and "You Made Me Love You" (Majestic)	1,800	High 11-4 "Lady for a Day"	10,200
							Low 2-10-34 "Before Midnight" and "You Made Me Love You"	1,800
Paramount	3,008	25c-40c	"Carolina" (Fox) and "His Double Life" (Para.)	6,500	"A Man's Castle" (Col.) and "Hold That Girl" (Fox)	6,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Gallant Lady" (U. A.)	5,000	"Eskimo" (MGM)	5,800	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"The Morning After" (Majestic) and "Beggars in Ermine" (Monogram)	10,400	"Let's Fall in Love" (Col.) and "Woman Unafraid" (Ind.)	11,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"The Lost Patrol" (Radio)	16,000	"Hips, Hips, Hooray" (Radio)	13,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Easy to Love" (W. B.) and "The Last Roundup" (Para.)	6,000	"Search for Beauty" (Para.) and "From Headquarters" (W. B.)	5,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Six of a Kind" (Para.) and "Massacre" (F. N.)	10,000	"I Am Suzanne!" (Fox) and "All of Me" (Para.)	9,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
President	1,600	15c-50c	"Streets of Sorrow" (Ind.)	1,500	"Forgotten Men" (Jewel) (2nd week)	2,000		
Strand	1,400	25c-50c	"Narcotic" (Ind.) (2nd week)	3,500	"Narcotic" (Ind.) (1st week)	6,500	High 2-10-34 "Narcotic"	6,500
							Low 1-6-34 "Thunder Over Mexico"	2,200
United Artists	1,200	25c-50c	"Gallant Lady" (U. A.)	12,000	"Private Life of Henry VIII" (U. A.) (2nd week)	7,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Carolina" (Fox)	21,500	"Dinner at Eight" (MGM)	22,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Roman Scandals" (U. A.)	7,500	"By Candlelight" (U.)	3,750	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Eskimo" (MGM)	7,500	"Design for Living" (Para.)	6,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Fury of the Jungle" (Col.) and "Straightaway" (Col.)	3,500	"King of Wild Horses" (Col.) and "Midnight" (U.)	3,500	High 7-19 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"The Lost Patrol" (Radio) (6 days)	3,000	"Gallant Lady" (U.A.) (2nd week)	5,500	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"The World Changes" (F. N.)	6,000	"I Am Suzanne!" (Fox) and "Massacre" (F. N.) (6 days)	6,000	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 1-27-34 "His Double Life" and "The Big Shakedown"	4,500
Paramount	3,050	20c-30c	"Six of a Kind" (Para.)	6,250	"Women in His Life" (MGM)	7,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000
Roxy	2,275	15c-25c	"The Poor Rich" (U.) and "Once to Every Woman" (Col.)	3,500	"Cradle Song" (Para.) and "Hold That Girl" (Fox)	5,000	High 10-28 "Ladies Must Love"	14,000
							Low 2-17-34 "The Poor Rich" and "Once to Every Woman"	3,500

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

NO DUES TO PAY

No, there are no dues to pay. There are absolutely no costs attached to joining the Managers' Round Table Club.

This is stated again for the express benefit of all theatremen, especially those who have written in recently requesting information on Club memberships. Applications from showmen everywhere are invited for enrollment in this, the only organization of its kind, with over 4,000 leading showmen in all parts of the world proudly displaying their Club certificates.

No dues and no other costs, but there is only one obligation which members take upon themselves, and that is: A not too infrequent report to Club headquarters of their advertising and exploitation activities which are chronicled in the Round Table section for the benefit and information of the entire membership.

That's not too much to request in exchange for the manifold returns hundreds of Round Tablers tell us they receive from these pages, is it? Decidedly not!

So welcome, new members, from every spot in this wide, interesting world, and join the evergrowing list of thousands who regard the study of these pages as one of the most important and enjoyable of their weekly duties.

▽ ▽ ▽

AUDIENCE CONTROL

We toiled, years ago, under an old-time theatreman who was wont to say and, watching us, said it frequently:

"Judge a man by the way he handles his standing room. Any usher can stand 'em up. But it takes a real manager to sit 'em down."

Sage words, indeed, and they were recalled only a short time ago while attending a popular Broadway neighborhood house. The picture was one of the bigger features and the theatre was packed to the walls with standees who were running wild. Not even a half-hearted attempt was made to regulate the seating of those who came first or last. Ushers were conspicuous by their absence, the manager was nonexistent, and the doorman kept announcing "standing room for a short time only," with at least 45 minutes to the next break.

Who was to blame for the awful mixup is neither here nor there. Suffice it to say, the callous handling of the credulous patrons will not help this theatre's future grosses, for the remarks passed by the thoroughly aroused audience indicated no encouragement for the box office.

The employment of experienced and capable personnel at respectable salaries should be adopted immediately as a vital precaution against future catastrophes of this kind. For they are catastrophes, and the hiring of cheap help is one certain method of guaranteeing their recurrence.

▽ ▽ ▽

THE WASHINGTON PARTY

It is with pardonable pride that we point to the recent Round Table Club "Get-Together" in Washington as being the first one held in the Capital City where all branches of the industry were so well represented. And that was due only to the untiring efforts of the committee of good fellows and loyal Round Tablers to whom we here publicly voice our deepfelt appreciation.

Well done, gentlemen!

To the members and their friends who gathered from Washington, Maryland and Virginia, the party was an occasion for a highly enjoyable evening. To Kenneth Grimes, Quigley Award winner, it must have been doubly so, for attending as the guest of the Motion Picture Herald, he was honored in receiving his prize from the hands of Mr. Stephen Early—an honor, may we say, that befalls few showmen.

To your chairman, the capacity attendance was yet another indication that managers are not only enthusiastic about such events, but are even willing to drive miles after the day's work to join in the Round Table festivities.

Heartened by this demonstration, we pledge our utmost cooperation in putting on similar Club gatherings in other spots, and interested members are invited to communicate with us for this purpose.

We'd be tickled pink to come.

▽ ▽ ▽

BOX-OFFICE "BESTS"

In this issue is presented a number of box-office ideas reported by members as being their "best", judging from actual returns, put over in 1933. These selling angles rate careful study and filing for future use. With others to be run in the next issue, they comprise a collection of exploitation slants that should prove of inestimable value to interested theatremen in most every situation.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Leave it to Wally to sense the ladies' reactions even to displays!

Dick Moss Quick Hit In New Location

Members have read of the many ace campaigns put over by Round Tabler Dick Moss while he was stationed in Los Angeles, and we are now pleased to present his first report from his new post, the United Artists Theatre, Long Beach, Cal., on "Smoky."

Dick tied in with the city's leading riding academy, contacting the members to come to the theatre on horseback. The stunt went over well, with both morning and afternoon dailies carrying two column shots and stories. In addition, Moss invited the newsboys to sit in on the show, and the youngsters whooped it up with a parade to the house.

All branches of the local library distributed bookmarks which carried theatre credits, and the book stores also got behind the picture, carrying special cards in their windows. Boy Scout organizations were also tied into the campaign, by having them at the theatre to listen to a radio address by the President.

Moss praised the picture in an endorsement ad, had four girls phoning to private homes and offices, and placed announcement cards on hotels, restaurants, depots and other prominent spots.

The biggest kind of a success in the new spot, Dick!

Work for a Quigley Award!

THEATRE MANAGERS
SAVE 10 to 50 Per Cent!
ON YOUR
BRUSHES and SUPPLIES



Send Today for Blick's
FREE CATALOG
of everything for the Sign and Poster Artist
DICK E. BLICK CO., Galesburg, Illinois, Box 43
Please mail your 80-page FREE CATALOG.
Name .....
Address .....
City .....

Lynch Reports On Recent Campaigns

From Manager Edgar Lynch, Cameo, Bridgeport, Conn., comes a report on some of his activities on various attractions, one of the most recent being a well rounded campaign on "Little Women."

On Saturday morning before his opening Edgar ran a special preview to which were invited ministers, educators, civic officials, P. T. A. leaders and other local



Lynch's Nautical Staff

prominents, the invitations in themselves nicely plugging the picture. The local school superintendent was also contacted, this authority sending letters to all the high schools, requesting that theatre bulletins be posted together with the special school one sheet.

Lynch made up quite an effective lobby flash for "Footlight Parade" by planting full sized cutout figures of the different stars on all his lobby doors, these being highlighted to be seen from afar.

The house ushers and cashier went completely nautical to help advertise "Son of a Sailor" by donning sailor garb in advance of and during the run. The accompanying photo shows the crew at inspection, with Edgar himself, but not in uniform.

Perhaps the reason for Lynch not being in character is that he is an old time regular army man and loyal to that arm of the service. Right, Ed?



Window Tie-in on "Catherine"

U. A. Delivers Ace "Catherine" Opening

United Artists went two a day for the opening date on the British-made "Catherine the Great," which that company is handling on this side, and Hal Horne's ad crew turned in a high exploitation score on a well rounded campaign for the New York opening at the Astor Theatre.

Following a widely planted newspaper publicity campaign, a series of effective teaser ads were run three days in advance (one of these reproduced in issue of Feb. 10), followed by a number of 600 line ads that helped further in selling the story and stars.

The theatre was decorated with a typical "Astor front," the huge electric sign atop the marquee devoted to the title and the lobby decorated with paintings of the leading players by the well known artists, Christy, Hayden, Rockwell, Crandall and Flato. A further lobby gag was two guards dressed in Russian cossack uniforms who paraded in front of the house, and a department store tieup resulted in a number of models wearing new cossack styled evening gowns, recommended for tired eyes.

Book and other window displays were also utilized, one being a tiein with the Hammer Galleries, which decorated a prominent window with stills and posters on the picture against the background of many authentic imperial treasures of the old Russian regime (see photo).

All local public, high schools and colleges were circularized stressing the historical importance of the picture, and a special broadcast was arranged which introduced many of the celebrities who attended the opening, including the Honorable Gerald Campbell, British Counsul General.

Work for a Quigley Award!

Utterback Recommends This

Playing the second run of the serial "Devil Horse," M. D. Utterback, Lyric, Wellington, Kan., put on the 12 chapters of the serial for an entire show of 3½ hours, twice daily for three days with reserved seats at no advance in prices. He not only played to capacity but says he turned away as many as he played to and broke all house records at the same time.

This member further states the idea went over so well that he is going to repeat it on other serials, and recommends it for the consideration of interested showmen. Sounds like he has something.

Takes Over Paper For "Dinner" Plug

Buying up the entire advertising rights of one issue of his local paper to plug "Dinner at Eight" was accomplished successfully by Manager Ted Pence, Messner, Attica, Ind., who not only sold plenty of advertising to put over the idea, but also made enough to pay all other advertising expenses of the engagement.

The regular circulation of the paper is approximately 1,200 copies and for the big issue, Ted increased this to 5,000 which amount he guaranteed to all advertisers, putting a copy in every home within a 20-mile area, that included a house to house distribution in ten surrounding towns, and naturally while the paper carried more treatre advertising than usual, nevertheless the regular news was not neglected.

Pence put over a number of other angles to sell the picture which included spotting a 24 at the Paul Dresser Memorial Bridge, a 30-foot canvas banner extending from the roof of the theatre and a thorough posting of the entire area with one sheets and window cards.

The aggressiveness this Round Tabler displayed in buying up the paper's advertising rights to put over his attraction can be recommended as an excellent example of what can be done with some extra effort and courage. It was a swell job.

Work for a Quigley Award!

"Devil Tiger" Ideas Aid New York Showing

Bucking sub-zero weather and a taxi strike, the ad staff of the Rialto, New York, under the supervision of Arthur L. Mayer, managing director, put on a number of ticket-selling stunts for the opening of "Devil Tiger."

Ten days in advance, sign painters began working on a mammoth sign that covered the entire third floor front of the theatre, staggering their work so as to keep the crowds guessing in regard to what they were doing. Portions of the sign were painted in daily, with the title lettered in last two days befor the opening.

In the alley alongside the theatre was installed a jungle and animal exhibit with native foliage and stills from the picture. A 16 mm. silent trailer was a part of the exhibit and was shown to the accompaniment of a sound record that included the calls and cries of many of the beasts shown in the picture. A highly colorful lobby front was also installed with enlargements of photos actually taken in the jungle against background of native setting. A marquee display of cutout animals and jungle decorations added further to the effect and a rotating sign of animals in mortal combat was another crowd stopper.

A radio tieup on a prominent children's hour was also promoted and a special morning performance was put on for 1,500 youngsters who sent in letters in response to the broadcast, icecream and other souvenirs being given the children, obtained through cooperation with other national advertisers.

The highlights on this date are contained in the special broadside gotten out by Fox on the picture, and together with the press book ideas should give showmen playing the picture ammunition for a good campaign.

FEBRUARY JUDGES

In a few short weeks, the judging for the February Quigley Award will take place, and so it behooves every manager who intends sending a campaign to prepare his entry at the earliest possible moment and forward it without delay. The deadline for the February campaigns has been set—March 7, which should allow plenty of time for all entries to reach Quigley Committee Headquarters.

As in January, the judges for the second month represent three different industry branches—distribution, advertising, and exhibition. They are as follows:

A. W. SMITH, General Sales Manager, Warner Brothers Pictures.

SI SEADLER, Advertising Manager, Metro-Goldwyn-Mayer Pictures.

DAN MICHALOVE, Assistant to S. R. Kent, Fox Film Corporation.

These well-known picture executives will convene early in March, and it is expected that their decision for the February Award will be made known in the Motion Picture Herald, issue of March 17.

Enthusiasm for these Awards grows daily. There is plenty of glory and honor for the winners. Read in this issue how the January winner, Kenneth Grimes, was acclaimed at Washington, and how he received his Award from Stephen Early. It was an occasion he will always treasure.

Every manager is eligible to enter campaigns on any product, on any picture played in February. Get in on it now!

Stern's Campaign Has Lines Waiting in Rain

That patrons will wait on line even in the rain to see a good picture that has been well publicized (see photo) is proven by the campaign sent in by Bert Stern, publicity head, Criterion, Oklahoma City, Okla.

Besides a bigger than usual newspaper and posting campaign, the largest department store in town was tied in for a number of prominent window displays, which were plugged over the store's radio hour. This cooperation was also obtained from other leading merchants, including newspaper advertising of a smart woman's shop in which a head of Hepburn and theatre credits were run to tie in an announcement of "Little Women" styles.

A special preview was held to which were invited, as Bert says, "people who count."



Stern's S. R. O. Business

Brown Obtains School Support on "Little Women"

A well rounded campaign on "Little Women" which had the very active support of the superintendents of the county and city schools is reported by City Manager Gilbert C. Brown, as put over at the Paramount, Kankakee, Ill. Immediately after booking the picture, the two school heads were invited to Chicago to see the picture then running there and returned with great enthusiasm and plans for publicizing it.

This was done by placing quarter sheet cards on the bulletin boards of every local and nearby rural school, and it was further arranged to omit classes for a half day so that the children could attend, the classes being staggered so that separate groups could be handled at various times.

Letters were also addressed to all school teachers by the superintendents, insisting that they see the picture and at the bottom was left a blank space for the teacher to fill in with the number of pupils who would attend. Further, the principals of every school were called upon for a definite report on how many of their pupils would come to see the picture, and it was arranged that each child would bring ten cents to be turned over to the teachers who would bring them to the theatre in a body.

The buses and autos that brought the children from all sections were bannered with theatre copy and so successful was the event that local papers carried a special story, Brown reporting that this was the first time in the history of the city that such a tieup had been effected.



THE FIRST WINNER

THE FIRST AWARD





District of Columbia, Maryland and Virginia were represented among the 125 Round Tablers and their friends who gathered at the Club Michel, Washington, in first zone Club "Get-Together". Guests of honor included: Stephen Early, President Roosevelt's secretary (standing, seventh from left), NRA Deputy Administrator William Farnsworth, assistant to Sol Rosenblatt; Deputy Administrators E. N. Frensdorf and Ayber Cater; W. H. Doherty, radio code aide; J. Bradish Carroll, NRA paymaster, and Thomas McGuire, code adviser. A. J. Brylawski, president, Washington MPTO, and toastmaster, is at extreme right, third row from front.

WASHINGTON ROUND TABLERS MEET; EARLY PRESENTS QUIGLEY AWARD

Capital City District Members Celebrate First Club Party; President's Secretary Makes January Plaque Presentation

Initial "Get-Together" Endorsed by Capacity Attendance from All Industry Branches; Guests Include High NRA Officials

By A-MIKE VOGEL

The first successful local event of its kind, and in the opinion of all attending, one of the most enjoyable, was celebrated in Washington on Feb. 17 when over 125 Round Tablers and their friends came together at the Club Michel, starting at 11 p. m. to feast, drink, renew friendships and make merry.

Not only from the District of Columbia, but from far away points in Maryland and Virginia, showmen from independent and circuit houses, film exchange managers and salesmen, representatives of other industry departments and allied branches filled every corner of the private dining rooms and contributed to the gaiety of the party, made possible by the hard work of the following committee of Round Tablers:

Walter Morris, Metropolitan Theatre, Washington, chairman; Frank Boucher, City Manager, Warner Theatres, Hagerstown, Md.; Carter Barron, City Manager, Loew Theatres, Washington; Harry Hunter, Washington branch manager, Paramount Pictures; Frank LaFalce, Washington zone Warner Theatres ad chief and his aides, Maurice Blouin and Bill Ewing; Lou Brown, Washington Loew Theatres ad head; and Guy Wonders, Washington Warner Theatres production head, among others.

There was much to celebrate. First the "get-together" itself which climaxed weeks of strenuous efforts on the part of the committee, and secondly, one of the features of the gathering, wherein Stephen Early, Roosevelt secretary and guest of honor, presented on behalf of Martin Quigley, the January Quigley Award to Manager Kenneth Grimes, Warner Theatre, Morgantown, W. Va. Ken was brought to Washington as a guest of the MOTION PICTURE HERALD, by permission of his zone chief, Harry Kalmine, to be honored by this personal presentation by the White House executive.

Not the least of the committee efforts was the inclusion of the above and other party details in stories that were carried in advance in all Washington papers wherein the Managers' Round Table Club was prominently mentioned.

The guests were greeted as they arrived by the Committee and your Chairman, and checked in by Round Tablers Maurice Blouin and Nelson Smith. The next stop was the comfortable bar, where plenty of smooth brew and appetizers were available, made possible by Carter Barron. Incidentally, Guy Wonders acted as head bar man and did a great job. The beer was donated by Abner Drury, Jr., Brewery and Philip Morris Cigarettes by Al Retler. Thanks, gentlemen.



Stephen Early, President Roosevelt's secretary, makes presentation of January Quigley Award to Manager Kenneth Grimes of Warner Theatre, Morgantown, W. Va., at Washington zone Managers' Round Table Club Party.

With the majority of the guests seated, more solid food was brought in, and while the Round Tablers ate, the entertainment started, introduced by A. J. Brylawski, Washington MPTO president, and toastmaster of the evening—and a corker, too. Headlined was the internationally known team of Yorke and King, who with their Greenwich Village Follies, from Loew's Fox, through the courtesy of Carter Barron, put on an ace show of numerous individual and ensemble acts, that included talented artists sponsored by the popular Jimmy Lake. Next was Jimmy himself who kept the crowd in roars with his famous stories.

Then came another highlight of the party with the introduction of Stephen Early, who did the honors of presenting the January Quigley Award to Kenneth Grimes (see photo) and spoke of the purposes of this competition in encouraging the efforts of theatre managers everywhere.

After Ken responded in a few well chosen words, the toastmaster presented the

(Continued on page 75)

SOME 'BEST' 1933 BOX-OFFICE IDEAS

IVAN ACKERY
Capitol, Victoria, B. C.

First "Hollywood Premiere"

"Crimson Paradise" was produced in Victoria and being the first all-talking Canadian-made feature, a real Hollywood premiere was put on to introduce it. The event which took place after the regular show at night was very gala, with all the local celebs attending in formal wear. Floods lighted the building and spots picked out the guests as they alighted from their cars.

The papers went for it big, and the guests included the Premier of British Columbia in addition to all the civic officials. Used for a first time locally, the "Hollywood opening" was a big help in rolling up an out of the ordinary gross.

CHARLES S. BASSIN
Oriental, Mattapan, Mass.

Outdoor Promenade Garden

This idea was put into effect in the rear of the theatre during July and August, on property belonging to the house, and unused previously. Over $3,000 in material and labor was promoted to decorate the promenade, full details of which were carried on page 79, issue July 22, 1934.

A regular intermission in the program was set aside, during which time, ushers passed out cigarettes and soft drinks free of charge. It proved highly popular, patrons coming from quite a ways to enjoy the extra comforts on the house.

BILLINGS BOOTH
Jefferson, Springfield, Mass.

Bargain Days for Unemployed

This was put on Wednesdays and Thursdays for the benefit of over 3,500 families dependent on public welfare, and to keep them in the theatre habit until they again had money. The price on these nights was cut to 15 cents from 25 cents, the receipts about doubling, also making plenty of new friends for Booth, who now working, come to the theatre regularly and pay the regular prices on other days. Billings reports that though the reduced admissions set back his playdates on much product for the bargain nights, he built up his shows with good shorts.

Another "best" idea endorsed by this manager, was his series of benefit shows, publicized in the Club section, issue Dec. 16.

HARRY BOTWICK
Paramount, Rutland, Vt.

Baby Popularity Contest

This campaign was run in detail on page 97, issue of July 15, 1933, and for those who do not have that copy on hand,

MANAGERS REPORT STANDOUT STUNTS

We queried a number of the members in various sections of the United States and Canada asking them to give us the details of the exploitation ideas actually put over on any picture or institutional campaign in 1933 that produced the best box-office results. On these two pages are set down the meat of some of the replies in alphabetical order, with others to follow in the next issue.—MIKE.

Botwick's idea was his second annual contest of this nature, that ran five weeks, entries from one to five years. Babies judged from photos, taken free by theatre in tieup with photographer, and print placed in lobby, winners decided by votes.

Entry blanks obtainable only at theatre, and 10 merchants co-operated each giving votes to adults with every sale, stores also coming in for two co-op pages, one at beginning of contest, other at close.

CHARLIE BRENNAN
Poli, Hartford, Conn.

Selling "Jones" and "Pigs"

Having "Emperor Jones" and "3 Little Pigs" on one bill, Brennan figured he had something to sell to the masses as well as the classes. For the former, he went for hot newspaper ads and litho heralds with high pressure copy. For the class patronage, Charlie sent out a strong endorsement letter signed by himself to select lists secured from his leading newspaper and the concert bureau handling this kind of patronage.

Because of this thorough coverage, Brennan reports that the program scored far better on this date than in other spots in the territory, and the idea rates consideration from other members faced with similar program setups.

WILLIAM BROWN
Marboro, Brooklyn, N. Y.

Free Beer Tieup

This was put on to advertise Bill's date on "What! No Beer?" and was publicized in the Round Table issue of April 15, 1933. Although free beer tieups have been put over extensively since then, Brown had a tough time promoting the bar and dispensing accessories, as at that time brewers were working overtime in anticipation of the early passage of the beer bill.

Nevertheless, this member put it over splendidly and states that it got him the most at the box office. He also reports big returns from his campaigns on "Silver Dollar" detailed in the May 13 issue and "Rasputin and the Empress," described in the issue of July 1.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

Children's "Tarzan" Club

Louis' very good club idea was thoroughly publicized in the issue of Nov. 11, and he rates it as the best gag of the year. Children up to 14 were eligible to membership, the idea helping to make the first week's gross terrific, and holding up the following instalments. Children who had not been regular patrons joined this club, in many cases bringing their fathers and mothers. Institutionally as well, Charninsky reports this stunt as being very beneficial.

The exploitation of 1933 campaign that this member rates "tops" was on "Gold Diggers" in which a regular floor show was put on in the lobby of the theatre, the gals handing out stamped brass coins as an orchestra played the song hits.

BEN M. COHEN
College, New Haven, Conn.

"42nd St." Silk Fashion Show

Cheney Brothers silks were used in the production of "42 St.", screen mention being made of this, and at the time he played the picture, Ben was managing the State, in Manchester, Conn., the home of this silk company's mills. Cohen therefore sold the idea of having the mill girls who actually weaved the silk for the costumes worn in the picture, to really wear these original costumes in a fashion show at the theatre.

These gowns were on the level, as they were being displayed in the New York Cheney showrooms, and were loaned to Ben for the night. The result was that normal business was tripled.

E. S. C. COPPOCK
Paramount, Stapleton, S. I., N. Y.

Better Films Council

Sedge is active in the United Parents Association activities, and also assisted in the formation of the Staten Island Better Films Council. This co-operation has directed the thoughts of these people away from censorship, as the group includes representatives of every club, fraternal organization, federation, school, college, etc., on the Island. A bi-weekly photoplay guide is published each week that comprehensively criticises the pictures without knocking.

Another branch of this is motion picture study groups in high schools and colleges, with Sedge having spoken be-

FROM ACTUAL CAMPAIGNS IN FIELD

fore 30 different schools on this subject. These addresses made a lot of new contacts for Coppock which lead to the box office, as he has been able to answer all questions regarding the theatre and pictures, at the same time adopting a few of the suggestions offered.

The entire setup gives Coppock a lot of standing on the Island, as his personal endorsement of pictures in newspaper ads carries much more weight, his bookings are circulated in every classroom, and the theatre has become more of a community enterprise, allowing most any kind of an exploitation break through the cooperation of the schools.

VOGEL GETTIER

Liberty, Sedalia, Mo.

"Br'er Fox" Club

This children's organization, started early in 1933, has an enrollment of over 1,200 members, from six to 16 years of age, with an average Saturday attendance of 600, juniors and seniors. The proceedings are along the lines of other youngsters' clubs, with the exception that the P.T.A. was not contacted.

A drum and bugle corps was then formed of boys and girls, from 10 to 16, many of the members being on parole for misdemeanors of one sort or another, Vogel's idea on this being to help the underprivileged children, securing the names of the children from the various local courts and welfare organizations. These youngsters are under military discipline, being trained by Gettier's assistant, John Whaley, who has had previous military training. Infractions of rules are punished with dismissal from the corps and a return to probation.

A local auto dealer sponsors this corps for the advertising value, and the club functions along the sane lines of birthday cards each week to individual members with privilege of attending the show free of charge with a friend, and in addition, honor cards good for free admissions are given to all grammar school teachers each week to be awarded to the best boy and girl students during that time, cards distributed on Fridays for the following day's show.

High schools are also contacted with "Pep Nights" and "Hi-Nites" on Thursdays, and with all these special events, no effort is made to pick special juvenile programs, as Vogel has the confidence of the various organizations in town who realize the difficulty of selecting pictures that the children will spend money on to see. The P.T.A., school board and faculties are with him, as are the churches, for whom a number of profitable benefits have been put across.

One of the highlights of the club activities was the raising of $750 locally last summer to send the drum and bugle corps to the Chicago World's Fair, being entertained by Governor Parks on Missouri Day, and parading through the grounds.

REFER TO THE BACK ISSUES

Although quite a few of the ideas publicized on these pages are described for the first time, a number of them have been fully detailed in previous issues during 1933. These instances have been noted and the dates indicated for the information of showmen who are interested in learning how they were put over.—MIKE.

P. D. EGAN

Palace, Calgary, Alta., Can.

Animal Bally-Bridge Tieup

Pete reports a number of "bests" from which we select two that sound very effective. The first was a series of window displays and a street bally in which rare animals were exhibited, as a tieup on "The Big Cage." Spider monkeys, baboons, macaws and an Australian phalangar were some of the species making up the show, and being the first Calgary showing of these specimens, drew enormous crowds. As it is considered very lucky in Australia to touch a phalanger, Pete distributed cards conveying this information, which resulted in long lines in front of the animal cage.

In conjunction with his showing of "Grand Slam," Pete put on a citywide bridge tournament between teams from almost every local organization a week before the opening with the finals taking place during the three nights of the picture. The papers carried full daily accounts, handsome prizes were given to the winners and runnersup, and province-wide interest was created to the extent that other cities wrote for particulars to duplicate it on other showings of the picture.

S. A. GILMAN

Parkway, Baltimore, Md.

Chariot Bally

Not being able to obtain a chariot locally for his bally on "Roman Scandals," Gilman built one and did a mighty attractive job. The sides and front were of beaver board, shellaced a number of times to give firmness, the floor was solid wood and the wheels borrowed from a local wagon works. The Roman costumes were obtained locally and the team of horses were promoted at a cost of $5. A photo of this stunt will be run soon.

MICKEY GROSS

Orpheum, Sioux City, Ia.

Selling a Stage Show

Having dated the tabloid version of George White's "Scandals," Mickey obtained citywide cooperation that guaranteed capacity for his opening matinees, by pointing out to the various clubs and associations that it was necessary to put this over to obtain other shows of the same calibre. It was decided therefore that the theatre would get out special full price matinee tickets for the use of members of the various organizations, the secretaries writing to each member impressing the necessity of attendance at the opening show.

The result was a complete sell-out, and the theatre obtained further city wide publicity as the activities of all the civic clubs and Chamber of Commerce to put over the show were front-paged.

H. L. LAURENCE

Capitol, Paris, Tenn.

Free Passes

Due to closing of many industrial plants and low prices for farm produce, many of "H. L.'s" former good patrons had stopped attending. To keep them in the theatre habit, "H. L." distributed a number of passes each week where they would do the most good, and the resultant word-of-mouth advertising helped the grosses when conditions improved, as those who had been favored with passes are now reported to be on line early with most every change.

LOUIS LAMM

Capitol, Elyria, O.

Hair Style Revue

Leading local beauty parlor cooperated on this by aiding Louis in his selection of 12 girls resembling the best known woman stars, the locals, having their hair dressed according to the style worn by the stars they impersonated, these hair styles being duplicated from those shown in various press books. A local dress shop also furnished evening gowns for each model.

Girls dressed as pages preceded the model parade across the stage carrying credit signs, and as each model appeared upon the stage, the organist played a tune from a recent picture in which the star she was impersonating appeared, the master of ceremonies announcing the name of the model and the star she represented. Lamm states that the only extra expense to the theatre was the organist.

ACE ANGLES THAT SOLD TICKETS



Brown's "Eskimo" Exhibit

(Left) TOM BROWN, manager, Garde, New London, Conn., is responsible for this crowd-stopping lobby display on his showing of "Eskimo." Tom certainly dug up enough authentic Arctic stuff to interest his patrons, including the effective poster message on the right from Freuchen.

(Right) SID GRAUMAN delighted these Los Angeles orphans with a party to see "Little Women" at his Chinese Theatre. The youngsters had a corking good time with Sid himself acting as host and Pert Kelton, Radio star, playing hostess. You see them both in the center of the picture.



Sid's "Little Women" Party

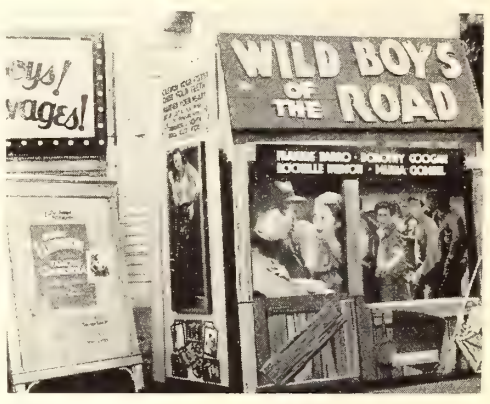
▽ ▽ ▽



Meyers' Lobby Stopped 'Em

(Left) STAN MEYERS created this attractive lobby panel to bring 'em in on "Only Yesterday" at the Alhambra, Milwaukee. The unqualified endorsement of General Manager FRED MEYER, carried as copy in the "book" to right, helped to create the big demand at the box office on this one.

(Right) IRVING BLUMBERG did a right nice job on selling "Wild Boys of the Road" with this sock front at the Philadelphia Stanton. It was built out from the front wall, and returned plenty of attention, at the same time not blocking up the lobby. Nice work Irving.



Blumberg Builds a Shack

▽ ▽ ▽



Steele's Bike and Flivver Gag

(Left) FRED L. STEELE went a step further in his street ballyhoo on "The Bowery" by digging up an old time high wheel bike in addition to the ancient two-wheeler and flivver for the date at the Grandin, Roanoke, Va. The folks putting on the stunt seem to be having an enjoyable time.

(Right) MAYNARD JOINER promoted this window in Vancouver, British Columbia's most prominent store to sell "House on 56th Street." The display took the form of a movie set, with wax models taking the parts of cameraman, director, and players. The dresses came from the studio.



Joiner's Wax Model Studio

▽ ▽ ▽



Ed Hart's Porker Party

(Left) E. M. HART, Plainfield, N. J., City Manager for Reade's Theatres, went for the young porker gag in his lobby display on "Three Little Pigs," at the Strand. Ed built the visitors a nice house to rest themselves when they tired of entertaining the crowds with their table manners.

(Right) GEORGE F. SHARPE, skipper of the Fox Wilson, Fresno, Cal., put across this swell street flash on "I'm No Angel." Letters were glittered on black background with blue and white flags as further decoration, all lighted with floods. Photo was taken early in the morning.



Sharpe "Done Him Right"

personalities

DAVID RICHARDS
manager of the Fox U. C. theatre at Berkeley, Cal., has been made manager of the Fox Campus, Berkeley.

▽

CHARLES ERNST
formerly manager of theatres for Foxwesco has been made general manager of J. J. Goodstein's Colorado houses.

▽

L. W. FARRAR
previously in charge of publicity for Loew's Ohio and Broad at Columbus, Ohio, has been made manager at Loew's Canton, succeeding GEORGE KRASKA, who has been appointed to a position in the East.

▽

W. D. FULTON
manager of the Southtown and Colonial Theatres, Kansas City, Mo., has been appointed skipper of the newly opened La Salle Theatre, in addition to his other theatres.

▽

F. R. PETERSON
formerly manager of Publix houses in Des Moines, has been named skipper of the Rialto Theatre, Clinton, Ia., for Central States Theatre Corp.

▽

JOE GEORGE
has reopened the Rio Theatre at Idaho Falls, Ida.

▽

J. W. PECK
live-wire skipper of the American Theatre, Sylacauga, Ala., has made several improvements to make his theatre strictly modern and up-to-date.

▽

W. M. SHIELDES
has reopened his new Liberty Theatre at Tyler, Tex.

▽

GEORGE WYNN
has acquired the Alamo Theatre in Newnan, Ga.

▽

DAVID DALLAS
formerly located at Roswell, N. M., has opened the New Paramount Theatre at Borger, Texas.

▽

L. M. ASH
has reopened the Liberty Theatre, New Orleans, with a subsequent run feature.

▽

CLYDE BROWN
is at the helm of the Katherine Theatre at Monticello, Fla.

▽

J. R. RESLEY
has purchased the Imperial and Universal Theatres at Lenoir, N. C.

▽

HAROLD RUBEN
is the new owner of the remodeled Granada Theatre in Sioux Falls, S. D.

LOU GOLDEN
replaced JOSEPH C. GREENFIELD as manager of the Franklin Theatre, New York City.

▽

IRWIN WEISS
recently in Philly with Warners has been named manager of the Harris in Donora, Pa., replacing BILL DECKER, promoted to city manager of Warner houses in Johnstown.

MORE ABOUT THE "GET-TOGETHER"

(*Continued from page 71*)

other guests of honor, important NRA members of the Administration in various divisions, who were as follows: NRA Deputy Administrator Wm. Farnsworth, assistant to Sol Rosenblatt; Deputy Administrators E. N. Frensdorf and Ayber Cater; W. H. Doherty, radio code aide; J. Bradish Carroll, NRA Paymaster, and Thos. McGuire, Code Adviser. Many of the outstanding showmen attending were introduced and telegrams read from Mort Blumenstock, Warner Theatres ad chief; Colvin Brown, Vice-Pres. Quigley Publications; Senator Neeley; Gertrude Merriam, Secretary of the Managers' Round Table Club, among others.

The formalities thus observed, the party continued gaily and merrily far, far into the night, and before it broke up, the members began making plans to put on another Club affair in the Spring, more of which later.

Among those present were:

Alan Bachrach
Thomas Baldridge
Carter Barron
Raymond Bell
R. Berger
Maurice Blouin
Franck Boucher
Lou Brown
A. J. Brylawski
Stanley Burlup
Elmer Burnett
J. Bradish Carroll
Walter Cersley
Ayber Cater
Stanley Chase
J. W. Cleveland
Joe Cohen
Rodney Collier
Henry Coons
Guy Darrett
Clark Davis
W. H. Doherty
Maurice Davis
Bob Denton
Roscoe Drissell
Stephen Early
Robert Etris
William Ewing
Joe Fedder
Wm. Farnsworth
Leo Fields
William Fisher
William Fletcher
E. N. Frensdorf
George Gill
David Ginsberg
H. C. Given
Joe Grand
Kenneth Grimes
W. P. Herbst
Harry Hunter
Paul Hurney
J. A. Johnson
Lamar Keene
James Kelly
Roy Knight
Lou Kusner
Frank LaFalce
George Lloyd
H. E. Lohmeyer
Sidney Lust
John Mallon
Thomas McGuire
Hardie Meakin
Joe Morgan
I. L. Morton
James Newman
Tom Oulihan
C. H. Olive
George Payette
George Peters
Benj. T. Pitts
Angie Ratto
Al Retler
Dan Reynolds
James Root
George Shepp
Nelson Smith
Nate Stieffel
Sam Wheeler
Guy Wonders
and others

Work for a Quigley Award!

LYLE TRENCHARD
has been named manager of the Wilmington-Delaware district Philadelphia Zone of Stanley-Warner.

▽

CHARLES WUERZ
has taken over the management of the Fullerton, Fullerton, Cal., replacing EDDIE GRAHAM, who will do publicity for the State in Long Beach.

▽

FRED SAAR
has been transferred to Erie, Pa., where he will manage the Columbia.

▽

ROY SLENTZ
succeeded DAVE McKAY as assistant at the State, Minneapolis, Minn.

▽

GERALD WHITNEY
is managing the Mayan in Denver, Colo., and FRED GLASS may now be found at the Rialto in Sterling.

▽

CHARLES ERNST
formerly with Fox, has been named general manager of the J. J. Goodstein string of theatres in Colorado.

▽

GERALD GALLAGHER
recently at the California in San Diego, replaced by AL HAYNIE, assigned to manage the Paramount in Portland.

▽

E. E. WHITAKER
former manager of the Fox in Atlanta, has been made City manager for Lucas & Jenkins in Atlanta and will have charge of the Fox, Paramount, Georgia and Capitol.

▽

CARL MILLER
is at the Criterion in Santa Monica, Cal. He replaced J. A. G. SCHILLER, who went to the United Artists at Whittier.

▽

JOHN VAINIKE
transferred from the Lyric, Huntington Park, Cal., to the Strand, in Fullerton, and DAN CALBOS, formerly of the Strand, went to the Lyric.

▽

ED KANE
has been switched from the Millburn, in Millburn, N. J., to the Cranford, in Cranford. MIKE WESCHNER, formerly at the Fabian, in Hoboken, now at the Hawthorne, in Hawthorne, and M. BRENNER goes from the Hawthorne to the Millburn, in Millburn.

▽

KEITH CHAMBERS
has been promoted from assistant manager of the Palace, in Canton, Ohio, to resident manager there; and RALPH KEMPER has been made manager of the State in East Liverpool.

MAKE IT A BANNER YEAR—JOIN NOW

JOHN D. SHULTZ
is with the Wilby Circuit in Atlanta, Ga., where he is the assistant at the Georgia. John certainly has a background, he studied law for two years and then went into the theatre game as usher and was then promoted to his present position. Between you and your chief, we certainly ought to know what's going on at the Georgia, right?

▽

N. T. HOWARD
handles publicity for Ulman's & New Theatres in Salisbury, Md., and he tells us that Miss Helen Ulman manages both houses. Well, "N. T.," we bid you welcome and hope you'll be an active contributor to these pages. How about geeting Miss Ulman to join, we're always glad to welcome showwomen to our midst.

▽

JAMES T. LACKEY
manages the Westwood Theatre in Westwood, Cal., and he certainly ought to know this business because he has produced and written plays since 1918; has been associated with several motion picture producing companies. He says, also, that he has made a thorough study of the business from production to exhibition and in his spare time he is personnel manager of the Red River Lumber Co., which sounds like enough to keep any two men busy, but not too busy, we hope, to keep us informed of his doings.

▽

PEDRO GONZALEZ
is the assistant manager of the San Jose, Santurce, Porto Rico. Pedro was proposed for membership by one of our oldest members, Pedro Gelabert. Incidentally, Mr. Gelabert, promises to visit headquarters this summer and we're looking forward to the visit, so convey our regards to him and see that you keep in touch with us from Santurce.

▽

F. G. ROBERTS
manages the Del Rio, Rialto and Rex Theatres in Clinton, Oklahoma. Sounds like a man's size job, doesn't it? Well, there are about four thousand other members who would like to know how you keep the shekels coming into the cash box, so suppose you take a few minutes off and tell us all about it.

▽

THOMAS BOLSTRIDGE
is the general manager of the Alexandra Theatre in Coventry, Warwickshire, England. As usual we extend a cordial welcome to our foreign membership. Tom is the second member to join us recently from the fair city of Coventry and we hope there'll be plenty more. Remember us to Sid Hobbs and between the two of you we shall sit back in anticipation of the receipt of many excellent campaigns.

RAY MARTIN
is the advertising and publicity manager of the Palace Theatre in Lockport, N. Y., one of the Reliance Theatres Chain. Ray has had an interesting career having been on the legitimate stage at the advent of talking pictures, at which time he associated with a "picture house." He has also done newspaper work and has no thought of leaving showbusiness to go into any other. The Palace has been represented on our pages by another member, Ray, so we're hopeful of hearing more from there again.

▽

TED PENCE
is the manager of the Messner Theatre in Attica, Indiana, and in joining tells us that he likes the idea of our Quigley Awards; well, Ted, how about working for one, the competition is pretty keen, but everybody stands a show at it and there are still eleven more months to go at the rate of one a month and then the Grand Award. Ted has been with his circuit for nine years which certainly is a record that speaks for itself. Let's hear from you often.

▽

SAM MANDELBAUM
is out in Brooklyn, N. Y., managing the Halsey Theatre and in that thicky populated neighborhood where his house is located, we know he has to be on his toes every minute. We guess you could close your eyes and walk into most any theatre round your neighborhood, Sam, and find a brother member at the helm, so if you see any of our friends, say howdy to them for us and be sure to stop in at the Club.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

A. MILAM WILSON
is the owner and manager of the Rex Theatre, in Wewoka, Okla., and the Liberty Theatre, in Sasakawa, Okla. In addition to these two jobs, he is a partner in a law firm in Wewoka. What do you do in your spare time, Milam? This aggressive showman isn't even thirty years old yet, so we're willing to bet our last dollar that he's going to get places.

▽

EUGEN MOLL
is the manager of the Primus Palast, Berlin, Germany, and while recently we have had quite a few new members from Germany, there haven't been very many from Berlin proper, so we're hoping that Eugen will sort of take it upon himself to keep us informed of things around his territory. How about it, can we count on you?

▽

E. PORTA & N. WESTWOOD
Porta is the proprietor of the Embassy and Victoria Theatres, in Hankow, China, and while visiting in Shanghai he and NORMAN WESTWOOD got together and decided to send in their applications together. Norman is the general manager of Universal Pictures Corporation of China, with headquarters in Shanghai. We bid both of these members welcome and hope to hear from them again soon.

▽

HARRY BEENCKEN
manages the Capitol Theatre in Wesermunde-Lehe, Bremerhaven, Germany, and if he's been following our pages as closely as we imagine he has, he's noticed the cuts and captions we've run on stunts received from our foreign membership. How about contributing to this page, Harry?

▽

W. A. JOHANNSEN, JR.
has the manager's job at the Wonderland Theatre in Paullina, Iowa, and he's a twenty-year-old youngster who tells us that he entered showbusiness at the tender age of fourteen. His father bought a theatre and he became interested in it. Sort of sounds as though it were in the blood. He further adds that in addition to managing the house he works in the booth, which ought to keep two men busy, eh what?

▽

HENRY A. STEIBING
who is the manager of the Feeley, in Hazleton, Penna., joins the Club and sends along his subscription to the Herald for three years, which is certainly an auspicious beginning for anyone. The Feeley is the first house Henry has managed, having worked there as usher, assistant and finally his present job. Going straight on up, aren't you? More power to you and let's it on the stunts you are putting over at your house.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25,'34	62	

Coming Feature Attractions

Stolen Sweets	Sally Blane-Charles Starrett	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing (See "In the Cutting Room," Nov. 18.)	Bruce Cabot - Mary Brian	Dec. 3	65	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25

Coming Feature Attractions

Don't Fall in Love	Grace Moore	
Fighting Ranger, The	Buck Jones-Dorothy Revier	
Headed for Trouble	Tim McCoy-Billie Seward	
Highway Patrol	Tim McCoy-Lilian Bond	
It Happened One Night	Clark Gable-Claudette Colbert	
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76. Feb. 10,'34
Line-Up, The	William Gargan-Marian Nixon	
Man Trailer, The	Buck Jones-Cecilia Parker	
Most Precious Thing in Life	Karen Morley-Richard Cromwell	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	
One Is Guilty	Ralph Bellamy-Shirley Grey	
Party's Over, The		
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut	
Social Register	Colleen Moore-Alexander Kirkland	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	
Twentieth Century	John Barrymore-Carole Lombard	84 Oct. 21
Whirlpool	Jack Holt-Lila Lee	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Gallard	Feb. 15,'34	59	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34		

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May 13,'34 58

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	Feb. 17,'34
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashion Follies of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	90	Sept. 16
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Hit Me Again	Joan Blondell-Warren William	
Journal of a Crime	Ruth Chatterton	Mar. 10,'34
Modern Hero, A (See "In the Cutting Room," Feb. 17,'34.)	Richard Barthelmess	Apr. 28,'34
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 21,'34
Sawdust (Tent.)	Joe E. Brown	
Very Honorable Guy, A	Joe E. Brown-Alice White	
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	90. Feb. 17,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95.	Feb. 3,'34
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60.	Feb. 17,'34
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66.	Feb. 10,'34
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85.	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65.	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Sleepers East (See "In the Cutting Room," Dec. 30.)	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 27,'34
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Apr. 13,'34
Cats-Paw, The	Harold Lloyd-Una Merkel	
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34 80. Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34
Follies, The	(All Star Musical)	Mar. 30,'34
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster	Apr. 6,'34
Only Girl, The	Lilian Harvey-Charles Boyer	95. Aug. 12
"Scandals" (See "In the Cutting Room," Feb. 10,'34.)	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34
Too Many Women	Warner Baxter-Rosemary Ames	May 18,'34

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	80	
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunt Sally	Cicely Courtneidge-Sam Hardy		82	
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		69	
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67.	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The	Phillips Holmes-Leila Hyams			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Madora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Divorce Bed, The	Edward Arnold-John Miljan			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie	Sept. 15	89	Sept. 8
Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21)	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	78	
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85	
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo - John Gilbert	Feb. 9,'34	103	Dec. 30
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 10
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	76	Jan. 27,'34
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	Feb. 10,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hollywood Party, The	(All Star Musical)			
Lady Mary's Lover	Norma Shearer - Robert Montgomery-Herbert Marshall	Mar. 16,'34		
Laughing Boy	Ramon Novarro-Lupe Velez			
Louisiana	Jean Parker-Robert Young	Mar. 2,'34		
Men in White	Clark Gable-Myrna Loy		75	Feb. 17,'34
Operator Thirteen	Marion Davies-Gary Cooper			
Sadie McKee	Joan Crawford-Franchot Tone			
Show-off, The	Spencer Tracy-Madge Evans	Mar. 23,'34		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Viva Villa! (See "In the Cutting Room," Feb. 10,'34.)	Wallace Beery-Fay Wray	Mar. 9,'34		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	Feb. 10,'34
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb. 22,'34	72	
Blue Steel	John Wayne			
City Limits	Ray Walker-Sally Blane			
Derby Day				
House of Mystery, The	Verna Hillie-Ed Lowry			
Jane Eyre				
Loudspeaker, The	Ray Walker			
Man from Utah, The	John Wayne			
Manhattan Love Song	Dixie Lee-Robt. Armstrong			
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar. 15,'34		
Numbers of Monte Carlo				
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80	Feb. 17,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72	Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
No More Women	Edmund Lowe-Victor McLagen	Feb. 23,'34	72	Feb. 17,'34
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cleopatra	Claudette Colbert - Harry Wilcoxin			
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34		
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78	Jan. 20,'34
It Ain't No Sin	Mae West			
Man Who Broke His Heart, The (See "In the Cutting Room," Feb. 17,'34.)	Preston Foster-Victor McLaglen	Mar. 16,'34		
Melody in Spring (See "In the Cutting Room," Feb. 17,'34.)	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Mar. 30,'34		
Murder at the Vanities	Carl Brisson-Victor McLaglen			
Scarlet Empress, The (See "In the Cutting Room," Feb. 10,'34.)	Marlene Dietrich-John Lodge			
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78	
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake			
We're Not Dressing	Bing Crosby - Ethel Merman - Carole Lombard - Leon Errol			
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desperate Trails	Kazan			
King of the North	Kazan			
Little Damozel	Anna Neagle-James Rennie			
Lone Avenger, The	Kazan			
Peck's Bad Boy	Jackie Cooper			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	66	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father (See "In the Cutting Room," Nov. 18.)	John Barrymore-Helen Chandler	Jan. 19,'34	63	
Lost Patrol, The	McLaglen-Karloff	Feb. 16,'34	75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 11	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 18	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34

Coming Feature Attractions

Alien Corn	Ann Harding			
Crime Doctor	Otto Kruger-Karen Morley	Apr. 6,'34		
Dover Road	Clive Brook-Diana Wynyard			
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	Mar. 23,'34		
Green Mansions	Dolores Del Rio-Joel McCrea	Apr. 27,'34		
I Love an Actress	Gregory Ratoff	Apr. 20,'34		
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	72	Feb. 10,'34
Of Human Bondage	Leslie Howard-Bette Davis	Apr. 13,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	May 4,'34		
Spitfire (See "Trigger," "In the Cutting Room," Nov. 18.)	Katharine Hepburn	Mar. 30,'34	84	
Stingaree	Irene Dunne-Richard Dix			
Strictly Dynamite	Jimmy Durante-Lupe Velez			
Success Story	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 9,'34		
Transient Love	Irene Dunne-Ralph Bellamy	Mar. 16,'34		
Wild Cargo	Frank Buck			

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head				
St. Louis Woman		Mar. 15,'34		
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	Feb. 17,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Film Parade		General Picts.	Jan. 12,'34	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10,'34	56	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell on Earth	All Star	Aeolian Picts.	Jan. 27,'34	70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20,'34
Mad Age, The		Resolute Picts.	July 19	70	July 29
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sweden, Land of the Vikings		John W. Boyle		70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Mar. 16,'34	91	Feb. 10,'34
Firebrand, The	Fredric March - Constance Bennett-Fay Wray			
House of Rothschild, The	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	Feb. 3,'34
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar. 16,'34	99	Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Myrt and Marge	Myrtle Dale -Donna Damerell-Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	
Wheels of Destiny	Ken Maynard	Feb. 19,'34	64	

Coming Feature Attractions

Countess of Monte Cristo (See "In the Cutting Room," Feb. 17,'34.)	Fay Wray - Paul Lukas	Mar. 19,'34		
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman - Mrs. Leslie Carter			
Glamour	Constance Cummings - Paul Lukas	Apr. 2,'34		
Honor of the West	Ken Maynard	Apr. 16,'34		
I'll Tell the World	Lee Tracy-Gloria Stuart			
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26,'34		
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	Apr. 30,'34		
Love Birds, The	Summerville-Pitts	Mar. 12,'34		
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 6,'34
Uncertain Lady	Genevieve Tobin-Edward Everett Horton			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61	Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34	68	Feb. 10,'34
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	76	Dec. 2
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	72	Feb. 10,'34
Dragon Murder Case, The	William Powell			
Fog Over Frisco (T.)	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Fur Coats	Aline MacMahon-Paul Kelly			
Gambling Lady	Barbara Stanwyck	Mar. 31,'34		
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34	65	
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	
Hot Air	Dick Powell - Pat O'Brien - Ginger Rogers			
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34		
Key, The	Kay Francis - William Powell - Colin Clive			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods			
One Man's Woman	Pat O'Brien-Glenda Farrell			
Upper World	Warren William - Mary Astor-Ginger Rogers			
Without Honor	James Cagney-Joan Blondell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Radio Parade		British Int'l		70	May 13
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8,'34	90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6,'34	92	
Volga Volga	H. A. Shilleton	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours		9
Hans Lange and Orchestra		
2—Ave Maria		7
Dion Kennedy at the Organ		
3—Waters of Minnetonka		6
Gus Haenschen and Orchestra		
4—Hula Moon		7
Native Hawaiian Troupe		
5—Waltz in A Flat Major		4
Hans Lange and Orchestra		

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Banker Buckeroos		2 rls.
Sidney and Murray		
Elmer Steps Out		2 rls.
Walter Catlett		
Hold Your Temper	Dec. 15	2 rls.
Smith and Dale		
Hot Daze	Oct. 20	2 rls.
Smith and Dale		
Radio-dough	Feb. 5,'34	
Sidney and Murray		
Ten Baby Fingers	Jan. 15,'34	
Sidney and Murray		
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	1 rl.
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure		1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics		1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—School for Romance	Jan. 31,'34	2 rls.
Lou Holtz		
No. 4—Love Detectives		
Frank Albertson		
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse		1 rl.
False Alarm		1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Oct. 4	20
Will Mahoney		
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
It's Sport in Any Language		1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills		1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Dawn to Dawn	Dec. 25	35
Julie Hayden-O. M. Ness		
Lot in Sodom	Dec. 25	26
Frederic Haak		
No Woman's Land		45
(Travelogue)		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	2 rls.
Hello, Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	1 rl.
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	2 rls.
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	2rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	2 rls.
Leave It to Dad	Oct. 20	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	2 rls.
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	2 rls.
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	1 rl.
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby	Nov. 24	1 rl.
Helen Morgan		
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
Trav'liing the Road	Feb. 9,'34	1 rl.
Alexander Gray		
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Grand Uproar	Aug. 25	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	1 rl.
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	2 rls.
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Static	Sept. 29	2 rls.
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Day Dreams	Dec. 8	
Hula Honeymoon	Mar. 2,'34	2 rls.
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	16
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Melodies of Love		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
Rhapsody in Black		1 rl.
Gary-Rawlinson-White		
Wine, Woman and Song		1 rl.
Tommy McLaughlin-Lew White-Kelvin Keech		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	2 rls.
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		1 rl.
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	1 rl.
New Zealand		9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9
Perils of Arsenic Annie		1 rl.
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Jail Birds in Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Nertsery Rhymes	Aug. 26	20
Rhapsody in Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	2 rls.
ODDITIES		
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
Roping Wild Bears	Jan. 13,'34	1 rl.
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Babes in the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
Soup and Fish	Mar. 31,'34	2 rls.
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Ha! Ha! Ha!	Mar. 2,'34	1 rl.
I Heard	Sept. 1	7
Don Redmond		
Morning, Noon and Night	Oct. 6	7
Rubinoff		
Old Man of the Mountains	Aug. 4	7
Cab Calloway		
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
Broadway Knight	Feb. 23,'34	1 rl.
Yacht Club Boys		
Bundle of Blues, A	Sept. 1	10
Duke Ellington		
Captain Henry's Radio Show	Aug. 11	11
Lanny Ross-Annette Hanshaw-Don Voorhees		
Little Broadcast, The	Oct. 27	11
Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell		
Radio Roundup, A	Nov. 24	11
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Rumba Rhythm	Sept. 29	6
Vincent Lopez		
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger?	Dec. 22	10
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6— Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—	Feb. 23,'34	1 rl.
No. 9—	Mar. 23,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	1 rl.
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Seek-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music	Nov. 10	10
Eton Boys		
Keeps Rainin' All the Time	Jan. 12,'34	10
Gertrude Niesen		
Lazy Bones	Apr. 13,'34	1 rl.
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing	Dec. 15	9
Baby Rose Marie		
Stoopnocracy	Aug. 18	7
Stoopnagle and Budd		
Tune Up and Sing	Mar 9,'34	1 rl.
Lanny Ross		
When Yuba Plays the Rumba on the Tuba	Sept. 16	7
Mills Bros.		
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horse Power	Feb. 16,'34	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 9—Flying Bodies	Mar. 23,'34.	10....
No. 10—Animal Antics	Apr. 13,'34.	1 rl..
TWO REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16,'34.	21....
Cold Turkey Joseph Cawthorn	Dec. 1	19....
Ducky Dear Sidney Toler	Sept. 1	19....
Gold Nuggets Walter Catlett	Feb. 2,'34.	18....
Just an Echo Bing Crosby	Jan. 19,'34.	20....
Marriage Humor Harry Langdon	Aug. 18	19....
Meet the Champ Eugene Pallette- Walter Catlett	Aug. 4	21....
New Dealers, The Pallette-Catlett	Apr. 6,'34.	2 rls.
No More Bridge Leon Errol	Mar. 16,'34.	2 rls.
Old Bugler, The Chic Sale	Jan. 5,'34.	20....
On Ice Harry Langdon	Oct. 6	21....
One Awful Night Pallette-Catlett	Oct. 20	21....
Please Bing Crosby	Dec. 15	22....
Roaming Romeo, A Harry Langdon	Dec. 29	21....
Sailors, Beware Catlett-Pallette	Sept. 15	18....
Three Little Swigs Leon Errol	Nov. 10	21....
Up and Down Franklin Pangborn	Mar. 2,'34.	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7....
Circle of Life of the Ant Lion, The	Feb. 14,'34.	7....
City of Contrasts	Nov. 22	19....
Cuba	Sept. 27	21....
Farmer's Friend, The	Oct. 4	7....
From Cocoon to Butterfly	Jan. 10,'34.	7....
Great Raccoon Hunt, The	Sept. 1	20....
Her Majesty, the Queen Bee	Dec. 1	8....
Insect Clowns	Mar. 4,'34.	7....
Kick-Off, The	Oct. 11	27....
Newslaugh—No. 2	Dec. 20	9....
Queen of the Underworld	Dec. 6	7....
Wonders of the Tropics	Dec. 13	32....

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34.	1 rl..
Rasslin' Match, The	Jan. 5,'34.	11....
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34.	21....
Flirting in the Park	Aug. 18	20....
Walking Back Home	Dec. 8	19....
CHARLIE CHAPLIN SERIES (Reissue)		
The Cure	Aug. 19	20....
The Fireman	Aug. 28	21....
The Count	Nov. 17	21....
The Immigrant	Jan. 19,'34.	21....
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½..
Hey Nanny, Nanny	Jan. 12,'34.	2 rls.
Iceman's Ball, The	Aug. 13	20....
In the Devil Dog House	Feb. 2,'34.	21....
Kicking the Crown Around	Aug. 4	19....
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20....
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	1 rl..
Cubby's Picnic	Oct. 6	7....
Cubby's World Flight	Aug. 25	7....
Galloping Fanny	Dec. 1	1 rl..
Gay Gaucho, The	Nov. 3	1 rl..
Good Knight	Feb. 23,'34.	7½..
Nut Factory	Aug. 11	1 rl..
Sinister Stuff	Jan. 26,'34.	1 rl..
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19....
Suits to Nuts	Dec. 1	19....
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20....
No. 6—Air Tonic	Dec. 22	21....
No. 7—On Approval	Jan. 5,'34.	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½..
Quiet Please	Aug. 11	20½..
What Fur?	Nov. 3	21....
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5,'34.	20....
Henry the Ape Bert Lahr	Jan. 26,'34.	2 rls.
Hizzoner Bert Lahr	Nov. 17	21½..
Knife of the Party Lillian Miles	Feb. 16,'34.	2 rls.
Strange Case of Hennessy Cliff Edwards	Dec. 8	21½..
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½..
Knee Deep in Music	Sept. 22	21½..
Torch Tango	Feb. 23,'34.	21....
MY BRIDGE EXPERIENCES (Elv Culbertson)		
Forced Response, A	Sept. 15	17....
Murder at the Bridge Table	Sept. 1	21....
Society Cheaters	Sept. 29	21....
What Not to Do in Bridge	Oct. 13	15....
Trans-Atlantic Bridge Tricks	Oct. 27	21....
Three Knaves and a Queen	Nov. 10	20....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7....
Jest of Honor	Jan. 19,'34.	7....
Jolly Good Fellows	Feb. 16,'34.	1 rl..
Marching Along	Oct. 27	7....
On the Pan	Nov. 24	7....
Pals		1 rl..
SPECIALS		
So This Is Harris	Jan. 19,'34.	28....
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½..
Cuba	Nov. 10	10½..
Gibraltar, Guardian of the Mediterranean		
Holy Land	Feb. 16,'34.	10....
Madeira, Land of Wine		
Moorish Spain	Jan. 12,'34.	10....

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26....
Killing to Live		17....
Kino Displays		18....
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23....
Terrors of the Amazon		29....
CELEBRITY		
Jack and the Beanstalk		6....
FIRST DIVISION		
Delhi	Nov. 15	10....
My Side of the Story David L. Hutton	Sept. 22	10....
Strange Case of Tom Mooney	July 21	23....
IDEAL		
Canal Gypsies		9....
Evolution		28....
Goofy Games		8....
Mystic East, The		10....
Next War, The		26....
We're on Our Way		9....
INDUSTRIAL		
The Silent Enemy		30....
INVINCIBLE		
Snowman		10....
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8....
Berlin: Rhythm of a Metropolis		8....
Glimpses of Germany		8....
Green Heart of Germany, The		20....
Springtime on the Rhine		7....
The Mosel		8....
Trier, Oldest City in Germany		6....
Vintagers' Festival in the Palatinate		10....
Winter in the Bavarian Alps		1 rl..
Young Germany Goes Skiing		1 rl..

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. The Mail Pilot	June 5	7....
14. Mickey's Mechanical Man	June 9	6....
15. Mickey's Gala Premiere	June 30	7....
16. Puppy Love	Aug. 14	
17. Steepie Chase	Sept. 1	7....
18. The Pet Shop	Sept. 22	8....
(NEW SERIES)		
1. Giant Land	Nov. 15	7....
2. Mickey Shanghaied	Jan. 15,'34.	7....
3. Playful Pluto		
4. Camping Out	Feb. 16,'34.	7....
SILLY SYMPHONIES		
9. Father Noah's Ark	Jan. 27	8....
10. Three Little Pigs	May 26	8....
11. Old King Cole	July 27	8....
12. Lullaby Land	Aug. 18	7....
13. Pied Piper	Oct. 6	7....
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8....
2. The China Shop	Jan. 15,'34.	8....
3. Grasshopper and the Ant, The	Feb. 15,'34.	8....

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8....
No. 2	Oct. 1	10....
No. 3	Dec. 25	1 rl..
No. 4	Jan. 29,'34.	1 rl..
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34.	1 rl..
Chicken Reel	Jan. 1,'34.	8½..
County Fair	Feb. 5,'34.	1 rl..
Five and Dime	Sept. 18	8....
Gingerbread Boy	Mar. 12,'34.	1 rl..
In the Zoo	Nov. 6	7....
Merry Old Soul	Nov. 27	8....
Parking Space	Dec. 18	7....
Toy Shoppe, The	Feb. 19,'34.	1 rl..
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl..
King Klunk	Sept. 4	9....
She Done Him Right	Oct. 9	7....
RADIO STAR REELS		
The Old Timers Louis Sobol—No. 3		21....
Peeping Tom Louis Sobol—No. 4	Sept. 20	17....
Boswell Sisters, The Nick Kenny—No. 4	Dec. 6	21....
SPECIALS		
World's Greatest Thrills	Aug. 18	19....
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9....
No. 32—Novelty	Sept. 4	1 rl..
No. 33—Novelty	Oct. 9	9....
No. 34—Novelty	Nov. 20	9....
No. 35—Novelty	Dec. 18	10....
No. 36—Novelty	Jan. 22,'34.	1 rl..
No. 37—Novelty	Feb. 26,'34.	1 rl..
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21....
Big Benefit, The (Mentone No. 3)	Oct. 18	21....
Big Casino, The (Mentone No. 4)	Nov. 29	21....
Born April First Sterling Holloway	Mar. 14,'34.	2 rls.
Broadway Varieties (Mentone No. 7)	Feb. 14,'34.	2 rls.
Full Coverage Henry Armetta	Feb. 28,'34.	2 rls.
Meeting Mazie Sterling Holloway	Dec. 20	20....
Mountain Music Louise Fazenda	Jan. 3,'34.	18....
Not the Marrying Kind Sterling Holloway	Nov. 22	20....
On the Air and Off (Mentone No. 1)	Sept. 6	19....
Open Sesame Henry Armetta	Oct. 25	20....
Out of Gas Louise Fazenda	Nov. 8	21....
Paisie Walsie Henry Armetta	Jan. 31,'34.	20....
Pie for Two James Gleason	Dec. 13	21....
Stung Again Louise Fazenda	Oct. 18	18....
Supper at Six (Mentone No. 5)	Dec. 27	18....
Trifle Backward, A Vince Barnett	Jan. 17,'34.	19½..
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34.	2 rls.
Warren Doane Brevity	Aug. 9	19....
Where's Elmer? Vince Barnett	Feb. 7,'34.	20....

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19....
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy Jack Haley	Sept. 16	21....
No. 2—Close Relations Roscoe (Fatty) Arbuckle	Sept. 30	20....
No. 3—Gobs of Fun George Givot-Charles Judels	Oct. 21	21....
No. 4—Turkey in the Raw Gus Shy	Nov. 4	21....
No. 5—In the Dough Roscoe (Fatty) Arbuckle	Nov. 25	22....
No. 6—Here Comes Flossie Ben Blue	Dec. 9	18....
No. 7—Tomalio Roscoe (Fatty) Arbuckle	Dec. 30	21....
No. 8—How D'Ya Like That? George Givot-Charles Judels	Jan. 13,'34.	18....
No. 9—Nervous Hands Ben Blue	Feb. 3,'34.	21....
No. 10—Pugs and Kisses	Feb. 17,'34.	21....
No. 11—Mushrooms Harry Gribbon	Feb. 14,'34.	2 rls.
No. 12—Foiled Again Ben Blue	Mar. 24,'34.	2 rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34.	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34.	2 rls.
No. 15—I Scream	May 19,'34.	2 rls.
BROADWAY BREVITIES		
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19....
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26	19....
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination Hal LeRoy-Mitzi Mayfair	Sept. 2	18....
No. 2—Rufus Jones for President Ethel Waters	Sept. 9	20....
No. 3—Seasoned Greetings Lita Grey Chaplin	Sept. 23	20....
No. 4—Paul Revere, Jr. Gusy Shy-Janet Reade	Oct. 7	21....
No. 5—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21....
No. 6—'Tis Spring Patricia Ellis- Allen Jenkins (Technicolor)	Oct. 28	19....
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11	20....
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18	23....
No. 9—Girl Trouble Mitchell and Durante	Dec. 2	23....
No. 10—Around the Clock Norma Terris- Four Eton Boys	Dec. 16	29....
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Havel	Dec. 23	22....
No. 12—Kissing Time Jane Froman- Georges Metaxa	Dec. 16	22....
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20,'34.	29....
No. 14—Not Tonight, Josephine Frank McHugh- Kitty Kelly (Technicolor)	Jan. 27,'34.	21....
No. 15—Picture Palace	Feb. 10,'34.	21....
No. 16—Come to Dinner	Feb. 24,'34.	10....
No. 17—Business Is a Pleasure	Mar. 3,'34.	2 rls.
No. 18—Silver Living Dorothy Stone	Mar. 17,'34.	2 rls.
No. 19—Let's Play Post Office Jean Sargent	Mar. 31,'34.	2 rls.
No. 20—Story Conference Lillian Roth	Apr. 7,'34.	2 rls.
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34.	2 rls.
No. 22—Private Lessons Hal LeRoy	June 5,'34.	22....
HOW TO BREAK 90 BOBBY JONES		
No. 4—Down Swing	July 8	1 rl..
No. 5—Impact	July 15	1 rl..
No. 6—Fine Points	Aug. 5	10....
LOONEY TUNES		
No. 10—Beau Bosko		7....
No. 11—Bosko's Mechanical Man		7....
No. 12—Bosko the Musketeer		7....
No. 13—Bosko's Picture Show		7....
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out	Sept. 9	8....
No. 2—Buddy's Beer Garden	Oct. 21	7....
No. 3—Buddy's Show Boat	May 12,'34.	7....
No. 4—Buddy the Gob	Jan. 13,'34.	1 rl..
No. 5—Buddy and Towser		1 rl..
No. 6—Buddy's Garage		1 rl..
MELODY MASTERS		
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9....
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		20....
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9....
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd Dave Apollon and Orchestra		10....
No. 2—Barber Shop Blues Claude Hopkins and Band		9....
No. 3—Rubinoff and Orchestra		10....
No. 4—Eddie Duchin and Band		10....
No. 5—Borrah Minnevitch and His Harmonica Rascals		10....
No. 6—Jack Denny and Band		10....
No. 7—Mills Blue Rhythm Band		10....
No. 8—Isham Jones	Mar. 17,'34.	1 rl..
No. 9—Phil Spitalny	Apr. 14,'34.	1 rl..
No. 10—Vincent Lopez	May 12,'34.	1 rl..
No. 11—Tin Hat Harmony Abe Lyman	May 12,'34.	1 rl..
No. 12—B. A. Wolfe	July 7,'34.	1 rl..
No. 13—D. Mendoza and Vitaphone Band	Aug. 4,'34.	1 rl..
MERRY MELODIES		
No. 6—One Step Ahead of My Shadow		7....
No. 7—Young and Healthy		7....
No. 8—The Organ Grinder		7....
No. 9—Wake Up the Gypsy in Me		7....
No. 10—I Like Mountain Music		7....
No. 11—Shuffle Off to Buffalo		7....
No. 12—The Dish Ran Away with the Spoon		7....
No. 13—We're in the Money		7....
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7....
No. 2—Sitting on a Back Yard Fence		1 rl..
No. 3—Pettin' in the Park	Jan. 27,'34.	1 rl..
No. 4—Honeymoon Hotel	Feb. 17,'34.	7....
PEPPER POT		
No. 1—Walter Donaldson		10....
No. 2—Admission 5c		10....
No. 3—Rock-a-Bye-Bye, with Dr. Rockwell		11....
No. 4—Laughs in the Law		8....
No. 5—Notre Dame Glee Club		8....
No. 6—Harry Warren		10....
No. 7—Easy Aces		10....
No. 8—Little Miss Mischief		10....
No. 9—Movie Memories		9....
No. 10—The Tune Detective Sigmund Spaeth		9....
No. 11—Mississippi Suite		9....
No. 12—The Wrong Wrong Trail Block and Sully		10....
No. 13—Song Hits, with Roy Turk		11....
No. 14—Easy Aces, No. 2		1 rl..
No. 15—Pure Feud		1 rl..
No. 16—Radio Ramblers		1 rl..
No. 17—Lulu McConnell		1 rl..
No. 18—Good Old Days		1 rl..
No. 19—Radio Reels Jessel—Van		1 rl..
No. 20—Charles Ahearn		1 rl..
No. 21—Little Jack Little		1 rl..
No. 22—Radio Reel No. 2		1 rl..
No. 23—Dad Minds the Baby		1 rl..
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
No. 10—Wonder Spots of the World		1 rl..
No. 11—Costumes of the World		1 rl..
No. 12—Strange Ceremonies		10....
No. 13—Top of the World		10....
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl..
No. 2—Samoan Memories		1 rl..
No. 3—Heart of Paris		10....
No. 4—Italy, the Old and the New		11....
No. 5—Cannibal Islands		1 rl..
No. 6—Spanish America		1 rl..
No. 7—Jerusalem, the Holy City		1 rl..
No. 8—Picturesque Siam		1 rl..
No. 9—Slackers of the Jungle		1 rl..
No. 10—East Indies		1 rl..
No. 11—Central America		1 rl..
No. 12—Dark Africa		1 rl..
No. 13—South Sea Islands		1 rl..

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		
MASCOT		
Fighting with Kit Carson Johnny Mack Brown- Noah Beery	July 6 (each)	20....
Lost Jungle, The Clyde Beatty	Apr. 1,'34. (each)	20....
Mystery Squadron, The Bob Steele	Dec. 23 (each)	20....
Three Musketeers, The John Wayne-Ruth Hall	Apr. 7	
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Chandu		2 rls.
Lost World Clyde Beatty		2 rls. (each)
Tarzan, the Fearless Buster Crabbe	Aug. 11 (each)	20....
UNIVERSAL		
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14 (each)	20....
Perils of Pauline Evalyn Knapp-Robert Allen	Nov. 6 (each)	20....
Phantom of the Air Tom Tyler-Gloria Shea	May 22 (each)	20....
Pirate Treasure Richard Talmadge- Lucille Lund	Jan. 29,'34. (each)	20....
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23,'34. (each)	20....

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ACHIEVEMENT

SINCE Eastman Super-sensitive Panchromatic Negative was introduced early in 1931, its revolutionary qualities have fulfilled every hope and prediction of its sponsors. It has helped cameramen and producers so tremendously... it has affected the motion picture art so profoundly...it has contributed to so many cinematic triumphs, that a further prediction can now be made: In its fourth year, as heretofore, this Eastman film will be an important factor in the most conspicuous motion picture achievements. Eastman Kodak Company. (J.E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-sensitive Panchromatic Negative*

GEORGE RAFT



BOLERO

with CAROLE LOMBARD SALLY RAND the fan dancer FRANCES DRAKE

A Paramount Picture . . . Directed by Wesley Ruggles

Paramount Pictures

MOTION PICTURE
HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

CODE ASSENT DEADLINE POSTPONED TO MARCH 10

Code Authority Sets Back Date When Allied Withdraws Suit After NRA Rules That Signing of Assent Blanks Upholds Legal Rights

EXECUTIVES' SALARIES AS REPORTED TO SENATE

A Listing of Bonuses and Salaries of Film Leaders as Submitted by Federal Trade Commission and Compared with Those of Other Businesses

KEY CITY EXHIBITORS ARGUE TRADE PRACTICES

Methods of Merchandising Reawaken "Trade War" in Kansas City; Illinois Votes Out Double Featuring; New Scales for Detroit Theatres

...E-CODING THE CODE: PRODUCTION TRADE PRACTICES

...ol. 114, No. 10 Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879 ... lished Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 ... March 3, 1934

CREAM OF TODAY'S NEWS!

1—**"CAT AND THE FIDDLE"** opening engagements packing them in. (*Novarro and Jeanette Mac Donald's love songs captivate audiences.*)

2—**"MYSTERY OF MR. X"** rated swell entertainment, wins unanimous praise of New York critics. (*Bob Montgomery's handsomest starring role and a perfect exploitation picture.*)

3— **GARBO** in "Secret Loves of QUEEN CHRISTINA" continues happy box-office career.

4— **M-G-M** execs in California get first glimpse of SHEARER in "Rip Tide". Oh boy! Just wait!

5— **VIVA VILLA! VIVA VILLA! VIVA VILLA!** That's what the whole world will be shouting. (*And Wallace Beery tops his best in it!*)



America's showmen are

GOING TO TOWN

March 6th

for the big

National Trade Exhibit of Spring Product

to be held by

WARNER BROS.

In All Warner Exchange Cities

"Exhibitors can do so much more in the selling and exploiting of pictures that they have seen than with those they simply have to take for granted . . . that they should take advantage of every opportunity to see as many pictures as they possibly can before booking them . . . It will pay dividends". . . Take this hot tip from the February 24th issue of "Box-Office" and see —

"Wonder Bar"°

Chatterton in "Journal of a Crime"°

"As the Earth Turns"*

Stanwyck in "Gambling Lady"*

Cagney in "Jimmy the Gent"*

Hal LeRoy in "Harold Teen"*

Last call for the big round-up of ace exhibitors! Tuesday's the date. Don't let anything or anybody keep you away!

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WARNER BROS.' NEW STARS ARE NEWS!



JEAN MUIR SCORES TRIUMPH IN "AS THE EARTH TURNS"

"RHYTHM IN THE AIR" MARKS DICK POWELL'S RISE TO STARDOM

DS BRILLIANT
G OVER 'FRISCO"

VERREE TEASDA
SATION, REPEAT

ALINE MACMAHON CLICKS AS STAR IN "WOMAN IN HER THIRTIES"

WATCH FOR "DAMES," FIRST KEELER-POWELL STAR-TEAM VEHICLE



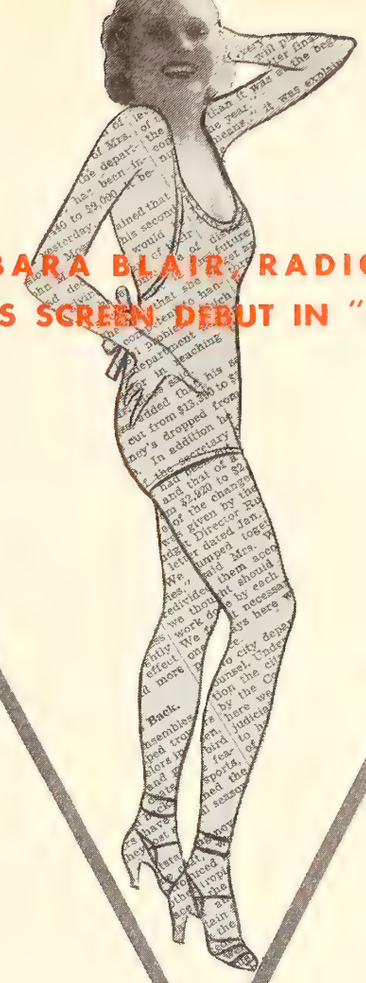
HAL LEROY HAILED BY TRADE PRESS IN "HAROLD TEEN"



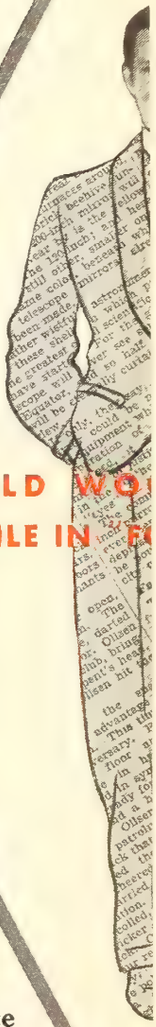
"FASHIONS" SEN-
"MODERN HERO"



EDNA BEST, FAMED STAGE STAR, SIGNED FOR "THE KEY"



BARBARA BLAIR, RADIO ACE, MAKES SCREEN DEBUT IN "DAMES"



DONALD WO
JUVENILE IN "F



PAT O'BRIEN WINS BIG STARRING CHANCE IN "ONE-MAN WOMAN"

Yet these powerful box-office personalities are just a few of the latest additions to the lavish Warner star list which provides you with one or more of these great name attractions every week in the year—

Kay Francis . . . Leslie Howard
William Powell . . . Paul Muni
James Cagney . . R. Barthelmess
Joe E. Brown . . . . Al Jolson
Barbara Stanwyck . Ricardo Cortez
Edw. G. Robinson . Warren William
Ruth Chatterton . . Mary Astor
Joan Blondell . . . Ann Dvorak
Bette Davis . . Adolphe Menjou

Virile!



NICK FORAN

Typical of clean, young American manhood ... carefree, confident, with a thoroughly engaging smile. Six-feet three of red-headed vigor ... 200 pounds of lithe-limbed muscle. His, too, is a brilliant baritone voice ... rich, powerful, true. "Fox Follies" marks his first motion picture appearance. His performance fully justifies the fine plans FOX is making for him.

TEN MORE BOARDS NAMED; CONTRACT RULING FOUGHT

Distributors Refuse to Accept Retroactive 10 Per Cent Elimination Provision Despite Decision of NRA Legal Staff

Further development of the physical machinery for administering the code in the field by the establishment of ten more local boards, and an open refusal by large distributors to agree with Sol A. Rosenblatt's recent decision making the 10 per cent elimination clause retroactive, were the code highlights involving distributors and exhibitors during the week, which also witnessed another postponement for filing code acceptances, this time to March 10. Events which brought about the fourth postponement of the assent deadline, including Allied's withdrawal of its suit against the Code Authority, and a ruling by the NRA on qualified assents, are reported in detail on page 19.

At New York, sub-committees of the Code Authority were completing a manual of procedure for the local boards and a plan for collecting assessments for code administration from every industry member.

At Washington, General Hugh S. Johnson, NRA Administrator, made public a 12-point program for effecting wide revisions in all codes in order to meet the Administration's desire for code uniformity and adequate protection of minority groups.

Ten More Local Boards Named

Following a meeting in New York on Monday, and adding to the 42 boards announced last week (see MOTION PICTURE HERALD of February 24, page 10, for names), the Code Authority made public the personnel structure of ten more boards, bringing the completed total to date to 26 Local Grievance and 26 Local Clearance Boards.

Five more boards of each type are still to be named, and these from New York, Boston, Philadelphia, San Francisco and Washington, D. C. The Code Authority's sub-committee on board selections continued meeting to pick the personnel of these boards. Obstacles to selections exist in practically each of these instances.

Boards, Grievance and Clearance, announced this week, are for Albany, Atlanta, Chicago, Cleveland and Milwaukee.

Boards announced last week will operate code machinery at Buffalo, Charlotte, Cincinnati, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Memphis, Minneapolis, New Haven, New Orleans, Oklahoma City, Omaha, Pittsburgh, Portland, Ore., St. Louis, Salt Lake City and Seattle.

Name Some "Impartial" Members

Members of both Local Grievance and Local Clearance Boards are divided equally among large and independent distributors and affiliated and unaffiliated exhibitors. Also, each board shall have one non-industry members as the direct representative of the Code Authority. Appointments of such "impartial" non-industry members to ten of the boards announced last week were made public at this week's meeting of the Code Authority, subject to the approval of the Division Administration, as follows:

BUFFALO

On Grievance Board: MILTON GUGGENHEIMER, retired merchant.

Clearance Board: DR. PETER C. CORNELL, physician.

DENVER

Grievance Board: J. GLEN DONALDSON, of state Attorney General's staff.

Clearance Board: CLARENCE K. GOULD, lumber man and identified with First National Bank of Denver.

PITTSBURGH

Grievance Board: AARON M. JAFFE, attorney.

Clearance Board: SAMUEL J. HORVITZ.

PORTLAND, ORE.

Grievance Board: JUDGE ASHBY DICKSON.

Clearance Board. BERT HANEY, Chairman, Portland Port Commission.

SALT LAKE CITY

Grievance Board: SAMUEL POWELL, President, Utah Bar Association.

Clearance Board: JOSEPH H. RAYBURN, Assistant State Director, CWA.

Personnel Selected for Five Key Cities' Local Clearance and Grievance Groups, Also Non-Industry Members Elsewhere

Monday's meeting of the Code Authority in New York brought forth from Warner Brothers, Paramount, Fox, RKO and MGM an open refusal to accept a previous ruling by Division Administrator Rosenblatt that the code's 10 per cent elimination privilege must apply to pictures played or released after December 7—the effective date of the code—even though such pictures were contracted for before December 7.

The distributors contend that neither Mr. Rosenblatt nor the NRA has any right under the code to disturb contracts which existed prior to December 7, and it has been indicated frequently in distribution circles that any attempt to effect such a ruling would result in the distributors bringing the matter to the courts.

Since Mr. Rosenblatt's decision, which was made independent of the Code Authority, the NRA legal department at Washington has ruled that interpretations of code provisions by a deputy or division administrator shall prevail. Thus, Division Administrator Rosenblatt's decision officially was sustained by the NRA.

Distributors Seek Clarification

However, it is pointed out that Mr. Rosenblatt's interpretation requires clarification from the standpoint of the effective date iself, but also fails to specify a clear application of the ruling to different kinds of contracts and to pictures eligible for cancellation. It is maintained that there is no definition to show whether the 10 per cent cancellation applies on the total number of pictures contracted for months ago but undelivered on December 7, or only on the pictures which remained unplayed on that date. The definition also is held not to indicate whether it applies to pictures contracted for but not released on December 7, or only to contracts made on or after that date, regardless of whether the contracts themselves provided for a 10 per cent cancellation.

It is expected that decision will come when controversy over an individual case formally reaches the Code Authority. Exhibitor representatives on the Code Authority—Nathan Yamins, Charles L. O'Reilly and Ed Kuykendall—were not recorded as making any statement on the NRA ruling. W. Ray Johnston, independent distributor representative, was not

WEEK'S CODE DEVELOPMENTS

Important developments this week in the motion picture code situation affecting the procedure of making and showing motion pictures, follow:

1. GENERAL On This Page

(a) Code Authority named Grievance and Zoning Boards at Albany, Atlanta, Chicago, Cleveland, Milwaukee, and named "impartial" non-industry authority representatives for both types of boards at Buffalo, Denver, Pittsburgh, Portland, Salt Lake City.

(b) Large distributors openly admitted refusal to agree with NRA decision making ten per cent cancellation privilege retroactive.

(c) Code Authority was completing plans for assessing industry members for code administration expenses and for manual of procedure for local boards.

NEW ASSENT DEADLINE See Page 19

(a) Deadline for filing code assents postponed to March 10.

(b) Allied withdrew suit against Code Authority and then attacked "propagandists."

(c) NRA ruled on qualified code assents, saying signatures to assents do not cancel rights of signees to protest against code provisions, legally or otherwise.

(d) Code Authority had 9,200 code assents on hand.

TRADE PRACTICE BATTLES See Page 15

(a) Several trade practice conflicts in the field, between distributors and exhibitors and among competing exhibitors, were awaiting adjustment by local boards.

UNIONS AND THE CODE See Page 18

(a) First actual test in exhibition on right of labor to organize and bargain collectively occurs in New York as unskilled workers vote to strike.

DECODING THE CODE See Page 43

Sixth and final article, and third of the series on production: Explaining and Translating Code Provisions Affecting Production Trade Practices.

MEMBERS OF TEN MORE BOARDS

aligned with the non-consenters and is understood to favor the ruling.

Attending Monday's meeting of the Code Authority were Charles Moskowitz, alternating for Nicholas M. Schenck, Loew's MGM; Neil Agnew, alternating for George Schaefer, Paramount; Major Leslie Thompson, alternate for M. H. Aylesworth, RKO; John D. Clark, alternating for Sidney R. Kent, Fox, and Harold S. Bareford, alternating for Harry M. Warner.

Code Assessments Due

When the Code Authority meets next in New York, probably on Monday, March 12th, its finance committee is expected to present for approval a schedule of amounts to be assessed against each industry member for code administrative expenses, in accordance with a provision in the code. There will also be presented a method for collecting such assessments, which, according to the NRA, must be "reasonable," and must be used for code administration only.

Coincidental with the withdrawal of Allied's suit over qualified code assents, and in which the Code Authority members were made defendants individually (see page 19), the NRA at Washington is planning to incorporate into the code of each industry a new provision which would relieve members of the Code Authorities from responsibility or legal liability of their fellow Authority members.

However, each Code Authority official would still be liable for his "own wilful mis-feasance or non-feasance."

Broad in its scope, and intended to relieve Code Authority members from just such suits as that filed by Allied, the NRA legal department's new code clause provides that "nothing contained in this code shall constitute the members of the Code Authority partners for any purpose, nor shall any member of the Code Authority be liable in any manner to any one for any act of any other member, official, agent or employee of the Code Authority, nor shall any member of the Code Authority, or agent thereof, exercising reasonable diligence in the conduct of his duties hereunder, be liable to anyone for any action or omission to act under this code, except for his own wilful mis-feasance or non-feasance."

Johnson Proposes Code Changes

A 12-point program for effecting necessary code changes was outlined by General Hugh S. Johnson, NRA Administrator, at Washington on Tuesday, at the opening of a series of round-table discussions of codes of all industries with the code representatives and Code Authorities of each industry.

Opening the first conference, at which representatives of industry and the public were invited to voice their criticisms of the National Recovery Act and its administration, General Johnson beat the critics to the draw when he candidly admitted the existence of many weaknesses in both codes and compliance with codes. He promised that if any constructive suggestions resulted from the discussions, which will last until March 5, when President Roosevelt will address the gathering, such constructive suggestions would be incorporated in the program he has drafted.

A progress report will be made by the motion picture Code Authority at the Washington meetings. Scheduled to attend are S. R. Kent, J. Robert Rubin, Ed Kuykendall, C. L. O'Reilly, Nathan Yamins, W. Ray Johnston, George Schaefer and John C. Flinn.

Four Allied leaders—Abram Myers, Mr. Yamins, Sidney Samuelson and W. A. Steffes—were to appear Thursday before two divisions of the NRA meeting to criticize the effect of the code on independents.

Proposals for amendments of codes as a

(Continued on page 22)

KEY TO LISTINGS OF LOCAL BOARDS

In identifying the distribution or exhibition class represented by the members of the five new Local Grievance Boards and five new Local Clearance Boards, as announced on Monday by the Code Authority, the following key should be used:

CLEARANCE - ZONING BOARDS

1. Distributor representative with theatre affiliation.
2. Distributor without theatre affiliation.
3. Affiliated first-run theatre.
4. Independent first-run.
5 and 6. Independent subsequent runs.

GRIEVANCE BOARDS

1. Distributor with theatre affiliation.
2. Distributor without theatre affiliation.
3. Affiliated theatre.
4. Independent exhibitor.

ALBANY

Grievance Board

1. R. C. Halligan, RKO.
2. Charles Johnson, Columbia.
3. Lou Lazar, Warner Theatres.
4. Abe Stone, Albany.

Impartial Member—Shepard Z. Baum, Albany attorney.

Clearance and Zoning Board

1. Ralph Pielow, M-G-M.
2. Nate Sauber, Universal.
3. Charles W. Koerner, RKO.
4. William Benton, Saratoga.
5. Charles Wilson, Troy.
6. Fred Mausert, Glens Falls.

Impartial Member—Judge David Wanger, Albany.

▽

ATLANTA

Grievance Board

1. Dave Prince, Paramount.
2. A. C. Bromberg, Monogram.
3. Lionel H. Keane, Loew's.
4. Nat M. Williams, Thomasville, Ga.

Impartial Member—Roy Le Craw, Atlanta. He is connected with State Life Insurance Co. of Indiana.

Clearance and Zoning Board

1. J. H. Hamlin, M-G-M.
2. W. S. Anderson, Columbia.
3. R. B. Wilby, Paramount.
4. Oscar C. Lam, Rome.
5. Mitchell Wolfson, Miami.
6. Willis J. Davis, Atlanta.

Impartial Member—Alvin G. Maxwell, Atlanta. He is vice-president of the Citizens' and Southern National Bank.

▽

CHICAGO

Grievance Board

1. Charles Reagan, Paramount.
2. Irving W. Mandel, Security Pictures (Monogram).
3. James Coston, Warners.
4. Nate Wolf, Chicago.

Impartial Member—Lowell B. Mason, recommended by Chicago Chamber of Commerce.

Clearance and Zoning Board

1. Felix Mendelssohn, M-G-M.
2. Henry Herbel, Universal.
3. Walter Immerman, B. & K.
4. Jack Rose, Chicago.
5. Jack Miller, Chicago Exhibitors Ass'n of Chicago.
6. Aaron Saperstein, Allied Theatres of Chicago.

Impartial Member—Judge Hugo Friend, circuit court.

▽

CLEVELAND

Grievance Board

1. Edwin J. Fontaine, Paramount.
2. H. C. Bissell, Columbia.
3. Nat Wolf, Warner Theatres
4. J. D. Kalafat, Cleveland.

Impartial Member—Judge Joseph H. Ackermann.

Clearance and Zoning Board

1. Frank Drew, M-G-M.
2. Nat Lefton, Monogram.
3. Nat Holt, RKO Theatres.
4. John Huebner, Marion, O.
5. Martin G. Smith, Toledo.
6. Frank Gross, Cleveland.

Impartial Member—Jerome M. Friedlander.

▽

MILWAUKEE

Grievance Board

1. Sam Shurman, M-G-M.
2. George Ross, Columbia.
3. David E. Weshner, Warner Theatres.
4. Fred S. Meyer, president, M. P. T. O. of Wisconsin.

Impartial Member—Pierce Bitker, secretary, Milwaukee Chamber of Commerce.

Clearance and Zoning Board

1. R. T. Smith, Warner.
2. George L. Levine, Universal.
3. H. J. Fitzgerald, Fox Midwesco.
4. Tom Saxe, Madison.
5. William Ainsworth, Fond du Lac.
6. George Fisher, Milwaukee.

Impartial Member—Joseph G. Rhode.

Paramount Opposes Anti-Trust Awards

Paramount will file motions in Boston to have sections of Auditor Elias Field's report awarding E. M. Loew and nine associated companies $45,000 damages eliminated when the local exhibitors' anti-trust suit goes to trial in United States district court, Boston, in two weeks.

Following an earlier order authorizing Chase National Bank as trustee under a $13,717,819 Paramount bond indenture of August 1, 1930, to file claims against Paramount for the difference between the full amount of the indenture and the amount of valid claims filed by individual bondholders, Referee Davis Wednesday denied a petition of the Paramount trustees to have the Chase claim disallowed and expunged.

Individual claims aggregating $33,000 filed against Paramount Publix by 12 holders of Paramount Broadway bonds, and seven Allied Owners Corp. claims for $36,500 were disallowed and expunged Tuesday in New York by Referee Henry K. Davis when the claimants failed to appear at a hearing on objections to the claims.

FILM EXECUTIVES' PAY IS HIGHEST IN INDUSTRIES, COMMISSION FINDS

Motion Picture Remuneration Compared with That in Other Businesses; Bonuses Boost Figures in Many Instances

The Federal Trade Commission's story of huge salaries and bonuses paid to executives of nearly 1,000 corporations from 1928 through 1933 was released to the nation Monday when that body laid its findings before the United States Senate. The report revealed that salaries and "other compensations" of motion picture executives during the past five years averaged far in excess of practically every other major industry covered in the investigation.

Disclosures by the commission that many corporations paid hundreds of thousands of dollars to officers and directors through a combination of salaries and bonuses, on Wednesday led to the writing by Senator Gore of Oklahoma of an amendment to the pending tax bill imposing a tax of 80 per cent upon all compensation in excess of $75,000 received by any individual. It is provided that compensation shall be defined as including "salaries, commissions, emoluments and rewards and any other reward or bonus by whatever name known."

Figures on 101 major industrial concerns, including seven motion picture companies and the Radio Corporation of America, were made available immediately by the Commission and with but one or two exceptions the average motion picture salary plus bonus stood at the top of the list of the 101 industries.

Two exceptions included the salary and bonus details of E. G. Grace, president of Bethlehem Steel Corporation, whose salary for the years 1928, 1929 and 1930 was only $12,000, but whose bonuses for that period totaled $3,470,789. Those were the boom years. Mr. Grace received no bonus after 1931 but his salary for 1932 and 1933 totaled $360,000.

The commission in its report disclosed the total salary and other compensation paid executives by a number of companies, including the following film concerns:

	1928		1932	
	Cash Salary	Other compensation	Cash Salary	Other compensation
Columbia	$218,000	None	$298,883	None
Fox	135,500	$700	626,967	$2,850
Loew's	442,000	296,161	526,317	218,724
MGM	719,400	1,060,848	757,393	922,141
Paramount	990,630	930,410	636,975	95,000
RKO	262,709	1,200	315,043	6,160
Warner Bros.	998,119	8,805	758,623	121,920
Universal	327,030	660	302,535	None

Highest motion picture salaries and bonuses for individuals were attained in 1929 when Adolph Zukor and Jesse L. Lasky each received salaries of $130,000 and bonuses of $757,500, totaling $887,500. In 1932, Mr. Zukor received a salary of $96,031 from Paramount, while Mr. Lasky, who is now producing independently for Fox, was not listed. According to the commission's report, the highest individual motion picture salary received in 1933 went to Winfield Sheehan—$250,000. In 1929, Mr. Sheehan's salary was $129,727, *in addition to a bonus for the year amounting to* $20. He received no bonus in 1933.

One outstanding disclosure of the Commission's report was the fact that many companies, including motion picture concerns, dispensed higher compensation in 1932 at the height of the depression than they did during 1929, the last of the boom years.

The Commission also reported that Nicholas M. Schenck stood well up in the first ranks of high salaried industrial chieftains with a 1929 salary amounting to $92,000 and a bonus of $183,132. In 1930, however, Mr. Schenck's total compensations came to $449,538, and even in 1931, when depression's grip had made itself felt on every other industry—including Bethlehem Steel—Mr. Schenck's remunerations did not fall below $366,404.

Other Figures

Other figures on the motion picture industry showed Jack Leo, former Fox executive, with compensation of $37,640 in 1928, and $516,000 in 1930; Robert H. Cochrane, $35,000 in 1929 and $26,000 in 1932; Carl Laemmle, $132,000 in 1929 and $156,000 in 1932; Adolph Zukor, $372,389 in 1928 and $96,031 in 1932. In 1929, Sam Katz made $710,000 and in 1932 he was forced to do with but $78,392.

Arbitrarily selecting the salaries and bonuses of leaders in other industries, the following comparison with those of film executives is made:

G. W. Hill (American Tobacco)

	Salary	Bonus
1928	$ 75,000	$280,203
1929	144,500	461,113
1933	120,000	none listed

Nicholas M. Schenck

	Salary	Bonus
1928	$ 92,000	$183,132
1929	92,000	270,202
1933	59,800	none listed

R. P. Lamont (Amer. Steel)

1928	$ 60,000	$105,000

Sam Katz

1928	$104,000	$193,911

E. G. Grace (Bethlehem Steel)

1929	$ 12,000	$1,623,753
1930	12,000	1,015,591
1933	180,000	none listed

Sidney R. Kent

1929	$104,000	$603,000
1930	104,000	183 091
1933	60,060	none listed

The salaries of Messrs. Hill, Lamont and Grace are not the average remuneration for men in their position in the majority of large industrials, even for the period they were given, while the motion picture figures were. Compared with the average executive compensation for other industries, the comparison of the same film salaries would look something like this:

Nicholas M. Schenck

	Salary	Bonus
1928	$ 92,000	$183,132
1929	92,000	270,202
1933	59,800	none listed

George Eastman (Eastman Kodak)

	Salary	Bonus
1928	$ 50,000	none listed
1929	50,000	"
1932	11,538	"

Sam Katz

1928	$104,000	$193,911

Lamont Du Pont (E. I. Du Pont De Nemours)

1928	$ 99,999	none listed

Sidney R. Kent

1929	$104,000	$603,000
1930	104,000	183,091
1933	60,060	none listed

Harry F. Sinclair (Consolidated Oil Corp.)

1930	$130,000	$ 774
1933	106,310	

Following is a breakdown of motion picture executives' salaries as made public on Monday by the Federal Trade Commission at Washington:

▽

COLUMBIA PICTURES CORPORATION

Harry Cohn:	Salary	Bonus	Total
1929	$127,000	$ 13,333	$140,333
1930	141,166	none listed	141,166
1931	189,333	"	189,333
1932	142,800	"	142,800
1933	145,600	"	145,600
Joe Brandt:			
1930	103,916	none listed	103,916

▽

CONSOLIDATED FILM, INC.

H. J. Yates (P. & D.):	Salary	Bonus	Total
1928	$ 52,083	none listed	$ 52,083
1929	81,249	"	81,249
1930	75,000	"	75,000
1931	75,000	"	75,000
1932	75,000	"	75,000
1933	67,500	"	67,500

▽

FOX FILM CORPORATION

Winfield Sheehan:			
1929	$129,727	$ 20	$129,747
1930	209,615	250,050	459,665
1931	269,647	100	269,747
1932	162,014	none listed	162,014
1933	250,000	"	250,000
Jack G. Leo:			
1928	$ 37,640	none listed	$ 37,640
1930	16,000	$500,000	516,000
Sidney R. Kent:			
1933	$ 60,060	none listed	$ 60,060

▽

LOEW'S, INC., and METRO-GOLDWYN-MAYER

Nicholas M. Schenck:			
1928	$ 92,000	$183,132	$275,132
1929	92,000	270,202	362,202
1930	92,000	357,538	449,538
1931	92,000	274,404	366,404
1932	87,725	133,328	221,053
1933	59,800	none listed	59,800
David Bernstein:			
1928	$ 81,600	$109,879	$191,479
1929	94,400	162,121	256,521
1930	94,400	214,523	308,923
1931	94,400	164,642	259,042
1932	90,720	79,996	170,716
1933	59,800	none listed	59,800
Arthur M. Loew:			
1928	$ 70,000	none listed	$ 70,000
1929	78,000	"	78,000
1930	78,000	"	78,000
1931	78,000	"	78,000
1932	113,000	"	113,000
1933	155,500	"	155,500
J. Robert Rubin:			
1928	$ 88,400	none listed	$ 88,400
1929	88,400	"	88,400
1930	88,400	"	88,400
1931	88,400	"	88,400
1932	88,810	"	88,810
1933	57,460	"	57,460

(Continued on following page)

Gore Proposes Amendment to Pending Tax Bill Imposing 80% Assessment on All Compensation Exceeding $75,000

ON FILM EXECUTIVES' PAY CHECKS

(Continued from preceding page)

	Salary	Bonus	Total
David L. Loew:			
1931	$ 52,000	none listed	$ 52,000
1932	51,250	"	51,250
1933	52,000	"	52,000
Leopold Friedman:			
1931	$ 52,000	none listed	$ 52,000
1932	51,250	"	51,250
Felix F. Feist:			
1933	$ 55,125	none listed	$ 55,125
Louis B. Mayer:			
1933	$ 84,500	none listed	$ 84,500
Irving Thalberg:			
1933	$135,200	none listed	$135,200

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PARAMOUNT PUBLIX CORPORATION

	Salary	Bonus	Total
Adolph Zukor:			
1928	$130,000	$242,389	$372,389
1929	130,000	757,500	887,500
1930	130,000	228,614	358,614
1931	112,618	1,000	113,618
1932	96,031	none listed	96,031
Jesse L. Lasky:			
1928	$130,000	$242,389	$372,389
1929	130,000	757,500	887,500
1930	130,000	228,614	358,614
1931	112,618	1,000	113,618
Elek John Ludvigh:			
1928	$ 78,000	none listed	$ 78,000
1929	78,000	"	78,000
1930	78,000	"	78,000
1931	68,000	"	68,000
Sidney R. Kent:			
1928	$104,000	$193,911	$297,911
1929	104,000	603,000	707,000
1930	104,000	183,091	287,091
1931	90,368	1,000	91,368
Ralph A. Kohn:			
1928	$ 45,500	$ 57,800	$103,300
1929	52,000	303,000	355,000
1930	52,000	92,045	144,045
Emil E. Shauer:			
1928	$ 65,000	none listed	$ 65,000
1929	65,000	"	65,000
1930	48,750	"	48,750
Albert A. Kaufman:			
1928	$ 52,000	none listed	$ 52,000
1929	52,000	"	52,000
1930	65,000	"	65,000
1931	56,993	"	56,993
Sam Katz:			
1928	$104,000	$193,911	$297,911
1929	104,000	606,000	710,000
1930	104,000	183,001	287,001
1931	90,368	1,000	91,368
1932	78,392	none listed	78,392
Herman Wobber:			
1928	$ 52,000	none listed	$ 52,000
1929	52,000	"	52,000
1930	52,000	"	52,000
Harry M. Goetz:			
1930	$ 52,000	none listed	$ 52,000
Emanuel Cohen:			
1932	$173,142	none listed	$173,142
John Hertz:			
1932	$ 97,055	none listed	$ 97,055

N.B.—No Paramount salaries were listed for 1933, the report having stated that "due to bankruptcy no salary payments are being made out of funds of Paramount Publix Corp."

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RADIO-KEITH-ORPHEUM CORPORATION

	Salary	Bonus	Total
Hiram S. Brown:			
1929	$ 75,000	$ 60,826	$135,826
1930	75,000	97,697	172,697
1931	100,000	520	100,520
1932	80,000	440	80,440

NOTIFICATIONS BY TRADE PRESS

Notification of appointments to the various local clearance and zoning and grievance boards will reach members in the field only through the columns of the trade press. The Code Authority has sent no official notification to any appointees, nor does it intend to do so.

	Salary	Bonus	Total
Harold B. Franklin:			
1933	$ 60,420	none listed	$ 60,420
B. B. Kahane:			
1933	$ 46,858	none listed	$ 46,858

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RADIO CORPORATION OF AMERICA

	Salary	Bonus	Total
James G. Harbord:			
1928	$ 48,167	$ 48,755	$ 96,922
1929	60,000	73,540	133,540
1930	60,000	45,440	105,440
1931	42,000	2,220	44,220
1932	48,000	2,320	50,320
1933	48,000	none listed	48,000
David Sarnoff:			
1928	$ 55,000	$ 41,115	$ 96,115
1929	105,000	103,693	208,693
1930	110,000	93,478	203,478
1931	110,000	1,840	111,840
1932	92,625	2,240	94,865
1933	51,250	none listed	51,250

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UNIVERSAL PICTURES, INC.

	Salary	Bonus	Total
Carl Laemmle:			
1928	$132,000	none listed	$132,000
1929	181,500	none listed	181,500
1931	156,000	"	156,000
1932	156,000	"	156,000
1933	146,000	"	146,000
R. H. Cochrane:			
1929	$ 35,000	none listed	$ 35,000
1932	26,000	"	26,000

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WARNER BROTHERS

	Salary	Bonus	Total
Renraw, Inc.:*			
1929	$520,000	none listed	$520,000
1930	520,000	10,000	530,000
1931	486,916	465,000	951,916
1932	376,497	120,000	496,497
1933	280,575	none listed	280,575

*By agreement dated Sept. 1, 1928, with Renraw, Inc., the partnership composed of the three Warner brothers, Harry M., Jack L., and Albert M., the services of the three brothers were engaged for a period of six years at $10,000 annually, and the agreement further provided that the three brothers would not directly or indirectly engage in any competitive business during that period of time, and in consideration of the foregoing given 15,000 shares of Warner Bros. Pictures, Inc., common stock outright and 75,000 shares per year, provided they lived.

	Salary	Bonus	Total
Sam E. Morris:			
1929	$ 49,000	$ 2,000	$ 51,000
1930	73,500	3,240	76,740
1931	89,138	240	89,378
1932	76,199	160	76,359
1933*	70,249	none listed	70,249

*Annual salary in effect Sept. 1, 1933, $72,335.

	Salary	Bonus	Total
I. D. Rossheim:			
1929	$ 92,089	$ 240	$ 92,329
1930	1,923	131,009	132,932
A. C. Thomas:			
1930	$ 65,000	$ 1,490	$ 66,490
1931	77,250	240	77,690
1932	81,681	160	81,841
1933	130,000	none listed	130,000
H. Starr:			
1930	$ 52,000	$ 2,000	$ 54,000
Harold S. Bareford:			
1933	$ 19,685	none listed	$ 19,685
S. P. Friedman:			
1930	$ 52,000	$ 1,000	$ 53,000
1931	49,138	240	49,378

"New Deal" for N.Y.M.P. Club

Through the efforts of Will H. Hays and Louis Nizer, motion picture attorney, some of the leading figures of the industry in New York have taken an active interest in the rehabilitation of the Motion Picture Club.

New directors who have agreed to serve are Adolph Zukor, Jules E. Brulator, Jack Cohn, Mr. Hays, Carl Laemmle, Sr., Al Lichtman and Herbert J. Yates.

Under the proposed new set-up dues will be reduced to $75. Plans will be discussed Thursday at a luncheon.

Ohio Legislators Hit Film Salaries; Pettijohn

Declaring that members of the Ohio State Legislature had expressed wonder over the expectation of receiving tax relief when the salaries and bonuses described in Samuel Goldwyn's recent *Saturday Evening Post* article were being paid, Charles C. Pettijohn, general counsel to the MPPDA, addressed a joint session of the legislative committee of the Independent Theatre Owners of Ohio and affiliated theatre representatives in Columbus on Tuesday.

Mr. Pettijohn declared the outlook for repeal of the admission tax in Ohio looked bright, but sentiment in the sector indicated that if there is an unfavorable reaction to proposed tax relief measures the Ohio exhibitors will blame the allegedly injurious publicity given to stars' and executives' salaries.

Warners Denies Coca-Cola "Plug"

Warner Bros. this week denied the assertion made in a printed "special bulletin" alleged to have been anonymously circulated among newspapers of the country that the company had agreed to "plug" Coca-Cola in its feature films for a monetary consideration.

The company stated it had entered into an agreement with the soft drink firm allowing it the privilege "to use the likenesses and names of the stars employed by us in its advertising."

"It is not our intention or policy to incorporate advertising in our productions." the statement said.

THE CAMERA REPORTS



GUESTS OF ADVERTISERS. Joan Lowell and Paul Hollister at AMPA luncheon in New York, shown with John C. Flinn, Code Authority secretary, and head of AMPA (extreme right), and Rutgers Neilson, vice president. Miss Lowell recently returned from Guatemala, where she aided in filming an adventure picture for RKO release. Mr. Hollister is vice president of Macy's, New York department store.

COOL. And glad of it. Because she, Patricia Ellis, is shown here (below) at Catalina, far from the blizzards that gripped sections of the States. Her latest Warner picture is "Harold Teen."





HONEYMOON ENDED. By production schedule. Zasu Pitts with her husband, John E. Woodall (to whom she was recently married while on location for RKO Radio's "Two Alone"), just before leaving New York to appear in a new RKO Radio picture.



HER FIRST LEAD. (Left) Astrid Allyn, previously seen in supporting roles, who has been engaged by Monogram for the principal feminine part in "Mystery Liner," adapted from a "thrill story" by Edgar Wallace.



THE PAPERS. Previously announced—but now official. For here are Maurice Chevalier and Jeanette MacDonald shown having a jolly time signing the contracts that made them co-stars in MGM's production of "The Merry Widow," operetta of another day. Witnesseth by Irving Thalberg, MGM production executive (left), and Ernst Lubitsch, who will direct the screen's version of classic.



SAW REDS. A Deck-B view of Paul Muni, Warner star, and Mrs. Muni as the SS. Manhattan docked at New York, returning them from points trans-Atlantic, chiefly cities of Soviet Russia.



MET AT LAST. Fox brought them—Pat Paterson and Charles Boyer—to Hollywood from Europe. Strangers then. Fox cast them in "Bottoms Up." Now here they are, Mr. and Mrs. Boyer, at home.



SIGNED. Nick Foran, who has been placed under contract by Fox. He croons, they say, and will be in the Fox production, "The Follies."



HOPS WEST FOR FILM. Colin Clive, appearing with Katharine Hepburn in "The Lake" on Broadway, as he planed to Burbank to start "The Key" for Warner Brothers following close of the play.



REWARDED. A new study of Verree Teasdale, rather celebrating her acquisition of a long-term Warner contract as result of previous work. Next is "Dr. Monica."



COMIC TRIO IN SHORT. The Ritz Brothers, well known on the vaudeville stage, who have been signed by Al Christie to appear in an Educational Coronet on the Astoria studio production schedule.

TRADE PRACTICE BATTLES AWAITING SETTLEMENT BY GRIEVANCE BOARDS

Academy Awards Nominations Set

Members of the Academy of Motion Picture Arts and Sciences on the Coast will vote the sixth annual awards at the annual dinner on March 16, from among the following, nominated for the awards in the various divisions:

BEST PERFORMANCE. ACTRESS: Katharine Hepburn in "Morning Glory"; May Robson in "Lady for a Day," Diana Wynyard in "Cavalcade."

BEST PERFORMANCE, ACTOR: Leslie Howard in "Berkeley Square," Charles Laughton in "Henry the VIII," Paul Muni in "I'm a Fugitive from a Chain Gang."

BEST DIRECTION: Frank Capra for "Lady for a Day," George Cukor for "Little Women," Frank Lloyd for "Cavalcade."

BEST PRODUCTION: "Farewell to Arms" (Paramount), "Cavalcade" (Fox), "42nd Street" (Warners), "I Am a Fugitive from a Chain Gang" (Warners), "Lady for a Day" (Columbia), "Little Women" (Radio), "She Done Him Wrong" (Paramount), "Smilin' Thru" (M-G-M), "State Fair" (Fox), and "Henry the VIII" (London Films-United Artists).

BEST ORIGINAL STORY: "One Way Passage," by Robert Lord; "The Prizefighter and the Lady," by Frances Marion; "Rasputin and the Empress," by Charles MacArthur.

BEST ADAPTATION: "Lady for a Day," by Robert Riskin; "Little Women," by Sarah Y. Mason and Victor Heerman; "State Fair," by Paul Green and Sonya Levien.

BEST CINEMATOGRAPHY: Charles Lange for "Farewell to Arms," George Folsey, Jr., for "Reunion in Vienna," Karl Struss for "The Sign of the Cross."

BEST ART DIRECTION: "Farewell to Arms," "Cavalcade" and "When Ladies Meet." Authentic credits are being worked out.

BEST SOUND: "Farewell to Arms," "42nd Street," "Gold Diggers of 1933" and "I Am a Fugitive from a Chain Gang."

More than 20 short subject producers will meet late this week to review shorts submitted by each producer for nomination in the best subject division of the awards. It is proposed also to make special awards for the best consistent work during the year one to each studio.

T. J. Reed, Academy president, has announced the appointment of Samuel J. Briskin as chairman and Nathan Levinson as vice chairman of the research council. A meeting will be held shortly to hear reports of various subcommittees on nine projects connected with technical advancement.

The Academy late last week compiled a list of names to be submitted to Division Administrator Sol A. Rosenblatt for places on code committees. Included were:

Lionel Atwill, Warner Baxter, Lionel Belmore, Alice Brady, Laura Hope Crews, William B. Davidson, Marie Dressler, Irene Dunne, Raymond Hatton, Helen Hayes, Dell Henderson, Katharine Hepburn, Jean Hersholt, Walter Huston, George Irving, DeWitt Jennings, Henry Kolker, J. Farrell MacDonald, Thomas Meighan, Warner Oland, Nance O'Neill, Elizabeth Patterson, Lewis Stone, Henry Walthall and Helen Ware.

Kansas City Admission Price Truce Broken; Newman Theatre Shows Doubles at 25 Cents; Singles for Allied of Illinois

Exhibitors in the field this week were awaiting the actual start of Local Grievance Board functioning under the Code Authority as "trade wars" over merchandising methods took on a wider significance in some sections. Allegedly unfair trade practices have led, in some instances, to threats of court battle.

Particularly has this been true of the Midwest, where price cutting the last two weeks threatened to put suburban theatres out of business. In Kansas City, especially, second-run and suburban houses have felt the possible repercussion of severe admission slashing by first-run theatres. The first-runs, notably Paramount and Loew's, had instituted drastic reductions in their top admission prices as a means to end the use of premiums, giveaways, two-for-ones, lotteries and other methods designed to draw prospective patrons into suburban theatres, some of which practices are specifically prohibited under the code, and would be matters for Local Grievance Boards.

Await Grievance Board Action

For a time it appeared that the Kansas City "war" had reached at least an armistice pending functioning of the Local Grievance Board. This week, however, the armistice summarily was broken with talk of lawsuits, not only against the first-run houses, but against major distributor companies as well.

Equitable adjustment awaited smooth running of the Local Grievance Board mechanism, expected within the next month, and it was pointed out that exhibitors may receive far greater satisfaction from these boards than they might get in a court of law.

Local Grievance Boards are now being set up in the field as machinery for the adjustment of just such complaints as these, where exhibitors or other branches of the industry charging unfair trade practices will be heard.

The Code Authority in New York, and many of the NRA's Local Compliance Boards in the field, are understood already to have received dozens of complaints from exhibitors charging unfair trade practices of competitors. These will be turned over to the Local Grievance Boards for adjudication immediately when they begin functioning.

It is generally felt that once the Local Grievance Boards start actual operations, many of the unfair trade practices will be eliminated, especially in those sections where violations under the code have been rampant.

The Kansas City disturbance is said to be the culmination of several years of experimentation with price cutting to end the so-called "ruinous competition" of smaller theatres through premiums. In January, 1933, every first-run theatre in Kansas City engaged in a drastic admission price cut, officially attributed to the depression at that time, but it since has been agreed by major theatre operators in New York that their Kansas City houses had been suffering not so much from the depression as from the premium practices of the suburban theatres.

Price Agreement Defeated

Late last week the proposed agreement to regulate admission prices in the Missouri city and to curb giveaways was pronounced a failure as the result of opposition by three or four dissenters. This meant that the suburbans again would let down the bars to unregulated price cutting, and Jay Means, president of the Independent Theatre Owners, who had done much toward effecting a truce two weeks ago, declared 10-cent admissions would become the order of the day.

On Sunday, many Kansas City suburbans openly were discussing carrying the matter to the courts, while others were planning appeals to the Code Authority and NRA Division Administrator Sol A. Rosenblatt. On Monday Mr. Means instructed the ITO counsel to consider the advisability of taking legal action against Loew's, Paramount and other major distributors.

Meanwhile the Newman, Paramount first-run theatre, fired the first gun in the price war by opening on Sunday with a double bill and a 25-cent top admission. Both the grievance and clearance and zoning boards for Kansas City are complete except for their impartial, non-industry members. It was said this week that Mr. Rosenblatt might name these immediately, in view of the situation there.

Illinois Allied Votes Singles

Among the features of the current trade practice situations was the vote of 75 Illinois Allied members Friday as being definitely opposed to double billing.

The Independent Motion Picture Theatre Owners' Association of Delaware and Eastern Shore of Maryland announced it would "take some action" against block booking at the next meeting. A. Joseph De Fiore, president, said a number of local organizations had subjected the association and other theatres to considerable criticism for the showing of certain types of pictures. Mr. De Fiore declared these organizations were not aware the houses "are compelled to buy the pictures under block booking."

In Detroit it was reported that 71 theatres had signed a new admissions and protection schedule for the territory which will result in a general rise in admission prices for every theatre involved in the agreement but one, which already is above the minimum required under the agreement.

It is understood that as a result a minimum price of 10 cents is set for any theatre, for either children or adults at any time, and that double bills are outlawed in houses having stage shows or vaudeville presentation.

COLLECTIVE BARGAINING AGREED TO BY CIRCUITS

Whereupon Voted Strike of Unskilled Labor in Theatres Is Canceled; Organizers in Kansas City Are Dropped

BULLETIN

The voted strike of unskilled labor in motion picture theatres was canceled late Wednesday when New York's major circuit operators agreed to enter upon collective bargaining with chosen representatives of the Theatre and Amusement Employees Union, local 118.

The right of labor to organize and bargain collectively, under the code, is about to be tested in New York for the first time in exhibition. Refusal of large theatre interests in the metropolitan area to bargain with a new union of theatre service workers—principally ushers, doormen, ticket sellers and takers—resulted late Tuesday in an almost unanimous decision of the unskilled theatre labor members of Theatre and Amusement Employees' Union, Local 118, to go out on general strike, according to Charles C. Levey, secretary.

The strike, however, was held in abeyance pending outcome of a conciliation conference called by the Regional Labor Board for late Wednesday. Ben Golden and Mrs. Elinore Herrick, of the Labor Board, were to hear both sides, the circuit operators being represented by Major Leslie Thompson of Radio-Keith-Orpheum.

Union Recognition Chief Demand

Union recognition is the principal item in the union's demands, with union members taking their stand under Section 7A of the National Recovery Act, and Section 1 of Article III of the code, both of which establish the right of collective bargaining.

"We hope a strike will be averted," Mr. Levey said Wednesday, "but unless we get a square deal on hours, wages and union recognition, we are determined to fight."

Unionized unskilled motion picture theatre workers in Greater New York now exceed 4,000 members, Mr. Levey asserted, with members in many RKO, Paramount and Loew houses.

Discrimination Charged

Serious opposition to unionization was reflected recently when Paramount Publix dismissed 17 employees from a Staten Island theatre. They were reinstated at the request of the Labor Board. Eighteen additional complaints were filed by the local late last week charging that Paramount, RKO, Skouras and Loew's circuits discriminated against employees engaged in unionization. At that time, Mr. Levey had a conference with Mrs. Herrick, after which he said that if the strike were called, all union crafts affiliated with the American Federation of Labor, of which the local is a member, would be asked to boycott the houses affected.

On Friday, Charles Moskowitz, general manager of the Loew circuit, declared that the motion picture theatres "have a code and are living up to it." He denied any discrimination had been shown against union employees, but said the theatres would not replace present employees with union members. In most instances, he declared, circuit operators are paying salaries higher than the code minimum.

Compliance Is Board Interest

Ben Golden of the Regional Labor Board said Wednesday that that body's sole interest in the dispute lay in the certainty that the theatres involved are complying with the provisions of Article 7A of the NRA.

"If we find they are not," he said, "then we will order them to do so immediately."

It has been estimated that 20,000 of such unskilled theatre workers in the New York area might be affected if the strike is formally called.

The vote taken Tuesday showed 1,576 members in favor of a strike and only 19 against. Many members were unable to attend because of the weather, Mr. Levey said.

Attempts to organize employees in downtown Kansas City first-runs were frustrated this week when managers dismissed the would-be organizers. Two ushers lost their jobs after they had started what was described as an "abortive movement to unionize fellow ushers, doormen and other employees."

Some of the ushers in the territory are said to be complaining because the code provides a minimum salary lower than that they have been getting. They charge major circuit theatres with ousting ushers in order to employ new men at the code minimum.

AMPA Constitution To Be Changed Soon

Changes in the constitution of the Associated Motion Picture Advertisers will be decided upon at a closed meeting of the group in New York late this week. Included in the proposed changes is a suggestion to hold annual elections on the third Thursday in April instead of the second Thursday in September.

John Terry Dead

John C. Terry, brother of Paul Terry, died at Coral Gables, Fla., Tuesday. The brothers were both animated cartoon pioneers. John created the comic strip, "Scorchy," now being syndicated, and Paul is the producer of the Terry-Toons for Educational.

Stanley Hawkins to Coast

Stanley Hawkins, assistant to Keith Glennon of Eastern Service studios, New York, leaves on Friday for Hollywood to become studio manager at General Service studios. Both are Erpi subsidiaries.

Films and Stage Discuss Radio

A joint meeting of committees from the Code Authorities of the motion picture and legitimate theatrical industries met in New York this week to agree on uniform complaints and proposals to be brought before the radio industry in regard to the alleged unfair competition offered by free radio broadcasts.

Following the meeting the film and stage committees announced they would meet with a similar group appointed by the radio Code Authority, in Washington on March 5, to work out a relief plan. Thus far the personnel of the radio group has not been made public. The group appointed by the motion picture Code Authority comprises Ed Kuykendall, Charles L. O'Reilly and Sidney R. Kent, while the representatives of the legitimate theatre are Marcus Heiman, Frank Gillmore and William C. Elliott.

Zukor Finds Greater Hollywood Cooperation

Declaring that he was not sure whether the industry's NRA code was responsible for "an awakening sense of realization that the industry goes best as its component parts go," Adolph Zukor said this week that all production factors in Hollywood today are cooperating with each other as never before.

"There is much more interest in what is going on elsewhere in the business," he stated. "There is much less of the insular and more of the national in Hollywood's point of view."

M. P. Federation Decides On $10 Per Reel Dues

The Federation of the Motion Picture Industry this week voted to assess its member independents $10 a negative reel plus a further small assessment on each positive reel. The revenue is expected to meet an annual budget of $50,000.

It was announced that a secretary of the organization to replace Alec Moss, who resigned to join Paramount, would not be named for several days.

Mary Pickford "Christens" Remodeled Biograph Studio

Mary Pickford on Friday officially "christened" the reopened Biograph Studio in New York's Bronx. Miss Pickford was the guest of the studio officials and the cast of Chester Erskine's production of "Frankie and Johnnie," now in production. At the "christening" ceremony Miss Pickford turned a camera crank. In the cast of "Frankie and Johnnie" are Helen Morgan, Chester Morris and William Harrigan.

SMPE Detroit Meeting

The Mid-West section of the Society of Motion Picture Engineers has set March 3 as the date for its next meeting, to be held in Detroit at the Industrial Film Center. The meeting will be followed by a dinner. Industrial applications of 16 mm. and 35 mm. film, with demonstrations by various manufacturers, are among the subjects for discussion.

The Hollywood Scene

"ROTHSCHILD" PREVIEW A BULLS-EYE ACTORS' FINANCIER, A NEW SERVICE LESSER, INDEPENDENT INDEPENDENT MR. MAIN STREET ASKS QUESTIONS

by VICTOR M. SHAPIRO

The preview of "The House of Rothschild," George Arliss' first Twentieth Century picture, easily topped the week's headline honors. Fred Rappaport's Westwood Village theatre patrons impressively placed their stamp of approval upon star and subject matter, a valid demonstration reflected on the faces of Messrs. Joe Schenck, Al Lichtman and Darryl Zanuck. Trade and daily press reviewers conned dictionaries for superlatives and the picture seems earmarked as solid gold entertainment merchandise, ready to open at the Chinese here, following Garbo's "Queen Christina."

All in all, it's been a stirring week. Mr. Irving Thalberg finally brought his "Rip Tide" under the wire and the grapevine already has it that it's stamped with the "IT," conveyed by the initials of Irving Thalberg, and the quality that is his. In fact, so enthusiastic are the MGM gentry that they're planning to drop the Norma from Shearer's name and henceforth have her known as Shearer, a la Caruso, Garbo, La Gallienne, Bernhardt, Duse and such worthies.

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Production Pace Steady

General production pace held steady as nine features went on the stages and six moved into the cutting rooms. With three new pictures, Fox is out front. Most important is "The World Moves On," reputed to be a "Cavalcade" of all nations, a John Ford directed opus, which features Franchot Tone, the newcoming English Madeleine Carroll and Louise Dresser, to be produced on lavish scale. The other two are "World Is Ours" and "Springtime for Henry."

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Warner lowered the barrier for "Dr. Monica," based on a Polish play with a title a hectic collection of vowels and consonants, but which Kay Francis, Veree Teasdale and Jean Muir will pronounce into entertainment for Park Avenue as well as Main Street.

Ronald Colman donned topper and tails for "Bulldog Drummond Strikes Back" at Twentieth Century and another eminent Britisher, Leslie Howard, started "Human Bondage" at Radio with the assistance of Bette Davis, Reginald Denny and Alan Hale among others; under the direction of John Cromwell.

With Howard Hawks directing, Columbia launched John Barrymore and Carole Lombard in "Twentieth Century" and Ken Goldsmith capped the starting list with "I Hate Women," which certainly is title as is title.

According to one who should know, a requisite of an associate producer, and we quote him verbatim, is "one able to read two consecutive sentences in the English language."

Al Cohn, Collector of the Port of Los Angeles, who parcels out red and green lights for harbor traffic lanes, who controls tide rights and fishing privileges, who even regulates the waves, was recently invited to attend the Harbor Yacht races by a well known editor and publisher.

The collector, thinking it was a gag, which it wasn't, inquired "When and where are these yacht races to be held?"

Now at the crucial moment, when Hollywood will see how much is left on the cutting room floor, are six completed pictures. Awaiting preview judgment are two Monograms, "Manhattan Love Song," with Robert Armstrong and Dixie Lee, and "Loud Speaker." The tropical detective mystery thriller, "Murder in Trinidad" checks in from Fox and Columbia wrote finis on two, Jack Holt's "Whirlpool" and Tim McCoy's "Highway Patrol," as Chesterfield called curtain on "Stolen Sweets," in which Sally Blane and Charles Starrett head a lengthy cast.

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A New Profession Blooms

Since the stock market collapse in 1929, a new profession, that of personal business management of artists' finances, has bloomed in Hollywood.

The idea of taking care of the monies of screen personalities originated with one gentleman, who it later developed, worked various rackets on stars in higher brackets, until John Law caught up with the gent and he absconded before the irate hail and barrage became too uncomfortable.

Today, however, handling the financial affairs of film personalities is an honorable calling, run in the majority of cases along business lines, with principle and ethics uppermost. On the ground, about thirty different individuals or organizations are ready to serve stars, directors, producer and others with their sundry money problems.

Financial agents are not to be confused with artists' agents. Each is a separate tribe.

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They Vary Their Labels

Varied are the names these managers ascribe to their activities. Their labels range from Personal Managers, Financial Counsel, Business Managers, to Service Corporations, Management Companies or Personal Service Auditors.

The scope of the service rendered covers a wide field. Some take the personality's weekly pay check and from it allot the household expenses, receive personal bills and make payments, balance income with outgo, set a certain percentage aside for savings, annuities or other profitable ventures.

Consultants often suggest investments, prepare income taxes, arrange for interior decorators, suggest architects, insurance agents, doctors and lawyers. Some even list preferred shops where purchases may be made at discount. One manager prepares a budget for his clients, allowing so much for rent, so much for entertainment, so much for spending money, books, insurance, advertising, education and liquor. Demands for money by the client, over the budgeted amount, call for a huddle, even if it be for a tennis racket.

Some financial agents assume all the money worries of the client, from banking to buying baby-carriages, so the money-maker may direct his or her energies into the creative channels from which the money spouts.

Banks in the colony, local or statewide, which have established trust departments or custody accounts, have not been able to secure much of the personal management business either due to apathy, competition, cost of handling the service or because of limitations imposed upon them by state or federal authorities.

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Loss Percentage Forgotten

Fees exacted by confidential "Counsellors of Coin" range from 10 per cent down, according to service rendered. Special advisors who serve by suggesting stock market speculations, ofttimes make their deals on percentage of the profits. Percentage of the losses is the forgotten plan.

Personal Service Managers, or corporations, are not banded together in any known association for mutual benefit or protection.

A few artists' agents and a few lawyers render complete financial service for their clients, aside from taking care of their screen contracts or legal contracts.

Some of the biggest electric light stars subscribe to some sort of financial management. List of financial agencies' clientele is kept secret. The backers of these investment organizations are also kept confidential, but many important names are alleged to be sponsoring and supporting their activities.

▽

A new record for retaking a single scene

(Continued on following page, column 1)

A high priced writer, asked by his studio chief why he couldn't come to the studio to do his writing, stated the naked truth was, he did his best scribing unfettered by clothes. Writer then asked studio head if he wished him to write at the studio in the nude.

THE HOLLYWOOD SCENE

(Continued from preceding page)

was established recently when a genius director with a penchant for filming stars' legs shot one particular scene, without the star's legs, exactly seventy-nine (79) times. After the seventy-ninth take, he ordered the cameraman: "print number four."

Cost of production, with two extra weeks of added scenes, will be close to, or over, a million dollars when completed.

▽

Contrary to NRA

In line with their new duties of reading all scripts before they go into production, Will Hayes' Production Code Committee sent back a certain script to a producer with suggested spots for revision.

Shortly after receipt of script, producer telephoned the Hays office to inform them that hereafter he thought it best that his company quit the producing business and allow the Hays organization to make the pictures.

"Might not be a bad idea," said the Hays spokesman, "but if we produce pictures, there wouldn't be any need for the Production Code Committee here, or for your production staff there. If both staffs are eliminated, it would be contrary to President Roosevelt's employment policy."

Producer called up later and apologized. He's still making pictures. Production Code Committee is visa-ing scripts.

▽

More of Lesser

Sol Lesser, redoubtable pioneer, is at it again.

Today his concerto is production, not only as an independent, but somewhat more fortissimo, an independent independent, placing his bankroll on "Peck's Bad Boy" and "Chandu."

Few personalities, before or behind the screen, have had so colorful and romantic a career as Sol.

On the ashes of the San Francisco fire, he exhibited his first pictures in a tent. Showman of the Golden Gate, he started a small circuit which mushroomed all over the state and blossomed as West Coast Theatres. Even while expanding, he found time to produce features a la "Oliver Twist," for First National, also scientific shorts, adventure films, besides dabbling in first editions, assembling a library of Lincolnia, raise a family and collect a million dollars as his share of the West Coast sale to Fox. Then he travelled around the world to play.

Owner of the Harold Bell Wright novels for the screen, Sol has a few new rabbits yet to be pulled out of his hat. Among his plans are the blueprints for distributing and mayhap exhibiting narrow gauge (16 mm.) film in a big gauge manner. Another rabbit concerns his foreign interests. Still another deals with airplanes, and another with film printing, said to revolutionize that mechanical device.

In his present production venture, which includes Jackie Cooper as lead of "Peck's Bad Boy" and Gayne Whitman in "Chandu," Sol goes it alone. Riding by himself, he finances himself, takes the complete picture gamble, from script to screen, to win or lose all. Independent of majors or minors, he is the screen's first real independent independent.

▽

The list of screen credits on Fox's production of "George White's Scandals," in its super-extended length, includes those credited for (1) direction of musical numbers, (2) story direction, (3) story, (4) screen play, (5) dialogue, (6) additional dialogue, (7) music and lyrics, (8) dance direction, (9) musical direction, etc.

The final title credit of the picture reads: "Entire Production Conceived, Created, and Directed by George White."

▽

Main Street—and Hollywood

Hollywood has its star-spangled boulevard. New York its bright Broadway. Canyon City lights up Main Street.

Came to Hollywood last week a vacationer who is part of Hollywood, linked with Broadway, but all "salted down" in the good earth of Canon City.

He is a theatre owner showman on the Colorado slope of some mountains which suggest the contours of the hills behind Hollywood and the perpendicular cliffs of Broadway.

But B. P. McCormick of the McCormick Theatres of Colorado is different somehow from most of his contemporaries and kinfolk in the motion picture industry.

For one thing, this visitor to Hollywood didn't begin by saying, "Do you know what's the matter with this business? Well, I'll tell you!" He just asked questions, and said "No" a few times. Quite an unusual fellow.

Here are some of the questions and answers in his personally-conducted Q. and A. department:

Q.—"Why did they make 'The Story of Temple Drake'?"

A.—(A helpless gesture, a shrug.)

Q.—"Does anybody really think a nudist picture will draw once-a-week Saturday nighters?"

A.—"Well, some people in Hollywood liked it."

Q.—"Does Hollywood think I like to pay for a picture like 'Penthouse' when I can't show it?"

A.—"Sorry, old man."

Q.—"Can Hollywood remember when the church opposition was so strong that I couldn't open on Sunday?"

A.—"Three or four persons, anyway."

Q.—"Do you suppose some people buy and read Bibles? That best-sellers about illicit love have to be hidden under back steps in my country?"

A.—(A raised eyebrow.)

Q.—"Do you know that double-billing is going to murder my business if it gets there?"

A.—"Yes, but——"

And then Mr. McCormick chatted along about some of the people who live way out there in Colorado. Seems that it's a pretty place to live a normal, healthful and cheerful life. One year's business is very much like the last. But people have been known to get rich there.

Citizens in Canon City like the kind of roots Mr. McCormick has planted in their community. In fact, they elected him president of the Chamber of Commerce while he was on his way to the Coast by automobile.

For twenty years McCormick has been whittling a living and a niche in his home town.

"Guess I'll be able to make a little profit again this year, but I'd like to tell Will Rogers that I don't need any bedroom scenes in his pictures. I live in one of those 'tank towns'."

▽

Reported going to England together are Dave Selznick and Howard Estabrook, to secure first hand source material for the film, by MGM, of "David Copperfield."

Besides questing for elusive fact and fancy in London, with which to embroider the Dickens classic, producer and writer will make jaunts to Canterbury and Dover, eye-minded for settings, possible players and local color.

Leaving in a week or so, they will be away for about a month.

Joe Cunningham, Broadway's noted wit and latest addition to the Fox writing staff, asked Rudy Vallee if he'd be kind enough to send a Christmas card to his mother in Philadelphia, who is about eighty years of age.

Rudy sent the card with personal greetings as requested.

Thrilled, Joe's mother wrote Joe about receiving Vallee's personal greetings, adding a note of warning to Joe, "for goodness sake, don't tell Fay Webb! ! ! !"

A producer wandering on a set came upon a beautiful redhead, dressed in cellophane, leaning against a pillar. He had never seen her before.

Eying her appraisingly, in his best poetic manner, he said "You look exactly like a Venetian frieze."

"You're not so hot either," said the gal.

A director, on salary for eleven weeks without a story jelling, was asked by his studio chief to take a layoff without pay, during which time the story might be worked out by him.

"Of course you understand," said the director, "that I just can't think unless I'm getting my check."

FOX PERSONALITIES

WILL MAKE THIS YOUR *Greatest* SPRING

● With theatre business definitely on the upswing . . . FOX is ready with EIGHT OUTSTANDING pictures . . . embracing the most brilliant assemblage of box office personalities ever offered by FOX . . . or anyone else.

● Brightest names from every field of showdom . . . in pictures ablaze with every show appeal . . . whose profit possibilities are LIMITLESS.

● Not in any year . . . nor in any season . . . have you had such a parade of mighty entertainments as FOX is releasing this spring!

..THE FOX PERSONALITIES PARADE



LEW AYRES

ROSEMARY AMES

HEATHER ANGEL

WARNER BAXTER

JOHN BOLES

CHARLES BOYER

LIONEL BARRYMORE

MONA BARRIE

NIGEL BRUCE

WALTER CONNOLLY

HENRIETTA CROSMAN

JIMMY DURANTE

JACK DURANT

JAMES DUNN

SALLY EILERS

PEGGY FEARS

SYLVIA FROOS

ALICE FAYE

STEPIN FETCHIT

CHARLES FARRELL

NORMAN FOSTER



A COMMAND PERFORMANCE!

America's biggest male box office star
as
America's best-loved fiction character

• The millions who chuckled over the story classic demanded our Will in the movie . . . so that millions more could chortle • Picture him (said they to FOX) as the shrewd but chivalrous . . . keen but kindly horse trader . . . swapping wisecracks as he drives sharp bargains . . . breeding thoroughbreds while he fosters romance • And when he drives his prize trotter to a hairbreadth win . . . it's laughs, thrills and heart-throbs all in a split second • *Another "State Fair" for box office!*

Will ROGERS
DAVID HARUM

Louise Dresser • Evelyn Venable
Kent Taylor • Stepin Fetchit

From the novel by
Edward Noyes Westcott

Directed by James Cruze

Produced by
WINFIELD SHEEHAN

THE SHOW OF 1,001 WONDERS!



Produced with a magnificence, magnitude and imagination unapproached in show history. Dazzling beauties . . . blazing splendor . . . amazing novelty... myriad surprises... laughs, songs, drama, thrills, wonder, romance, tears ... and every emotion known to human kind.

FOX FOLLIES













WARNER BAXTER

MADGE EVANS • SYLVIA FROOS
JOHN BOLES • JAMES DUNN
"AUNT JEMIMA" • SHIRLEY TEMPLE
ARTHUR BYRON • RALPH MORGAN
NIGEL BRUCE • "SKINS" MILLER
LUCIEN LITTLEFIELD • NICK FORAN
MITCHELL & DURANT • STEPIN FETCHIT



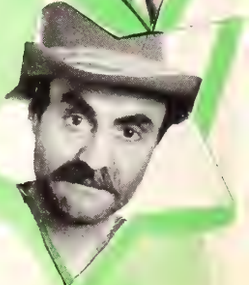












Produced by **WINFIELD SHEEHAN**

Associate Producer and Collaborator on Story and Dialogue: **Lew Brown.** Director: **Hamilton McFadden.** Lyrics: **Lew Brown.** Music: **Lew Brown** and **Jay Gorney.** Dances Staged by: **Sammy Lee.** Dialogue: **Ralph Spence.** Story Idea Suggested by: **Will Rogers** and **Philip Klein.**

1,000 DAZZLING GIRLS! 5 BANDS OF MUSIC!
VOCAL CHORUS OF 500! 4,891 COSTUMES!
1,200 WILD ANIMALS! 1,000 PLAYERS!
335 SCENES! 2,730 TECHNICAL WORKERS!

5 Breathless Spectacles!	5 Song Hits!
1. INTRODUCTION OF LOVELINESS!	1. "Our Last Night Together"
2. REVIVAL OF LAUGHTER!	2. "Baby Take a Bow"
3. GARDEN OF BEAUTY!	3. "I'm Laughing"
4. THE MAGIC TRANSFORMATION!	4. "Broadway's Gone Hill Billy"
5. MARCH OF PROSPERITY!	5. "Out of the Red"

IT SOARS TO IMMORTALITY ON WINGS OF ETERNAL ROMANCE!



● Richard Aldington's international best-seller ... a rapturous, impassioned, sensitive romance ... depicting a man ... fettered by routine's restraints ... restlessly, endlessly groping for the one love that was all loves in one. *It will bring untold glory to its cast ... unstinted profits to your theatre.*

All men are Enemies

HUGH WILLIAMS
HELEN TWELVETREES
MONA BARRIE
HERBERT MUNDIN

Story by Richard Aldington
Directed by George Fitzmaurice

Produced by Al Rockett

and they do it to music...

THREE JOVIAL ROGUES AND A BEAUTIFUL GIRL

out-bluff Hollywood and step into a fortune

MARKED FOR BIG MONEY EVERYWHERE! Tantalizing girls and tunes . . . musical spectacle . . . a super show in themselves. PLUS a rollicking frolic of laughter and romance. Three down-and-out pals team up with an up-and-coming Corn Belt cutie . . . pose as nobility . . . impose on movie aristocracy . . . scheming . . . kidding, hoping, winning. The girl gets her dream man . . . the trio land in clover. JUST WAIT TILL YOU HEAR THOSE SONG SENSATIONS!

Bottoms Up



Guaranteed hit by the team which made "Sunny Side Up": B. G. DeSylva, David Butler.



SPENCER TRACY

JOHN BOLES

PAT PATERSON

HERBERT MUNDIN • SID SILVERS

HARRY GREEN • THELMA TODD

Story and screen play: B. G. DeSylva, David Butler, Sid Silvers. Songs by Harold Adamson and Burton Lane, also Richard A. Whiting and Gus Kahn.

Directed by DAVID BUTLER

A B. G. DeSYLVA PRODUCTION

Reunited!

America's Favorite Star Team

News to gladden every exhibitor's heart . . . a master-stroke of FOX showmanship . . . re-joining the greatest star team of the screen in a great picture. *Your marquee will swell with pride!*





JANET GAYNOR

CHARLES FARRELL

in

IN LOVE WITH LIFE

(Temporary Title)

JAMES DUNN

GINGER ROGERS

From the story "Manhattan Love Song" by
KATHLEEN NORRIS

PRODUCED BY WINFIELD SHEEHAN





AS AUDIENCES LIKE HIM BEST



Dashing, debonair, wealthy, romantic . . . he has a way with women . . . always his own way . . . and with too many women for his own good. Faced with a charge of MURDER . . . he has to choose between being a gentleman . . . and exposing a lady!

And two new FOX personalities go far toward stardom!

WARNER BAXTER
Too Many Women



with

ROSEMARY AMES
ROCHELLE HUDSON
HENRIETTA CROSMAN
HERBERT MUNDIN

From Vera Caspary's story "Odd Thursday"
Directed by James Flood
An AL ROCKETT Production

It begins where the world-famous $10 Broadway Show left off

● Surpassing George White's greatest successes. More romance . . . bigger stars . . . greater spectacle . . . more catching melodies . . . faster fun . . . peppier dancing . . . more dazzling girls—including a trainload of 300 *genuine* George White Scan-dolls from Broadway. With George White, himself . . . on the screen . . . putting on his show of shows. Gentlemen, IT'S TREMENDOUS!



RUDY VALLEE
radio's heart-throb voice
with
ALICE FAYE
singing, bewitching beauty. . . an overnight star.

GEORGE WHITE'S SCANDALS



RUDY VALLEE • JIMMY DURANTE
ALICE FAYE • ADRIENNE AMES
GREGORY RATOFF • CLIFF EDWARDS
DIXIE DUNBAR • GERTRUDE MICHAEL
RICHARD CARLE • WARREN HYMER
and **GEORGE WHITE**

Entire Production Conceived, Created and Directed by George White

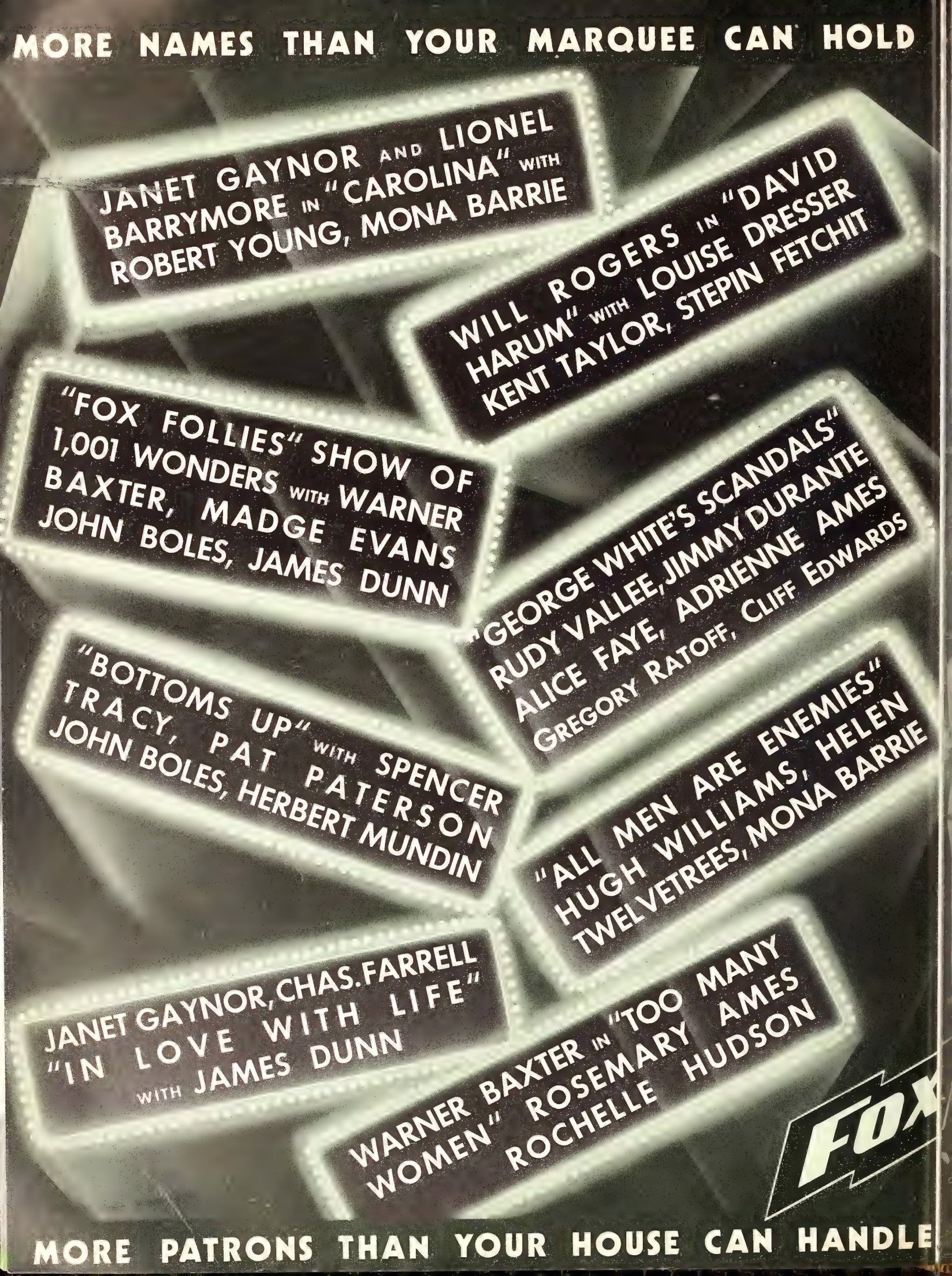
Musical Numbers direction of Harry Lachman

Story direction by Thornton Freeland

Music and Lyrics by Ray Henderson, Jack Yellen and Irving Caesar

Executive Producer, Robert T. Kane




MORE NAMES THAN YOUR MARQUEE CAN HOLD
JANET GAYNOR AND LIONEL BARRYMORE IN "CAROLINA" WITH ROBERT YOUNG, MONA BARRIE
WILL ROGERS IN "DAVID HARUM" WITH LOUISE DRESSER KENT TAYLOR, STEPIN FETCHIT
"FOX FOLLIES" SHOW OF 1,001 WONDERS WITH WARNER BAXTER, MADGE EVANS JOHN BOLES, JAMES DUNN
"GEORGE WHITE'S SCANDALS" RUDY VALLEE, JIMMY DURANTE ALICE FAYE, ADRIENNE AMES GREGORY RATOFF, CLIFF EDWARDS
"BOTTOMS UP" WITH SPENCER TRACY, PAT PATERSON JOHN BOLES, HERBERT MUNDIN
"ALL MEN ARE ENEMIES" HUGH WILLIAMS, HELEN TWELVETREES, MONA BARRIE
JANET GAYNOR, CHAS. FARRELL "IN LOVE WITH LIFE" WITH JAMES DUNN
WARNER BAXTER IN "TOO MANY WOMEN" ROSEMARY AMES ROCHELLE HUDSON
FOX
MORE PATRONS THAN YOUR HOUSE CAN HANDLE

CODE ASSENT DEADLINE MARCH 10; NRA RULES ON RIGHTS OF SIGNERS

Code Authority for Fourth Time Postpones Date for Filing Assent Blanks; Allied Withdraws Suit Against the Authority

Midnight of March 10 is the new deadline for filing signed blanks of acceptance of the motion picture code, which will enable exhibitors and distributors so assenting to file complaints or charges of unfair competition with the Local Grievance Boards or with the Local Clearance Boards in the field.

Marking the fourth postponement of the deadline, successively from January 10, January 31 and February 28, the Code Authority in New York acted over the weekend following the straightening out of a difficult situation with Allied States Association which claimed that theatre owners had the right to sign with reservations.

Allied Withdraws Test Suit

When the NRA at Washington, late last week, issued a ruling that any member of the industry who signs a code assent blank shall not be prevented thereby from seeking amendments to or modifications of the code, legally or otherwise, Allied States withdrew its suit against Code Authority, and, at the same time, sent forth from Allied headquarters at the Capital a rather heated epistle in which it was said that "the independent exhibitors will not tolerate an extension of the motion picture code," and "they will strive unceasingly for changes in the code until it has been purged of its iniquities and dangers and has been made to serve its true purpose of driving out unfair trade practices."

The Code Authority had received some 9,300 code assent blanks up to press time Wednesday, and it was expected that as a result of the extension of the deadline to March 10, several hundred Allied assents will be forthcoming immediately. It was indicated that the extension of the date for filing assents had been granted in order to give Allied members, who have been holding back their assents pending outcome of the suit, sufficient time to file with reservations.

Some 1,500 assents were filed early in the week for as many Warner and Paramount theatres. Previously, other large circuits had filed individual assents for their theatre properties.

Formal withdrawal of the Allied suit, filed by the Congress theatre, of Newark, and challenging the right of Allied members to sign assent blanks with reservations, was made last Friday at a hearing before Federal Judge John C. Knox, in United States district court in New York. Members of the Code Authority had each been named a defendant.

NRA Rules on Qualified Assents

Allied withdrew the suit against the Code Authority when the NRA, through Administrator Hugh S. Johnson and NRA Counsel Donald Richberg, made public an interpretation of the effect of assent to the code with respect to the form of assent prescribed by and distributed to the industry by the Code Authority.

The NRA interpretation said that it is not the intent of the code that any member of the industry assenting on the forms prescribed by the Code Authority shall thereby waive or be estopped from seteing up any right which such member of the industry may possess under general or statutory law against any arbitrary, oppressive, injurious and unreasonable action by any administrative official or agency under the industry's code.

Nor is it the intention or purpose of the code that any member so assenting shall be precluded or estopped from seeking amendments to or modifications of the code, explained the NRA ruling.

Both of the foregoing parts of the Government's ruling obviously refer to the legal rights of an industry member signing a code assent.

In any event, the ruling explained further that members of the industry not assenting to the code on the forms prescribed by the Code Authority cannot be denied any of the rights and remedies afforded by the code, save only that they will not enjoy the right to file complaints and/or grievance before the administrative agencies of the code—which in distribution and exhibition in the field are the Local Grievance Boards and Local Clearance Boards.

Explains Assessments

Upon acceptance of any of the code's benefits or advantages, continued the ruling, such members accepting may be assessed a reasonable amount, which amount of assessment shall be subject to the approval of the Administrator, to help defray the expenses of administering the code. Such assessments shall not be used otherwise than in administering the code, the ruling emphasized.

"While assent on the (prescribed) form is necessary to enable a member of the industry to lodge protests with Clearance and Zoning Boards and to make use of the facilities of the Local Grievance Boards, nevertheless such assent is not essential to enable any member of the industry to interpose his defense before any such board if he so desires in any matter affecting his interest, and, thereafter, to prosecute any and all appeals therefrom to the same extent and in the same manner as a member assenting on the (prescribed) form."

This part of the ruling means that an exhibitor must sign the assent in order to lodge a complaint either with the Local Grievance or Local Clearance Boards, but where the exhibitor has not signed the assent he may defend himself in any matter affecting him, and thereafter to prosecute any and all appeals. Basically, non-assenters are not deprived of their rights at law, and whether or not they sign the assent they may always legally fight for their rights.

In explaining that while the Allied-Congress suit alleged many facts and circumstances in connection with the writing and approval of the entire code, Allied said this week that the basic objective was to establish the right of exhibitors desiring to subscribe to the code to file qualified assents.

"Objective of Suit Accomplished"

"This object was fully accomplished by the official ruling of General Johnson and Mr. Richberg," said Allied. "These gentlemen, clothed with full authority, took a short-cut to the solution of the controversy by ruling that it was not the intent or purpose of the provision of the code that exhibitors so assenting should

Allied Says It Will Strive for Changes in Code "Until It Has Been Purged of Iniquities"; 9,200 Assent Blanks Filed

thereby waive or be estopped from setting up any rights which they possess under the general or statutory law.

"Not only that, but the ruling expressly provides that all assents heretofore or hereafter executed will be deemed to have been executed in the light of the foregoing ruling."

"Thus," continued the Allied statement, "there is written into every assent the condition and understanding that the execution thereof does not constitute a waiver of any rights."

Allied Interprets Status

At this point in the Allied statement from Washington, its leaders launched into a rather lengthy interpretation of the Johnson-Richberg ruling, which, it said, "goes beyond the issue of the Congress Theatre case and defines with greater clarity the rights and liabilities of assenters and non-assenters to the code."

Taking the opportunity to attack the "propagandists," Allied said:

"Spokesmen for the major producers and other propagandists, in an effort to stampede exhibitors into assenting to the code regardless of legal consequences, seized upon the broad language of Section 8, Part 2, Article VI of the code as justification for the claim that exhibitors could not file any complaints under the code unless they assented thereto. Allied in its printed analysis of the code held that this provision referred only to the right to file complaints before the Local Clearance and Grievance Boards, and that the exhibitors have the right, regardless of assents, to complain of code violations to the NRA, the Federal Trade Commission, the United States district attorneys and the regional compliance boards."

Allied said that its position in this respect "is fully sustained by the ruling of the Administrator who holds that members of the industry not assenting to the code can not be denied any of the rights and remedies afforded by the code save only the privilege of filing complaints before the administrative agencies provided for in the code."

"Certain of the propagandists have made themselves ridiculous by contending that these boards (Grievance and Clearance) could enter orders against non-assenters without even giving them a hearing. These persons are either unfamiliar with the due process clause of the Constitution or have deliberately misrepresented the situation. It is probable, however, that an exhibitor who has not assented to the code will ignore the proceedings of the boards and rely on the courts to protect his interests if the boards take any action affecting him adversely," Allied predicted.

"Power They Dare Not Use"

"The code proceedings have been unmasked as a bold attempt to confer on the major producers and their affiliated theatres legal authority to engage in all of the oppressive and monopolistic practices from which they had been prevented by the Attorney General and the courts," charged Allied.

"By the code, and more especially by domination of the Code Authority and the other

ALLIED ATTACKS "PROPAGANDISTS"

administrative agencies the major producers were given the power to injure, oppress and crush every independent exhibitor who incurred the ill-will of any of them.

"Due to the dogged resistance of Allied and her loyal leaders and members it is now quite apparent that the tremendous power conferred on the major producers will never be exercised to the injury of the independent exhibitors.

Will Sue as Occasion Arises

"Allied has been criticized for bringing the Congress theatre case by those who had no conception of the real purpose of the action. By this suit has been established the right of the exhibitors to sue the Code Authority and the local boards for any arbitrary, oppressive, injurious and unreasonable action they may take.

"Allied's critics may rest assured that this valuable right will be exercised whenever occasion requires. Under the code as drawn by Mr. Rosenblatt the right to sue, which has now been gained, is even more important than the right to buy, which was denied.

Says Code Must Be Changed

"Every fair-minded lawyer, business man or public official to whom Allied leaders have submitted the motion picture code for an expression of opinion has pronounced it an unfair and dangerous document. Under the limitation in the Recovery Act the code will end on June 16, 1935. General Johnson already is toying with ideas of making the NRA permanent.

"The independent exhibitors will not tolerate an extension of the motion picture code in its present form. Moreover, they will strive unceasingly for changes in the code until it has been purged of its iniquities and dangers and has been made to serve its true purpose of driving out unfair trade practices.

"Under the Johnson-Richberg ruling exhibitors concede nothing to the code by assenting to it. It remains their privilege (as it is certainly their duty) to work for a different code and a different administrative set-up. In future contests the exhibitors will not be handicapped by false leaders appointed by Rosenblatt to represent them on the various Code Committees and who cringe before and lick the boots of the representatives of the major producers."

Should Exhibitors Now Assent."

"While the Johnson-Richberg interpretations lessen the hazards of assenting to the code, they also make execution less important from the standpoint of the exhibitors.

"The benefit to be derived is narrowed down to one item, namely, the right to file complaints before the local boards.

"To the extent that such complaints relate to alleged violations of the code it would appear that there is more to be gained by complaining to the appropriate government agencies than to the producer-dominated boards. There is a clear majority against the subsequent-run theatres on the Clearance and Zoning Boards, and against the independent exhibitors on the Grievance Boards; and if any of these should enter an order in favor of an independent exhibitor and against a distributor or affiliated theatre, there would be a right of appeal to the Code Authority where the majority against the independent exhibitor would be even greater than on the boards—at least 7 to 3 and probably 9 to 1.

"It becomes important, therefore, to inquire whether there are any cases not involving direct violations of the code in which Grievance Boards could afford relief to an assenting exhibitor. Section 1, Part 2, Article VI of the code enumerates certain complaints having to do with overbuying which are committed to the determination of the Grievance Boards. But overbuying is prohibited by Part 2, of Division E of Article V and complaints against this practice can be lodged directly with public authority.

Flays Code Authority

"And while considering the Code Authority it might be worth while to point out that this body of the generals of the industry has degenerated into a detachment of corporals and privates, virtually all of the producer members having designated sales managers and attorneys to serve as alternates. This has been reflected in the acts and policies of the Code Authority which are in no sense characteristic of big men. These acts and policies are defeating the supposed purpose of the code that the representatives of the several branches of the industry on the local boards shall be truly representative. The minority report filed by Mr. Yamins is conclusive that the producer-alternates are insisting on the right to appoint not only the representatives of their own branch, but also the representatives of the exhibitors.

"A final point (of the NRA ruling) relates to assessments to defray the cost of administering the code. Under Section 10 (b) of Article II any person assenting to the code is thereby made liable to such assessments. Under the Johnson-Richberg ruling anyone accepting any of the benefits of the code is also liable. There is apparently no limitation on the amount that may be assessed against one who assents to the code; that is left to the discretion of the Code Authority. The amounts which may be assessed against one who does not assent but accepts benefits under the code must be reasonable and are subject to the approval of the Administrator. If a non-assenter concludes that the code offers no benefits that mean anything to him, he can not be assessed any amount whatever for defraying the expenses of the code.

"In view of the foregoing it is difficult to see why any independent exhibitor should want to assent to the code; but the dangers incident to such assent have been removed and if any exhibitor thinks there is anything to be gained in his particular situation by assenting he can now do so without forfeiting his right to work for improvements in the code or waiving his right to protect himself against oppressive action on the part of those charged with the enforcement of the code."

New Virginia Company

The Virginia Theatre Management Corporation, Maryland corporation, has been granted authority to engage in the amusement and theatre business in Virginia. Headquarters will be in Salem.

Globe to Produce 12

Globe Pictures, Inc., newly formed in Hollywood by Larry Darmour, in association with H. C. Hopper, plans 12 features, starting April 1. The company will handle its own exchanges.

Goldsmith Moves

Ken Goldsmith, independent, has moved his production unit from the Beachwood studios to Talisman in Hollywood. The first picture there will be "I Hate Women."

President Urges Communications And Radio Board

Plans of President Roosevelt, reported last December, for establishment of monopolies in the radio and wire communications fields, under the strictest kind of governmental regulation, as an alternative for government ownership or the present lack of a permament government policy in those fields, finally took form this week when the President sent a special message to Congress urging creation of a Federal Communications Commission to take authority over wires, cables and radio, except broadcasting.

Would Have Investigatory Power

"The new body should, in addition, be given full power to investigate and study the business of existing companies and make recommendations to the Congress for additional legislation at the next session," said the President.

The new commission would take over the present authority held by the Federal Radio Commission and by the Interstate Commerce Commission in these fields, and in the combined structure would represent an authority over radio, wires and cable communications much in the same manner that transportation is governed by the Interstate Commerce Commission and the power industry is governed by the Federal Power Commission.

Mr. Roosevelt feels the relationship of the federal government to certain services known as utilities should be divided into three fields: transportation, power and communication.

Not into Film Field

In first reporting on the Presidential plan, MOTION PICTURE HERALD, on December 23rd, 1933, said:

"Any program undertaken by the Government with respect to communications will be confined to that field alone and will *not* extend into the field of motion pictures or broadcasting. To this extent, the communication operations of the Radio Corporation of America and the American Telephone and Telegraph Company—both of which have broad interests in the film and broadcasting industries—will be segregated from all other activities.

However, it is generally conceded successful development of monopolies in the communications industry would be followed by the building up of cartels in other industries.

"The Radio Corporation of America is somewhat of an important producer-distributor and exhibitor of motion pictures through its various Radio-Keith-Orpheum subsidiaries.

"The American Telephone and Telegraph Company is interested in the operations of some thousands of the most important theatres through its Western Electric Sound System installed in these theatres and for which exhibitors pay to Western Electric, weekly service charges. Also, Western Electric has its producer recording licenses in practically all of Hollywood's studios and frequently finances production.

Universal Ball April 14

The Universal Club of New York will hold its annual easter ball at the Hotel Lismore, on April 14.

"SOMETHING SUPERB FOR THE SCREEN"

Is the Characterization of "Richard of Bordeaux," Says DeCasseres, but No Hollywood Player Could Equal Dennis King; Possibilities in "Shining Hour"

By BENJAMIN DE CASSERES

THE SHINING HOUR

This play, by Keith Winter, a young Englishman, with a nearly all-English cast —heavily adenoidal—made a hit. And, in the main, it deserved to. For it poses the old triangle problem in a subtle, smooth, unusual style. It is trick-padded here and there and sometimes swims along on dialogue. Here and there also it just skims the sublime.

There is a fine picture in it for a director and a cast that can handle nuances and subtleties competently enough to get it over to our not too analytical-minded picture audiences.

It was perfectly acted by Adrianne Allen, Marjorie Fielding, Cyril Raymond, Derek Williams, Gladys Cooper and Raymond Massey, with high honors to Miss Allen as the self-sacrificing wife and Marjorie Fielding as an old maid.

Gladys Cooper, a newcomer to these shores, was much-heralded, but we have a half-dozen of our own breed who could have put more subtlety and shadow into her fine role.

Locale (which ought to be changed to America in the picture version), a middle-class dude farm in Yorkshire. Household: David Linden (Massey), his wife, Judy (Miss Allen), an old-maid sister, Hannah (Marjorie Fielding), and a younger brother, Mickey, horsey, fresh.

Comes from India another brother, Henry Linden, with his new wife, Mariella. This Mariella, through no fault of her own, begins the work of destruction in the simple lives of the Lindens. David falls in love with her. His wife Judy knows—superb scene in the second act between Judy and Mariella, where Judy urges Mariella to elope with her husband—"love above all."

The old-maid sister hates Mariella. Even young Mickey tries caveman tactics on Mariella (who is not the vamp type at all—she is simply beautiful and enticing, one of those women that Nature has made for tragic troubles).

Judy throws herself into a burning barn, freeing David for Mariella, whose husband, a typical, English thick-head, hasn't the slightest notion of what's going on. At the last curtain David and Judy are going away together.

The atmosphere of this fine play is grave and tensely dramatic, shot through with humor. It rises progressively and naturally from homespun gayety to tragic levels.

Picture value, 85 *per cent.*

RICHARD OF BORDEAUX

Richard of Bordeaux—no less a person than Richard II—is the latest distinguished costume arrival on Broadway. And I believe he will not stay long, not because Gordon Daviot's play in eleven scenes is not good—on the contrary "Richard of Bordeaux" is one of the finest plays of the season—but because it has no bedsports, hard stage fighting or eminent female clothes-horse to recommend it at the swanky Empire.

You see, Dicky the Second was a gentleman; he loved peace; he was a patron of the arts; something, in his youth, of an idealist; didn't go to bed with his boots on; never seduced a girl (in public), and actually believed in *noblesse oblige!* So terhell with such a king, says the ermine-and-monocle set.

Dennis King is Richard to the life (according to the authorities). He does the greatest acting of his career. He is, in fact, in one leap a great actor.

In this play—mainly of war, intrigue and incisive characterizations, written in a blunt, unornamental style—we see the evolution of Richard from early idealism to hard-boiled statecraft. He is gaudy, passionate, human and somewhat effeminate.

In a word, here is a living, breathing vital creation—something superb for the screen. But I know of no male in Hollywood who could equal Dennis King.

A long line of notables stream across the stage to the final scene of Richard's forced abdication and imprisonment in the Tower. For a female lead there is Anne of Bohemia, the Queen, an exquisite creature who dies of the Black Plague—a Helen Hayes part, for who could die of the plague like Our Helen?

Picture value, 80 *per cent.*

PLAYS AS RATED FOR THE SCREEN

Examining, with an eye to screen possibilities, various of the current stage offerings, Benjamin DeCasseres, noted critic and essayist, gives the following percentage evaluations of several plays, as analyzed in this issue:

"The Shining Hour"—85 per cent.
"Richard of Bordeaux"–80 per cent.
"Broomsticks, Amen!"–80 per cent.
"Queer People"—8 per cent.

BROOMSTICKS, AMEN!

The editor of the MOTION PICTURE HERALD lately wrote a pregnant sentence that should be placarded all over Hollywood:

"The producer who will set about discovering America will find a land of opportunity."

This country, historically and actually, is brimming with great picture stuff; but, instead, we are entirely surrounded by Henry the Eighth, Catherine the Great, Napoleon, Voltaire, Queen Christina, and, soon, Mary of Scotland, Richard II, and everybody down, no doubt, to the late Sandjack of Baloney. I do not believe our picture patrons are interested in these historical dummies. It is forced stuff.

Here's a splendid folk story of the Pennsylvania Dutch, for instance, in "Broomsticks, Amen!" by Elmer Greensfelder. It has all the elements of a profoundly interesting American-type picture; romance, humor, drama and vivid characterization. Besides, there is the curiously funny dialect and sayings of these Pennsylvanians, with their centuries-old superstititions.

The gist of the story is here: a hex-lifting witch-doctor, pious, honest, dignified, is in conflict with his daughter and his blind son, who are modern-minded. They tolerate the old man because he commands respect. He is also fighting a for-revenue-only pow-wower.

First crime in his eyes is that the daughter is going to have a "before-time baby." All the worse as her lover is a real doctor, whom the hex-artist hates. This is, however, temporarily patched up.

The young folks get married, and after a year the baby is ill. A conflict takes place between the husband and his father-in-law about treatments, the old man insisting on pow-wow. He shoots his son-in-law in the arm and his treatment results in the baby's death. He is arrested at the last curtain.

Many other characters afford comic relief. A splendid bit of unusual Americana, warm and vivid.

Picture value, 80 *per cent.*

QUEER PEOPLE

Maybe I'm a boob, but I do not believe a word of it. I have lived in Hollywood, and I say this play—"Queer People"—by John Floyd from the Carroll and Garrett Graham book is not the city I lived in nor the persons I met there who are in the Big Business.

And I do not believe Nita Naldi, Hal Skelly and others of the picture-world who acted in this smelly bit of sliced alley-dog believe a word of it either. There may be persons like these characters out there, but they are not peculiar to Hollywood. I have even met them in Camden, N. J.

Hal, of course, is great clowning. He plays "Whitey," a newspaper man who is whiskey-soaked to the panache. He is mixed up in all kinds of rackets—a tough, human, mocking guy. But, mates, it's all wet. It's strained till it crumbles to pulverized punk.

And so are the other thirty-seven (by actual count) characters—all wet. They make pathetic attempts to seem alive; but they are all re-galvanized dummies. They've been done over and over in the White Way crook dramas.

Of course, there is a possibility that there is something here for Cagney; but as it stands now I say emphatically

Picture value, 8 *per cent.*

17 Theatres Are Withdrawn in Rembusch Suit

Frank Rembusch Enterprises, principal complainant in the $2,000,000 anti-trust suit against the large companies, which is now being heard in New York, withdrew as a plaintiff late Tuesday. The case will continue before Judge Alfred Coxe in United States district court. Capitol Amusement Company, controlled by H. H. Woodsmall and Frank Rembusch, is now the only complainant.

Withdrawal of Rembusch Enterprises lessens the number of Indiana theatres involved by 17, there remaining only three houses participating, those of Capitol Amusement.

The suit is an outgrowth of charges of monopoly against the MPPDA and its large producer-distributor members, and the theatre interests, all located in Indiana, brought the suit to the New York courts.

During the week, the third of the trial, Leo Brecher, independent exhibitor, and Joseph Quittner, also an independent, and both of New York, testified for the plaintiffs. Mr. Rembusch's Indianapolis broker, Charles Turson, likewise testified.

Late last week, Will H. Hays, president of the MPPDA, said on the stand that his organization was interested only "indirectly" in the Film Boards of Trade. Mr. Hays said he was not familiar with the functions of the Film Boards, which are headed by Charles C. Pettijohn, except in a general way, and when he was shown a copy of what was purported to be a report on Film Board activities, which allegedly had been submitted to the MPPDA directors, Mr. Hays explained that his members kept in touch with Film Board activities.

12-Point Program To Improve Codes

(Continued from page 10)

whole to meet the Administration's desire for uniformity and adequate protection of minorities—both employers and employees in the minority—will be submitted next week to the general conference of Code Authorities. John C. Flinn secretary of the motion picture Code Authority, and a committee of four or five of its members, will represent the industry at the Code Authority conference for all businesses.

General Johnson told the delegates of industry on Tuesday that his program for effecting code uniformity and adequate protection of minorities included 12 points, as follows:

1. Adequate labor and consumer representation in advisory capacities on Code Authorities of all industries which are codified.

2. Uniform government representation on all Code Authorities. (Sol A. Rosenblatt is at present the government's representative on the motion picture Code Authority.)

3. An improved method for securing prompt and effective compliance.

4. Wider use within code groups of mechanisms for settling labor disputes.

5. A safe method of financing code administration in each industry without "racketeering" and abuse. (The film Code Authority is now formulating a plan for financing code administration by assessing each industry member.)

6. Certainty of protection against monopoly control and oppression of small enterprises, and the inclusion in codes of adequate buying, as well as selling, provisions to guard against oppression of small businesses. (The motion picture code now makes it an unfair trade practice, subject to penalties, for one theatre to overbuy pictures with the intent of keeping such excess number from a competing theatre.)

7. Elimination of inconsistent or conflicting provisions among the various codes. (These would principally be among the trade practice provisions).

8. Further reduction in maximum working hours and further increase in hourly wages. (Maximum working hours for most production workers are now set at 36 per week and for most theatre workers at 40 weekly, excepting, in both cases, executive classes, among others.) General Johnson is said to be in favor of a 36-hour maximum working week for all employees whose maximum is now set under a code, whereas a movement is reported to be under way in Congress for a thirty-hour maximum.

9. Uniform classification of areas for the purpose of the North-South differentials.

10. A more effective rule on costs for the purpose of maintaining rules against sales below cost of production.

11. A more uniform and equitable rule of national price stabilization where necessary, to maintain wages against the certain results of predatory and cut-throat competition.

12. Uniformity of wages and hourly rates in competitive industries.

While application of the 12 points outlined by General Johnson would require broad revision of practically every code, the extent of such revision to the motion picture code is speculative, because the hours of labor in the motion picture code are, in most instances, far below those prevailing in most industries; wages are considered adequate, as a general rule; compliance provisions are broad and the machinery for dealing with controversies, grievances and compliance is believed adequate.

In any event, any revisions of any codes under General Johnson's 12-point program will be done by Executive Order of Mr. Roosevelt, because it is felt that such procedure is quicker and less difficult than the formal NRA method of holding public hearings.

General Johnson told the delegates of industry that 90 per cent of all American industry is codified, and that "the Blue Eagle is just beginning to function." For chiselers, he added, the NRA was just "too terrifyingly simple."

In further defense of the codes, General Johnson told the gathering that they had put 2,750,000 men back to work and had increased the nation's annual payroll by $3,000,000,000.

MOTION PICTURE HERALD, on February 17, outlined the procedure for next week's Code Authority meetings of some 22 industries at Washington, which included various types of complaints against individual codes which may be filed at the meetings either by an industry's Code Authority or by any code committees of any trade associations of an industry.

60 New York Theatres Sue Erpi, W. E., A. T. & T.

Interests representing approximately 60 houses in the New York area affiliated with the Independent Theatre Owners Association filed suit in the United States district court Wednesday against A. T. & T., Western Electric and Erpi, charging restraint of trade. The plaintiffs claim they were compelled to lease their sound equipment from the defendants at exorbitant prices, or find themselves in danger of being forced out of business, as a result of contracts with producers forbidding them to sell pictures to exhibitors not using Erpi equipment. Plaintiffs demand their contracts be abrogated, and the return of all payments in excess of the cost of installation, as well as the refund of all alleged excessive service charges.

Western Electric Reports Net Loss Of $13,772,504

Western Electric Company, a branch of the American Telephone system, reported late Wednesday a net loss for 1933 of $13,772,504, including operations of subsidiaries, of which Electrical Research Products is an important division. Western Electric manufactures, among other things, motion picture sound recorders for studios and sound reproducers for theatres, which are marketed by Erpi.

Edgar S. Bloom, president of Western Electric, in reporting to stockholders the financial condition as of December 31, said: "During 1933 the business of this company, in common with that of other manufacturers of capital goods, continued the decline of the previous three years. Sales amounted to $69,511,000, which is but 16.9 per cent of the volume attained in the peak year of 1929, and the lowest for any year since 1915."

Comparative Sales by W. E.

Sales by Western Electric for the past 10 years were as follows:

1924	$246,944,000	1929	$410,950,000
1925	239,531,000	1930	361,478,000
1926	263,105,000	1931	228,956,000
1927	253,724,000	1932	117,850,000
1928	287,931,000	1933	69,511,000

Surplus at December 31, 1933, amounted to $18,283,604, a decrease for the year of $11,925,344.

Interest bearing indebtedness was reduced during the year $2,804,007, and at December 31, 1933, amounted to $72,332,150 as follows:

Debenture bonds, 5s, 1944	$35,000,000
Notes sold to Trustee of Pension Fund	34,999,166
Other notes payable	2,332,984
Total	$72,332,150

Assets as of December 31 totaled $325,000,000, of which land, buildings and service equipment were worth $161,161,000, at cost; advances to and investments in subsidiaries and affiliates were listed at $69,000,000, and accounts receivable and marketable securities were valued at $94,371,000. Cash on hand totaled $3,500,000.

Earnings of Western Electric for the year ending December 31, 1933, were:

Sales	$69,510,882
Cost of sales, including depreciation on plant of $5,754,729	81,905,161
Net loss on sales	$12,394,279
Sundry income (net), including profit from subsidiary and associated companies of $420,899	1,903,628
Loss before interest charges	$10,490,651
Interest charges	3,281,853
Loss, carried to surplus	$13,772,504

CHANGES IN EARNED SURPLUS

Balance as at December 31, 1932		$30,208,948
Deduct—		
Loss for 1933	$13,772,504	
Revaluation of all marketable securities of the company and its subsidiaries to cost or market, whichever is the lower	1,847,160	
Net deduction for 1933		11,925,344
Balance as at December 31, 1933		$18,283,604

GREAT NEWS FOR

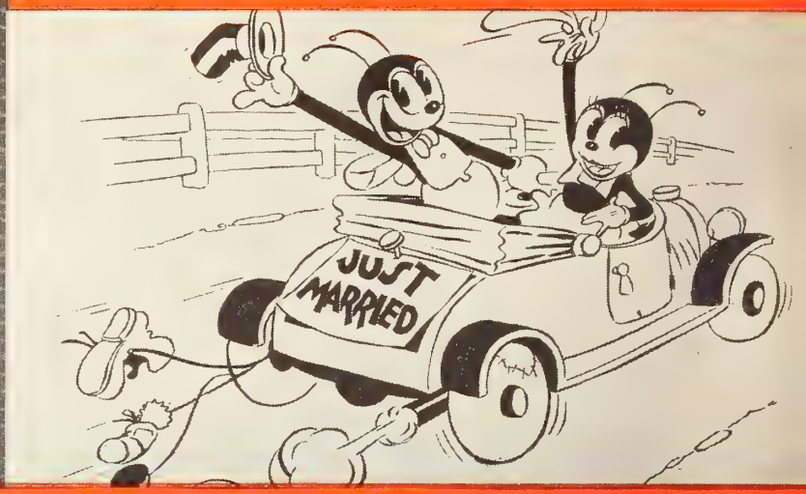


SHORT LOVERS

right this way • • •



"HONEYMOON HOTEL," LATEST MERRIE MELODY, MARKS INTRODUCTION OF FULL COLOR IN VITAPHONE CARTOONS



SIGNING OF B. A. ROLFE, BILL ROBINSON, FREDDIE RICH, OTHERS, INCREASES VITAPHONE'S LEAD IN STAR NAMES



VITAPHONE SALES TOP LAST SEASON'S RECORD FIGURES BY MORE THAN FIFTY PER CENT!



WATCH FOR "MOROCCO NIGHTS," LATEST AND GREATEST TECHNICOLOR, WITH BUZ BERKELEY GIRLS



BEN BLUE HAILED AS LEADING "SHORT" COMIC IN HIS FIRST THREE VITAPHONE RELEASES



GEORGE JESSEL, NOTED AIR STAR, ADDED TO FAMOUS NAMES IN VITAPHONE'S "RADIO ROW" SERIES

DOROTHY STONE, GUS SHY, COMING SOON IN 3-REEL "LOOK FOR THE SILVER LINING," FROM "SALLY



30% INCREASE IN STUDIO BUDGET BRINGS REDOUBLED TRADE RAVES FOR VITAPHONE'S PRODUCTION QUALITY



VITAPHONE

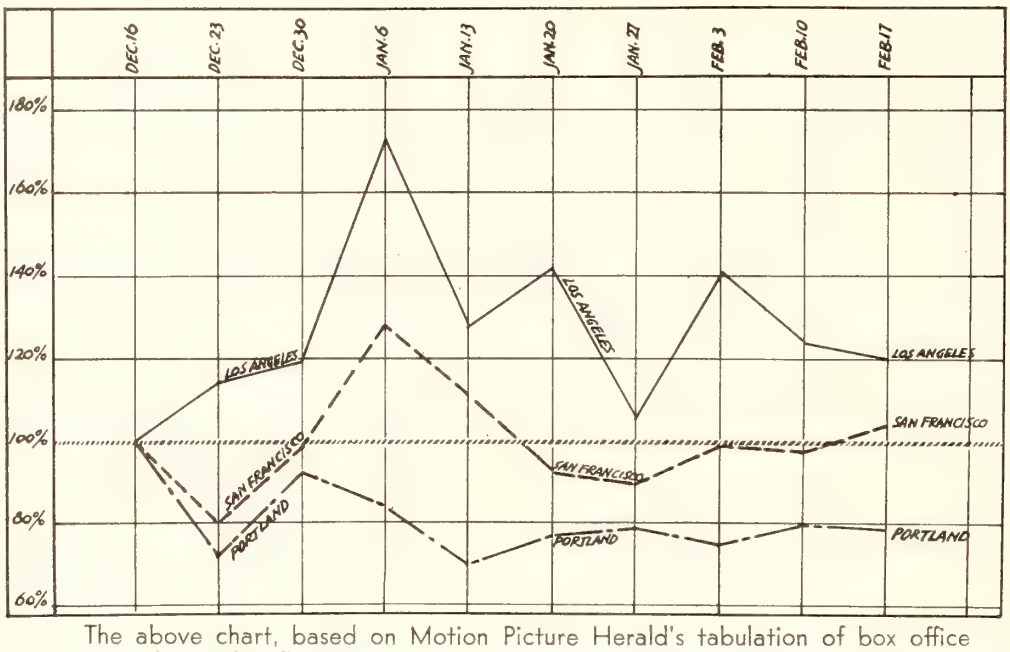
IS MAKING "THE BEST SHORTS" BETTER IN 1934



CANVAS OF KEY HOUSES PROVES SUPERIOR SELLING POWER OF VITAPHONE'S PRODUCER-MADE TRAILERS

VITAPHONE PRODUCT FOR CURRENT SEASON 80% COM PLETED, WITH 37 READY FOR RELEASE BY APRIL 30TH





The above chart, based on Motion Picture Herald's tabulation of box office grosses, shows the fluctuation in business done in three western key cities—Los Angeles, San Francisco and Portland—during the ten-weeks period from December 16, 1933, to February 17, 1934. The receipts in each city for the week of December 16 are taken as 100 per cent.

McDonough Aims Higher Efficiency

Elimination of all waste motion and personnel, in addition to keeping a weather eye on overhead and other production matters, will be important among the duties of J. R. McDonough, recently elevated to the presidency of Radio Pictures Corporation, said B. B. Kahane, president of Radio Studios, upon his arrival in New York from the Coast this week.

Mr. Kahane explained that Mr. McDonough now is in the best position possible to effect greater efficiency throughout the entire production structure through quick decisions made on the spot which heretofore have demanded attention in New York.

Mr. Kahane denied rumors to the effect that he would resign his recently appointed post with the remark that "after all I made the suggestion, so why should I resign?"

All appointments and changes announced by M. H. Aylesworth ten days ago on the Coast are subject to approval by the board.

United Artists Shifts Foreign Sales Managers

Walter Gould, former general manager in Latin America, has been named divisional manager for United Artists over Central and South America. He is en route to Havana to survey the territory. Edward Ugast has been named assistant to Tom Mulrooney, foreign sales manager, with headquarters in New York. Charles H. Gore has succeeded Mr. Ugast at Manila, Philippine Islands.

The United Artists Continental Corporation, described by Arthur W. Kelly, vice-president in charge of foreign distribution, as an "unimportant subsidiary" in the foreign field, has been chartered at Wilmington, Del.

Fox West Coast To Spend $100,000

Trustees of Fox West Coast, in Hollywood, have agreed to an expenditure of $100,000 during the next six months on various types of alterations and improvements, including new seats and marquees for numerous of the circuit's theatres in Southern California.

Under the new deal covering the Hollywood Pantages, a new company known as the Hollywood Pantages Theatre Corporation is to be formed, giving Mr. Pantages 50 per cent of the stock with West Coast holding the rest and dictating policy. A loss of $48,000, advanced by Fox West Coast to Mr. Pantages since the former joined the present operators, will be written off as part of the Pantages claim of $200,000 against the bankrupt Fox West Coast organization. The new lease on the Pantages which goes with the new operating company calls for a monthly rental of $3,000 for nine months and $2,500 plus five per cent of the gross monthly thereafter.

New Actors' Federation To Receive Union Charter

The recent formation of the American Federation of Actors will result in the transfer of the American Federation of Labor charter held by the American Actors' and Artistes' Association to the new organization, according to Ralph Whitehead, secretary.

Officers of the Federation are: Eddie Cantor, honorary president; Fred Keating, president; Joe Laurie, Jr., first vice-president; Victor Moore, second vice-president; Pat Rooney, third vice-president; Guy Magley, fourth vice-president; Charles Mosconi, treasurer; Mr. Whitehead, secretary. The A. F. of L. charter includes various phases of entertainment other than the legitimate theatre and the motion picture.

Payton, A Symbol Of A Stage Era, Dead in New York

Corse Payton, virtually a symbol of a vanishing, or a vanished era in the American theatre, is dead, at the age of 66.

In a sense Corse Payton *was* the 10-20-30 stock melodrama of that distant day before the motion picture gave something new, something different, and something inexpensive to an ever novelty-hungry public. He was a producer of stock in the hinterland, he was known, and noted, on and about Broadway, he was a matinee idol of no mean proportions—yet he literally gloried in the appellation, "America's best bad actor."

In Greenpoint Hospital, Brooklyn, where he lately made his home, Corse Payton died late last week of pneumonia and heart disease. The pneumonia was thought beaten a week before, but an ailing heart collapsed under the strain.

There is considerable significance in the termination of his last stock company venture. At the Carlton theatre in Jamaica, on Long Island, he set up a company. There for some time they played revivals, until, last September, the house was leased—as a motion picture theatre. At the last, the film was too much competition for stock, but nowhere is it recorded that Mr. Payton ever complained.

He was born in Centreville, Iowa, where he will be buried, and in Centreville he made his stage debut. The play was "Dora, or a Farmer's Iron Will," and the cast was local talent. For a number of years he toured the Middlewest, sometimes with his own company, and in 1900, he landed in Brooklyn and a theatre of his own, which he bought for $5,000 and named Payton's Lee Avenue. For 15 years, with the old and symbolic 10-20-30 cent price scale, he stayed and played.

It was the heyday of the stock melodrama, when audiences were enthusiastically responsive, particularly with respect to their heroines—and eggs were very cheap. The wit for which he was famous is nowhere better indicated than in the curtain speech with which he introduced each season, and called attention to the small admission scale with words to this effect:

"Here I give you plays, ancient and modern, with a competent cast of 30 actors—count 'em, 30 from left to right—for 30 cents admission. Thirty actors for 30 cents; a cent an actor, and you can throw me in as a premium."

He so delighted in his "bad acting" that he used it in his billing, and when the novelty evaporated, dubbed himself a "sugar-coated ham" and still later he said, "Now I just tell them I'm a lousy actor and they like it."

Corse Payton was an actor, first, last and all the time, on the stage and off, whether he was playing the stern villain or regaling the crowd at the old Knickerbocker bar, adjacent to Broadway. He was definitely a symbol of an American entertainment era, which just as definitely the screen has supplanted, but from which the screen inherited its first, and best audience.

Fox West Coast Trustees Get Allowance

Individual allowances amounting to $14,529.90 each on account against a fee of $2,500 a week from July 29 for the three Fox West Coast trustees were allowed last week by Referee S. W. McNabb. Attorneys were given $43,000 on account against $2,500 weekly for the same period.

In New York, Ernest Niver, chairman of the committee on reorganization of Fox Metropolitan Playhouses, said in U. S. district court late last week that reorganization plans for the circuit will be presented to the court "any day now." The receivership was extended for another six months subject to earlier termination by the court.

Plan Variety Club For Kansas City

The Kansas City amusement industry is perfecting plans for the formation of a local Variety Club. At an initial meeting attended by 32 theatre and exchange representatives, temporary committees were named. Charles Shafer, Fox Midwest auditor, is credited with the initiative in planning the organization. A charter membership of 50 is intended, the ultimate goal being 100 resident and 25 non-resident members.

Allan Moritz, manager of the Columbia exchange in Cincinnati, has been elected president of the Variety Club there, to succeed William C. Gehring. Manny Shure and Marc Wolf remain as vice presidents.

Lange Heads Paramount Distribution in Europe

Fred W. Lange, for the past seven years managing director for Paramount in Argentina, this week assumes his duties in Paris as general manager of Paramount distribution in Continental Europe, succeeding I. Blumenthal, resigned. John B. Nathan, recently general manager in Central America and the northern South American countries, will go to Argentina. Jerome Sussman has succeeded Mr. Nathan. Gare Schwartz, in charge of the laboratory at Paramount's Joinville studio near Paris, has resigned.

A. T. & T. Net Income for 1933 Is $7.37 Per Share

The American Telephone and Telegraph Company has reported a net income for 1933 of $137,456,776, equal to $7.37 per share earned on 18,662,275 shares of stock, which compares with $145,906,909, or $7.82 per share earned in 1932. The deficit, after dividends of $9 per share, was $30,503,699, comparing with $22,047,695 in the previous year. Western Electric, a subsidiary of A. T. & T., manufactures motion picture theatre sound equipment, through its subsidiary Electrical Research Products, Inc.

Consolidated Film Announces Dividend

Consolidated Film Industries, Inc., last week declared a 50-cent dividend on its preferred stock, payable April 2 to stockholders of record March 9. This marks the first dividend the company has declared since April, 1932.

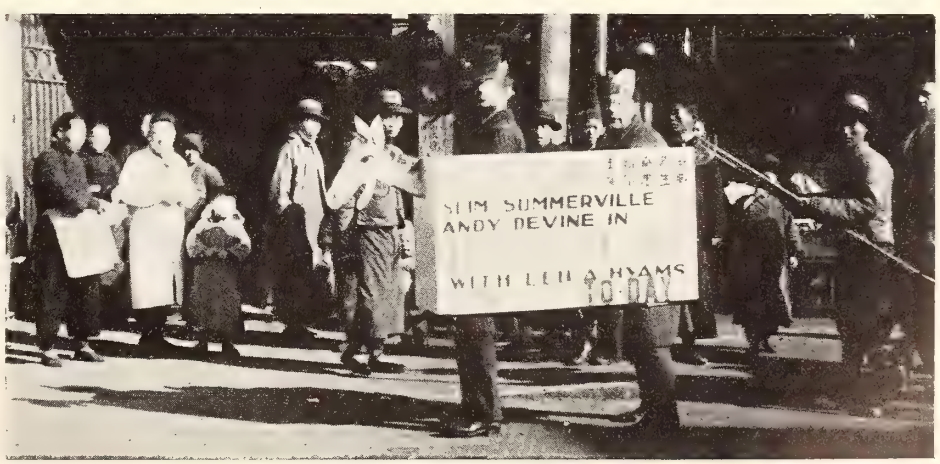
FOURTEEN YEARS IN CHINA



By way of celebrating the establishment in 1920 of Universal's own exchange in Shanghai, Norman Westwood, then and ever since Universal's general manager for China, sends these pictures of the long-ago and now. Of the long-ago is that above, showing leading film executives in 1922, most of whom have passed to other work or worlds. But in 1922 Mr. Boyles (1) represented United Artists; T. J. Holt (2) managed the Isis theatre in Shanghai; D. P. Howells (3) represented First National; Mr. Westwood (4) had begun his present work; Mr. Moffitt (5) was a theatre official; G. M. Weiss (6) managed Pathe-Orient; S. G. Hertzberg (7) operated the Shanghai Apollo; H. T. Clarke (8) represented First National; H. D. Tsung (9) headed the Isis theatre management; George Mooser (10) represented United Artists; A. Ramos (11) headed a theatre circuit; and H. W. Ray (12) was a Hong Kong showman.



Above Mr. Westwood is shown in front of Universal's Shanghai headquarters, while below is a Shanghai gesture toward the American (?) art of ballyhoo.



AUSTRALIA'S BUSINESS IMPROVES; GOVERNMENT PRIZES FOR PICTURES

Federal Awards Will Go to Producers of the Three Best Films and to Best Scenario, to Boost Its Local Product

By CLIFF HOLT
Sydney Correspondent

The Federal Government has set aside £4,750 a year for the next two years as prize money to be divided among the producers of the three best pictures made in Australia or its territories. The idea is to encourage local production.

The producer of what is adjudged the best picture will receive £2,500. Second and third prize money amounts to £1,250 and £750, and the remaining £250 will go to the writer of the best scenario.

The plan follows the same lines as those obtaining when the Government prizes of £10,000 were awarded in 1929. At that time the £10,000 was awarded for annual competition among Australian producing companies, but the idea proved such a fiasco that it was dropped after the first year. Only one picture was considered good enough to earn a prize, and then it received only the third money of £1,500.

Though they are less than half the value of those made in 1929, producers here welcome the new awards.

Business Improving

It's convention time in Sydney, and as I write, the principal distributors have called together their interstate executives and sales representatives from all parts of Australia and New Zealand for their annual parleys.

Among the delegates exists a pronounced spirit of optimism; everybody is unanimous in the belief that the year ahead will prove the most prosperous since the boom days. Indeed, it might be said that in a general way the remarks made by N. Bernard Freeman, in his inaugural address to the Metro-Goldwyn-Mayer conventioneers, summarize the impressions of the whole.

"Business is improving steadily," he said. "Waste and extravagance have, or should have been, eliminated from theatre management. Studio reorganization has worked wonders.

"During the world depression in which Australia shared, and which happily now seems to be making its exit bow, this industry played its part in maintaining the morale of the country, as probably did no other set of influences. It simply refused to be depressed. Comedy after comedy and gloom-dispelling entertainment came along in steady line to combat the panic at times so near the surface. The picture business kept on laughing—sometimes, it must be admitted, with tears in its eyes; nevertheless, it kept on laughing, and the public came and laughed with it."

Mr. Freeman drew attention to some figures that may be of interest to foreign film men who have scant knowledge of the Australian market. In the Commonwealth alone more than 25,000 are employed in the motion picture and allied industries. Their average weekly wages amount to £3/5-, or £5,000,000 per annum. There are in all 1,286 motion picture theatres in Australia, 1,076 of which are equipped for sound or dialogue picture presentation. The remaining 210 theatres, it is anticipated, will all be equipped within the very near future.

"Compared with the United States or the British Isles, it is not, of course, a vast market; but in the days of plenty, American renting houses were inclined to grumble if they couldn't lift £30,000 and more in grosses with their roadshows," he said.

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Williamson Shows Profit

Show business in this country certainly seems to be getting out of the red at last. Recently I referred to the fact that Hoyts Theatres, Ltd., had returned a net profit of £25,283 for the 12 months ended last July, as against a loss of £11,039 for the previous year. Now comes the annual report of J. C. Williamson, Ltd., the leading legitimate theatre company in Australia. After a succession of losses since 1929, J. C. Williamson this year showed a profit of £3,580, comparing with a deficit of £4,759 in 1931-2, and a severe setback of £32,930 in 1930-1.

The directors comment on the difficult trading year, the dearth of suitable attractions and excessive taxation; but the small profit leads them to hope for better results in the future. In this connection, it is interesting to note that "The Firm"—as J. C. Williamson is best known here—has sold the Theatre Royal, Melbourne, and set aside £60,000 to rebuild His Majesty's, which was partially destroyed by fire two or three years ago.

Seek Copyright Reduction

Though the Federal Government spent £10,000 on a Royal Commission to inquire into the activities of the Australian Performing Right Association, and the Commissioner heard evidence from witnesses drawn from every quarter of the Commonwealth, it is now improbable that legislation will be brought down, giving effect to the Commissioner's recommendations. It has been said in Parliament that there is every prospect that the more urgent questions will be solved by agreement between the parties concerned.

Nevertheless, exhibitors who complain of excessive A.P.R.A. fees, and for twelve months agitated for the Royal Commission, would appreciate a definite assurance that drastic reductions are imminent.

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More Censor Vagaries

Another contribution for the giggle colyum—and the British Board of Film Censors is again the culprit.

'Pears they took objection to one of the Warner cartoon shorts "King Klunk" it is called and it burlesques "King Kong." So they gave it an "Adults only" certificate and listed it as a "horrific" film, meaning that exhibitors would have to hang a notice on the theatre front to let patrons know it was a horror!

The trade is now scratching its head, wondering how long it will be before Mickey Mouse is entered in the same class.

ROACH SCENARIST TO TRAIN WRITERS

Frank Butler, head of the Roach scenario department on the Coast, is developing what he calls the junior writing department for persons between the ages of eighteen and thirty who will receive a salary while going through a period of training to develop story ideas for Roach comedies. Mr. Butler hopes, through this medium, to build and develop comedy writers for future promotion at the studio. At present the personnel list of the junior department numbers six people.

Conventions Reflect Cheerier Outlook, With Reduction of Waste and Studio Reorganizing; Williamson Shows Profit

To Handle Liberty Films

Budd Rogers, general sales manager of Liberty Pictures, has closed a deal with Jack Bellman whereby the Hollywood Film Exchanges will distribute Liberty's 1934-35 product in New York, Albany, Buffalo, Washington and Philadelphia territories.

Magna Signs Grinde

Magna Pictures has signed Nick Grinde, former MGM director, to make a series of shorts with Bert Lahr and Harry Richman. The company releases through RKO, and plans a feature to start June 1.

52 Theatre Fires in 1933

There were 52 theatre fires in New York in 1933, according to the annual report of Fire Commissioner McElligott. Of the total 38 were in film theatres.

El Reno Rebuilds Theatre

El Reno Theatres of Oklahoma is rebuilding the Criterion, at El Reno, which was destroyed by fire last year. The new house will seat 750. Reconstruction will cost about $35,000.

Du World Moves Offices

Du World Pictures, Inc., recently formed by Archie Mayers and Irwin Shapiro, has moved its New York offices to the 17th floor of the Godfrey Building.

BUCK FACES DEATH!



After months of perilous adventure in the jungle, Frank Buck had his "WILD CARGO" ready to bring back alive to America, when bedlam broke loose in the thatched shelter room of the stockade where the animals were crated and caged. Monkeys screamed! Roars and cries pierced the air! King Cobra was loose! The hissing, spitting demon of the crawling world in whose fangs lurked certain death! Unarmed, his back to the wire and picket wall, his exit blocked by the hooded giant, coiled and ready to strike, Frank Buck ripped off his coat and like a matador baiting an enraged bull waited for the perilous moment when he or the Cobra would strike first. Why is it Nature saves her biggest thrills for Buck?

FRANK BUCK'S "WILD CARGO"

Van Beuren Production . . . RKO Radio Picture

Directed by Armand Denis

COMING SOON!

The above drawing, one of a series of scenes from "Wild Cargo", was sketched from an actual "frame" of the film by the famous artist J. Clinton Shepherd. *There's no time for "stills" in a world full of thrills!*



SPITFIRE

DIRECTED BY
JOHN CROMWELL
FROM THE PLAY "TRIGGER"
BY LULA VOLLMER
WITH
ROBERT YOUNG
RALPH BELLAMY
MARTHA SLEEPER
A PANDRO S. BERMAN
PRODUCTION
MERIAN C. COOPER
EXECUTIVE PRODUCER

RKO Radio Pictures

SUPERB!

...AS THE THIEVING, LYING, PRAYING HELL-CAT OF THE HILLS WHOSE LOVE SET FIRE TO THE MOUNTAINS.

.....an inspired performance by the amazing HEPBURN!



HEPBURN

AMERICAN FILMS GAIN GROUND IN GERMANY

Hollywood Product Leads All Others, Despite Strict Government Supervision; None Reported from Great Britain

Despite the stringent censorship and import regulations placed by the Hitler government upon foreign motion pictures in Germany, the United States again led the import field to that country during 1933 with a total of 65 feature films, while France ranked second with only 10. The American total for 1933 was an increase of 11 over 1932 and a decrease of 15 from 1931. French imports to Germany fell from 32 in 1931. No British feature pictures reached Germany either in 1933 or 1932.

Following the Hitler-National Socialist party's acquisition of political control over Germany in February, 1933, the motion picture industry, together with all industrial, commercial and professional units were affected by a new Nazi plan establishing them as separate *Staende,* or estates, on vertical lines for the primary purpose of self-regulation under official surveillance. The German film industry was one of the first which was made to conform to this direction, because of its propaganda potentialities.

Thus, in place of the former Spitzenorganisation der Deutschen Filmindustrie, which represented a head trade organization of the different branches of the German industry, there came into existence the Reichsfilmkammer, or German Film Chamber, a quasi-official body heading up directly to the Film Department of the newly created Ministry of Public Enlightenment and Propaganda, with virtual controlling power over the industry on behalf of the Hitler regime.

According to the annual report on the German industry during 1933, made public this week, and submitted by U. S. Trade Commissioner George R. Canty, all of the different elements of the German film industry were brought into a single fold, properly segregated under labor divisions prescribed by the Film Chamber, and instructed to cooperate with the directing members of the chamber with a view to the elimination of "waste and lost motion, unqualified and otherwise undesirable elements in the trade, and to a general regeneration of the industry, which, from past experience, appeared badly needed."

According to the report, a preponderant number of high positions in the German film industry were occupied by persons of the Jewish faith, and whether as company executives, production managers, directors, sales managers, players or musicians, it became increasingly apparent that, with the few exceptions of those with outstanding war records or foreign citizenship, Jews were no longer desired in places of importance, and emigration to other countries, or removal from their places in the industry "in some other way," quickly followed. Jews, therefore, no longer occupy positions of prominence in the German industry.

However, the availability of foreign product and a successful turning out of a number of program pictures during the early months of the 1933-34 season, together with a shortening of domestic consumption by the institution of single feature bills, did considerable to overcome this gap. The present market supply in Germany is said to be ample for exhibitor needs, but it is said that the calibre of domestic product is certainly not as good as in years past.

German producing companies turned out 121 features during 1933, with Ufa (Universum - Film - Aktiengesellschaft) heading the list with 20. T. K. and Aco came second with six each; Bavaria Films, 5; AAFA, 4, while seven other companies released three each. Eleven companies, in addition to these, released two each and 37 firms produced one each.

During 1933 the German market adhered closely to the minimum consumptive capacity of feature films, as more or less arbitrarily set up by the Government in the regulations administering the Film Kontingent Law. Thus, according to official sources, Mr. Canty declares, 213 features were passed by the board of censorship during 1933, as compared with 210 in 1932 and 282 in 1931. The foreign supply in 1933 totaled 92 features, as against 83 in 1932 and 138 in 1931.

The Board of Censorship rejected 17 feature films during the year, six of which were subsequently approved upon second examination and some cutting.

The Theatre Situation in Germany

The prevailing depression and unsettled political conditions early in 1932 prevented any new theatre construction in Germany, so, with the exception of some of the smaller cinemas that were forced out of existence through inability to keep pace with the competition, the 1932 statistics may be accepted as indicative of the present situation. It is reported that there are 5,050 cinemas in Germany with a seating capacity of 1,900,000, or an average of 30 seats per thousand inhabitants. There are, it is estimated, about 1,750 cinemas seating up to 300 each; 1,750 seating from 300 to 600; 465 from 600 to 1,000, and 185 seating more than 1,000 each. Nearly 75 per cent of all German cinemas are wired for sound.

HOW AMERICAN FILMS COMPARED IN GERMANY

The following compilation, which was submitted to the Department of Commerce by U. S. Trade Commissioner George R. Canty, of Berlin, shows the total number of films on the German market since 1924, giving the German and American share for each year. It illustrates comprehensively the gradually reduced market brought about by official quota restrictions. The spread between 1929 and 1930 was occasioned by the advent of sound. The reduction in 1932 from the totals of 1930 and 1931 was the direct consequence of the Kontingent (quota law), which, in effect, restricts sales opportunities for foreign product:

Year	Total Number	German product	Percent of total
1924	560	220	39
1925	518	212	41
1926	487	185	38
1927	526	242	46
1928	517	224	43
1929	416	183	44
1930	284	146	51
1931	278	144	52
1932	210	127	60
1933	213	121	57

Year	American product	Percent of Total
1924	186	33
1925	216	42
1926	216	44
1927	190	36
1928	199	38
1929	142	34
1930	79	29
1931	85	31
1932	54	26
1933	65	31

Gulf States Association To Seek Membership of 150

Predicting great success for the newly formed Gulf States Theatre Owners' Association on the strength of demonstrated enthusiasm, Harry S. McLeod of the St. Charles theatre, New Orleans, this week declared that the organization "will conform to the highest ethics of the motion picture code."

Plans were announced to seek a membership of 150 exhibitors in Louisiana, Mississippi and Alabama. A board of directors was appointed and is composed of Phillip Sliman, of the Sliman Circuit, Evangeline, La.; E. J. Myrice, New Orleans; Joseph Alsina, New Orleans, and A. Higginbotham and Joseph Barcelona of Baton Rouge.

Move On To Abolish Portland Censor Board

After a number of years of turmoil both within and without the ranks of the Portland Motion Picture Censor Board, indications now point to the early abolishment of the group, according to reports from the Oregon city this week. The board has been in existence for more than 10 years and was originally created as an advisory body for the city council.

National Screen Service Reports $107,010 Profit

National Screen Service Corporation shows a profit of $107,010 for the fiscal year ended December 31, 1933, according to a statement from the company this week. This figure compares with a profit of $94,556 for the fiscal year of 1932, according to Toby Gruen, vice president and treasurer.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THREE ON A HONEYMOON

Fox

Behind this intriguing title is a comedy romance story frequently spotted with light drama which has its locales on a transatlantic liner, the exotic atmosphere of semi-oriental Algerian cafes and near desert hide-aways and on the home bound boat again. Adapted from the novel "Promenade Deck" by Ishbel Ross, the story was transformed for the screen by Edward Lowe, credited with many successful scenarios, and Raymond Van Sickle. It was directed by James Tinling.

Sally Eilers, the "Bad Girl," currently starring in "She Made Her Bed," (Paramount—C. R. Rogers Production) tops the cast, and the outstanding supporting cast features Zasu Pitts, Henrietta Crosman, popular with theatregoers from "Royal Family of Broadway" to "Carolina"; Charles Starrett, recently in "Mr. Skitch," one of the younger Fox players; Irene Hervey, Johnny Mack Brown, Russell Simpson and Cornelius Keefe.

As an almost episodic treatment prevails, the complicated romantic theme awakens new loves as well as reawakens those which those concerned wish were buried in the forgotten past lest their present states be disrupted. Sally Eilers, setting her cap for Starrett, but willing to dabble romantically anywhere, has that worthy, prodded by Grosman, weakening as the ship sails on and a festive ball is held. In Algiers the romance blossoms and as the boat sails home, the blackmailing menace to Irene Hervey is taken in hand by Sally who gets herself into a compromising situation that first chills Starrett's ardor and then has her suspected of murder. But the truth will out and as the thrill-seeking Sally plunges into a swimming pool that doesn't happen to be full of water, there is a convalescing finale which finds Starrett again the ardent swain and the comedy reliefs, Zasu Pitts and Simpson announcing that they also are going to be married.

It is a bouncing, hectic yarn that looks to have plenty of merit and should be ripe for a novel, curiosity-whetting showmanship attractive to both men and women and the older young folks.

MURDER IN TRINIDAD

Fox

Melodramatic mystery and thrill detective stuff in wierd and bizarre locales and carrying a typical romantic contrast. It was adapted from John Vandercook's novel of the same title, which was selected as the Crime Club story of the year, by Seton I. Miller, particularly adept in putting punch and sock in this type of picture, as witness "Scarface" and "The Last Mile."

Setting its action in the hitherto unpictured wild tropical Caroni swamp on the Island of Trinidad, the story deals with a detective's dangerous adventures in tracking down a menacing gang of diamond smugglers, which brings about one of those mysterious unsolvable murders ordinarily highly interesting to most classes of theatregoers save those afflicted with weak hearts. Into this fabric is woven the necessary romantic angle which provides the easing contrast and permits the selling of something other than puzzling, nerve-jingling mystery.

Directed by Louis King, who lately did "Life In the Raw" for Fox, the story presents the British actor Nigel Bruce, the butler in "Coming Out Party" in the leading role as the Scotland Yard detective. Heather Angel ("Berkeley Square," "Charlie Chan's Greatest Case") is the sole bit of femininity in the cast, and about whom the Douglas Walton romance rotates. As the story unfolds, the others, Victor Jory, Pat Somerset, Claude King, Francis Ford, J. Carrol Naish and John Davidson, are either honest business men, officials or smugglers. Which is which and which is the murderer of Murray Kinnell and menace to Bruce, Miss Angel and Walton is something that will give audiences ample opportunity to use their imaginations.

The picture looks like a real treat for the mystery-thrill fans, yet possesses enough contrasting entertainment in a novel style to permit a provocative advance build-up calculated to arouse general interest.

IT'S VALUABLE IN SINGAPORE ALSO

From Singapore, Straits Settlement, writes Joe Fisher of Amalgamated Theatres, Ltd.:

"As usual, I continue to enjoy the Motion Picture Herald, and 'What the Picture Did for Me' is extremely interesting to us in this part of the world in comparing the relative values of productions."

FINISHING SCHOOL

RKO Radio

Both an expose of life in an exclusive girls' finishing school and a dramatic romance, "Finishing School" has the appearance of being modern, lively and novel entertainment. The original story is by David Hempstead. Beside collaborating with Laird Doyle, who did the screen play on "Phantom Express," on the adaptation, Wanda Tuchock, who scenarioed "Little Women," co-directed with George Nichols, Jr., director of "Ann Vickers."

As in "Maedchen In Uniform" and "Eight Girls In a Boat," girls dominate the cast which Frances Dee, Ginger Rogers, Billie Burke and Beulah Bondi head. These well known screen names are supported by the newcomers Marjorie Lyttel, Rose Coghlan and Adylin Doyle, erstwhile Hepburn stand-in, as well as by the more experienced Sarah Padden and now adolescent Mitzi Green and Ann Cameron, sister of Dorothy Jordan. The lone important man, menace to the plans of mother Burke and Principal Bondi, and romantic, dramatic pivot of Frances Dee's love urge, is Bruce Cabot.

Modernly timed and localed, given the benefit of striking production values, the story rips the veil of hypocritical sham from socalled smart schools where girls of wealth can break all the rules and get away with it as long as the tuition is forthcoming. Lonely, love-starved Dee, sponsored by high-flying Ginger Rogers, meets struggling medical student Cabot, and the result is the usual outcome of clandestine affairs under the moonlight. Saved from tragedy by her lover, who braves the rage of the Misses Burke and Bondi, Miss Dee finds reputation-saving happiness in marriage to Cabot.

It looks like a picture with strong appeal to the Junior League, stenographer, shop girl and modern young lady trade. Likewise, one to which can be adapted the well proved old "mother-do-you-know-your-daughter" brand of showmanship.

THE CRIME DOCTOR

RKO Radio

The melodramatic story of a perfect crime, "The Crime Doctor," is adapted from Israel Zangwill's book "The Big Bow Mystery." The screen play was prepared by Jane Murfin, recently credited with "Ann Vickers" and "After Tonight" and Norma Shearer's last picture "Smilin' Through." John Robertson, who handled "Little Orphan Annie" and "One Man's Journey" for Radio during the past year, directed.

The cast is headed by the currently popular Otto Kruger, with Karen Morley, last seen in "Dinner at Eight," but remembered for "Phantom of Crestwood" and "Washington Masquerade," in the feminine lead. Nils Asther, newly familiar because of "Right to Romance" and "By Candlelight," and the lately re-discovered Judith Wood, assume the more important supporting roles.

The story, which hinges on a series of tense situations, has Kruger, noted criminologist, because of marital difficulties, seeking to trap his wife (Karen Morley) and her lover, Asther. Killing the adventuress plant, Judith Wood, with a gun from Asther's collection when she attempts double-crossing blackmail, Kruger does not interfere, but permits pinning of the crime on Asther. The audience is in on Kruger's plot as officers and prosecutors are confounded by the chain of circumstantial evidence convicting Asther. The wife's plea after conviction brings about an unusual climax to amaze amateur crime sleuths and results in an unanticipated semi-blackout to the melodramatic yarn.

A new type of melodramatic mystery yarn, essayed previously with a comedy twist by Paramount in "Guilty as Hell," the story appears to have plenty of unusual showmanship angles to support the cast power as well as the general appeal usually accruing to this class of picture.

To Reissue "All Quiet"

Universal is preparing to reissue "All Quiet on the Western Front," with a new prologue citing the horrors of war. The film was released originally in 1930.

Sunday Bill Loses in Virginia

A bill to permit Sunday showings in Virginia was defeated by a vote of 62 to 28 in the House at Richmond last week.

Columbia Ball March 10

Columbia Pictures will hold its fourth annual ball at the Hotel Waldorf Astoria in New York on March 10.

First Profit In Year Reported By Radio Corporation

Showing a net profit of $1,211,277 for the final quarter of 1933—the first profit earned since early in 1932—the Radio Corporation of America this week made public its annual report to the stockholders. For the entire year of 1933 there was a net loss of $582,093, after taxes, interest, depreciation and amortization of patents, comparing with a net loss of $1,133,585 in 1932. The profit of $1,211,277 for the final quarter of 1933 compares with a net loss for the same period of 1932 amounting to $540,863.

The report embraced all RCA subsidiaries, including RKO, NBC and others.

Gross income for 1933 was $62,333,496, and while this figure represents a decrease of 7.5 per cent as compared with the gross income of the preceding year, the cost of doing business in 1933 was reduced 8.1 per cent as compared with 1932.

After providing for fixed charges of $4,237,378, to cover interest, depreciation and amortization of patents, the net loss for 1933 amounted to approximately half the loss of the previous year, notwithstanding a decline of $5,027,646 in gross income.

The 1933 balance sheet shows a ratio of current assets to current liabilities of 5.2 to 1. The reduction in net current assets is principally accounted for by the final payment of $2,925,329, which was due on the subscription for Radio - Keith - Orpheum Corp. debentures. This payment was made in January, 1933, and was referred to in the annual report to stockholders for the year 1932.

The auditors in a statement certifying the accounts of RCA report that the audit of RKO and its subsidiaries for 1933 by the public accountants for that corporation has not been completed. They added: "We are advised by officers of Radio-Keith-Orpheum Corp. that the consolidated statement of operations for the year 1933, will show a loss of $3,341,714, compared with a loss of $10,695,503 for the year 1932."

The report to the RCA stockholders stated that the management of RCA has given full cooperation during the year to the receiver of Radio-Keith-Orpheum Corp., and to the management of the operating subsidiaries of that company.

"Substantial progress has been made," the report notes, "in improving the operations of that company (RKO) and its subsidiaries, which suffered severely from the falling off of receipts and theatre attendance that affected the entire motion picture industry. During the year substantial economies were made in the costs of motion picture productions and the costs of operating theatres.

"The results of operations during the year have enabled RKO to attain a better position in the motion picture and theatre industry. It is hoped that during the present year conditions may warrant the development of plans for a reorganization of RKO and a discontinuance of the receivership."

The statement was signed by James G. Harbord, chairman, and David Sarnoff, president, of RCA.

Gilbert Saunders Dead

Gilbert A. Saunders, 61, owner of the Colonial, at South Hill, Va., and the Lincoln Hotel, at Case City, died last week in a Richmond hospital from blood poisoning.

RCA Deficit Reduced Nearly $1,000,000 During 1933

The comparative consolidated income account of the Radio Corporation of America, including subsidiaries, (RKO companies, NBC and others), for the four years, 1930 to 1933, inclusive, shows a reduction in deficit for 1933 of close to $1,000,000 from that reported for 1932. The comparative consolidated income account follows:

	1933	1932	1931	1930
Income from operations	$61,561,110	$66,168,756	$100,124,847	$132,261,908
Other income	772,386	1,192,386	2,520,573	4,775,688
Total income all sources	$62,333,496	$67,361,142	$102,645,420	$137,037,596
Costs and expenses	58,678,211	62,285,241	91,099,218	122,115,230
Balance	$3,655,285	$5,075,901	$11,546,202	$14,922,366
Interest	242,445	1,206,633	1,469,181	1,524,321
Provision for exchange loss	.....	.....	965,206	.....
Depreciation	3,394,933	4,402,823	7,842,912	6,632,557
Amortization of patents	600,000	600,000	400,000	939,195
Federal tax provisions	.....	.....	100,000	300,000
Net loss	$582,093	$1,133,585	*$768,903	†$5,526,293
Preferred A dividends	.....	343,019	1,373,907	1,373,300
Preferred B dividends	.....	.....	2,876,972	3,832,700
Deficit	$582,093	$1,476,604	$3,481,976	‡$320,293

*Profit before inventory adjustments, etc. †Net profit. ‡Surplus.

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The consolidated balance sheet of RCA and its various subsidiaries as of December 31, compares as follows for the last three years:

Assets

	1933	1932	1931
*Plant and property account	$ 31,977,523	$ 31,164,480	$ 39,379,256
*Patents, contracts, etc.	8,468,443	5,317,467	4,863,363
Inventory and advertising associated companies	32,302,928	31,818,322	26,760,893
Cash	13,149,483	25,555,458	23,916,408
Marketable securities	7,396,273	274,679	613,457
Notes and accounts receivable	8,233,939	7,971,615	12,591,567
Inventories	6,603,336	4,514,901	8,294,269
Deferred charges	633,134	551,117	641,943
Total	$108,765,059	$107,168,039	$117,061,156

Liabilities

†Preferred A stock	$24,779,870	$24,779,870	$19,779,870
Preferred B stock	16,430,709	16,430,709	16,430,709
‡Common stock	26,261,380	26,261,380	26,261,380
Debentures	4,255,000	4,255,000	.....
Mortgages payable	3,703,000	3,740,000	3,925,000
Notes payable	1,184,599	1,154,951	677,650
Accounts payable and accruals	6,765,763	4,651,897	6,585,903
Due associated companies	.....	.....	17,729,719
Dividends payable	.....	.....	346,005
General reserve	12,931,764	12,931,764	9,823,854
Contingent reserve	2,547,084	3,111,284	4,173,277
Reserve for each fluctuation	636,799	.....	.....
Earned surplus	9,269,091	9,851,184	11,327,789
Total	$108,765,059	$107,168,039	$117,061,156

*After reserves. †Par $50. ‡Represented by 13,130,690 no-par shares.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Mystery of Mr. X

(MGM)

Mystery Romance

Mystery, wrapped up in fun and tied together with romance, is the material of which this picture is made. Never a terror picture, suspense that marks the drama, romance and mystery contrast engenders a definite thrill that assures continual interest as the conflicting comedy situations preclude anticipation of the picture's climax. Aiming solely at providing novel and different amusement that shuns the prosaic, the picture so combines its various assets that it should prove substantial popular entertainment.

As many theatrical elements are welded coherently into the story, exhibitors have romance for the crowd that demands love interest; comedy for the fun devotees; melodramatic mystery for the amateur crime sleuths and all around good entertainment for the ordinary patron who likes a neat amalgamation of all, with an extra accent on hokum.

Localed in London, with the whole cast in the right spirit, the story plunges right into its melodrama as a series of police murders by a mysterious Mr. X puts Scotland Yard on the spot. The Raffles-like Revel, stealing a famous diamond, stumbles over the body of a murdered bobby while making his getaway. The crime coincidence convinces the press-bedeviled Commissioner Frensham and astute detective Connor that the gem thief is Mr. X. Comedy sequences between Revel and his frightened henchmen, Palmer and Hutchinson, are interludes before an officer with whom nobleman Marche was horseplaying is slain and the plot becomes complicated as that worthy, engaged to Frensham's daughter, Jane, is arrested on suspicion. However, Mr. Revel and his hilarious aide, Palmer, concoct an alibi for Marche which amazes the suspect even more than the police and opens the door to a triangle romance as Revel visions Jane as worth his attention. Analatical Connor is not so easily fooled and sets his men to dogging Revel and his minions.

Romance between him and Jane becoming the predominant feature, Revel is a clever adversary of the smart Connor. But as inability to dispose of the gem enlivens matters, Revel has to capture this Mr. X, or else. Through a process of geographic deduction on the map of London, he figures that the maniac is drawing a gigantic X and decides upon the spot where the next bobby will be rapiered. Disguised as a bobby, he walks past a horde of raiding officers into a socking up-and-down-the-elevator-well encounter with Mr. X, which had everybody on the edge of the seat and the more impressionable vocally expressing their enthusiastic approval. There is an all's well that ends well finish for everybody but Connor, who still thinks he should have pinched Revel for the theft job anyway. But there is nothing he can do about it with the murdering maniac dead by Revel's hand and his chief's daughter very much in love with the audacious young man.

Good standard entertainment appears to be the best selling feature in this show. As it doesn't hesitate to resort to the technique of silent pictures in putting across its punches and building up the solution defying suspense, it moves with that action that pleased so many in other days. Additionally it gives you the stuff to sell in a way that will interest adults and youngsters of both sexes, together with cast names of proved value and story situations that suggest their own ballyhoo and exploitation, and which should insure plenty of patron interest.—McCarthy, Hollywood .

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edgar Selwyn. Producer, Lawrence Weingarten. From the novel, "Mystery of the Dead Police," by Philip MacDonald. Screen play by Howard Emmett Rogers. Adaptation by Philip MacDonald. Additional dialogue by Monckton Hoffe. Art director, Merrill Pye. Photographed by Oliver T. Marsh. Interior decoration by Edwin B. Willis. Film editor, Hugh Wynn. Release date, February 23, 1934. Running time, 85 minutes.

CAST

Revel	Robert Montgomery
Jane	Elizabeth Allan
Connor	Lewis Stone
Marche	Ralph Forbes
Frensham	Henry Stephenson
Palmer	Forrester Harvey
Hutchinson	Ivan Simpson
Mr. X.	Leonard Mudie
Judge Malpas	Alec B. Francis
Willis	Charles Irwin

David Harum

(Fox-Sheehan)

Comedy-Drama

This is no ordinary Will Rogers picture. It is grand screen merchandise, carrying the values in every phase that should make it unusual entertainment for the big deluxers, and by the same token, a homey, human, humorous audience-pleaser so well appreciated by the neighborhood and smaller town houses. Clean, wholesome, natural, maintaining continually a family type intimacy, it has a wealth of showmanship values from which aggressive showmen may readily derive unusual results.

Not since the days of "Connecticut Yankee" has there been such a Will Rogers. Where frequency of appearance may have lessened his drawing power, "David Harum" is the kind of film that should easily make possible a recreation of the Rogers popularity. This, in itself, is an asset that should not be overlooked; rather, it should be stressed to the limit. It is evident that Rogers' enthusiasm for his role had an inspiring effect on the supporting cast as topnotch performances, reflecting the real spirit of the "David Harum" story, are contributed all the way down the line.

All the color that made "David Harum" an American literary classic is preserved in the picture. Honest realism, which attunes the dramatic, romantic, comic and human interest essentials to finely balanced action and dialogue endows the show with an interest that should be equally effective upon sophisticates and others. Opening in the nineties, at a time when business conditions were similar to the present, Harum's al lib philosophical analogies create an up-to-date impression.

Then, as the rural New England story unfolds, the audience has a close understanding of what is happening. Harum's slick "hoss" trades with the Deacon; his hardscrabble small town banking practices; his home life with sister Polly, are all lively. The romance he builds for Ann and John is sincere and full of heart appeal. As laughs predominate, there is a sentimental sequence as he cancels the Widow's mortgage, after outwitting the land-grabbing Deacon. The thrill of action is in a fistic melee which he and John wage all over the inside of the bank and on the sidewalk with Edwards and Elwin, familiar homeliness in the Christmas dinner scenes that inspire both gayety and pathos, and exciting punch to the trotting horse race won by Harum's nag as the entire county fair attendance sings "Down Went McGinty" and "Ta-ra-boom-de-ay." A Horatio Alger touch is there as Harum takes John into partnership and assures his marriage to Ann. Then a surprise climax that is a gale of laughter.

"David Harum" is the kind of show you can put your personal endorsement on. It is full of good old fashioned showmanship ballyhoo and exploitation ideas. The kind of show that shouts for special effort, it easily warrants any additional expense undertaken to get over the impression that it is big and worthy of support. Even taken in stride, word-of-mouth advertising may be counted upon to help sell the picture.—McCarthy, Hollywood.

Directed by James Cruize. From the story by Edward Noyes Westcott. Screen play by Walter Woods. Musical director, Luis De Francisco. Photographed by Hal Mohr. Release date, March 2, 1934. Running time, 80 minutes.

CAST

David Harum	Will Rogers
Polly	Louise Dresser
Ann	Evelyn Venable
John	Kent Taylor
Sylvester	Stepin Fetchit
Woolsey	Noah Beery
Edwards	Roger Imhoff
Elwin	Frank Melton
Deacon	Charles Middleton
Widow	Sarah Padden
Sary	Lillian Stewart

The Show-Off

(MGM)

Comedy Drama

Adaptation of this stage play results in the picturization of a show that was unusually popular several years ago. Essentially a comedy, colored with romance and tinged with domestic drama, the picture moves in the spirit of its leading character, an apparently half baked, smart-alecky wise guy who says and does the wrong thing at the right time. Dialogue predominating to such an extent that it almost serves as a detriment to action, interest is continually focused on Spencer Tracy, through whom the picture's entertainment is developed.

Successful audience interesting advance campaigns can be concocted more readily from the title meaning and story character than from any other elements. Exploitation that takes advantage of the many angles suggested by "The Show-Off" idea, the nutty idiosyncrasies of the super egomaniac, J. Aubrey Piper, who brazenly hesitates at nothing to convince his wife, in-laws, bosses and the world at large that he is a keen-minded, brilliant big shot rather than a deluded dumbell, may stir up a patron interest that will get the folks into the proper mood to appreciate the picture.

There are many laughs in the picture, here and there considerable erratic excitement and occasional sequences that arouse human interest and sympathy, but unless audiences are properly prepared as to what to expect, they may fail to grasp the picture's significance.

As the story is modernized, the accidental

Let the Critics Rave!



- Far and away the funniest and breeziest film that has come this way in many a blue moon! It threw its first morning audiences into a commotion of hysteria. Jimmy Durante is at his hilarious best! — *William Boehnel*
  World-Telegram

- A rousing comedy...a series of howls! The dialogue is inspired, particularly those mad lines which are delivered by Jimmy Durante. He has never been funnier, and he has never had more able clowns co-operating in his daffy antics. The concluding sequence introduces a gag which is worth the price of admission.
  — *Bland Johaneson*
  Daily Mirror

- Hilariously goofy. The film is packed with laughs, songs, love, amusing dialogue, speedy tempo and an expert cast. — *Rose Pelswick*
  Evening Journal

- Durante is at his loudest, funniest and most coherent. It's not a picture for chuckling. Its reponse is guffaws, loud bursts of laughter. The audience is nearly as noisy as the picture. It's one of those half-mad, almost slaptick comedies that will find receptive audiences waiting for it. — *Eileen Creelman*
  New York Sun

- A rowdy, lusty comedy full of vim, vigor and vitality. — *Kate Cameron*
  Daily News

- Laughter — studded comedy, embroidered with gags and giggles, and strengthened by a lineup of names! Jimmy Durante turns in a swell performance as the triple-crossing manager, and there's plenty of praise too for Stuart Erwin, Lupe Velez, Robert Armstrong, Marjorie Rambeau and the others. The production is fast, and the fun is unstinted.
  — *Regina Crewe*
  N. Y. American

- Hilariously rowdy adventure. Audience packed the theatre for an early showing!
  — *Mordaunt Hall*
  N. Y. Times

- Rich, riotous and gorgeously low! The liveliest fare that has come to the screen in a long, long time! — *Thornton Delahanty*
  Evening Post

WE'RE GIVING YOU THE BUSINESS!

NEW YORK — Packs Rivoli since opening Tuesday despite zero weather and record snowstorm!

BOSTON — Doubles gross of previous week!

WASHINGTON — Beats previous week 30% despite blizzard!

BALTIMORE — "Heavy attendance ups sugary gross" reports Variety!

AKRON — Biggest week since house re-opened last summer!

BINGHAMTON — Smashes all records! Audiences wild with enthusiasm!

PALOOKA

by HAM FISHER

with **JIMMY DURANTE**

LUPE VELEZ • STUART ERWIN

MARJORIE RAMBEAU • ROBERT ARMSTRONG

MARY CARLISLE • WILLIAM CAGNEY

THELMA TODD

Directed by Benjamin Stoloff • *Presented by* Reliance Pictures

PRODUCED BY EDWARD SMALL



Released thru

UNITED ARTISTS

hero, Piper, calling himself a railroad mogul, wins Amy's affections. But he fails to go over with Ma Fisher. Double-playing himself out of his clerk's job and out of the Fisher home where his spending beyond his income proclivities have landed him, Aubrey skids down the ladder until he is the inside man of a sandwich board ad. Meeting Joe, who has a deal on for his patent, Mr. Piper, trying to hypo the patent attorney, chills the deal and conscience-stricken, hies himself to the ever-trusting Amy. Then, out of a clear sky, come the breaks that make him the far-seeing, analytical genius he always thought himself as Joe gets Aubrey's asking price for the patent; the bad deal he made for the railroad company proves a bonanza to win him a real job and as he and the impressionable Amy plan new worlds to conquor, Ma Fisher wonders what new foolishness she will have to endure.

Specialized and localized exploitation appear to be this picture's best selling medium. Alert, business building exhibitors will find much material with which to sell the show. The almost endless possibilities of the "Show-Off" exploitation stunts and the harassed domestic atmosphere which is familiar to practically every family open the way for lively selling.—McCarthy, Hollywood.

Produced ind distributed by MGM. Producer, Lucien Hubbard. Directed by Charles F. Riesner. From the play by George Kelly. Screen play by Herman J. Mankiewicz. Cameraman, James Wong Howe. Editor, William S. Gray. Recording director, Douglas Shearer. Art director, David Townsend. Release date, March 23, 1934. Running time, 80 minutes.

CAST:

Aubrey Piper ..... Spencer Tracy
Amy ..... Madge Evans
Joe ..... Henry Wadsworth
Clara ..... Lois Wilson
Pa Fisher ..... Grant Mitchell
Ma Fisher ..... Clara Blandick
Frank ..... Alan Edward
J. B. Preston ..... Claude Gillingwater

Countess of Monte Cristo

(Universal)

Comedy-Drama

This one is quite apt to prove a surprise. Premised on a not unique idea, the story is so treated, acted and presented that there is plenty of novel entertainment from hokum comedy to semi-mystery drama, with two love interest angles holding the yarn together. Laugh creating situations is the keynote and each one develops its own surprise in either action, dialogue or result. The title sounds as though the picture might be an historical costume affair, but it actually is a modern, mistaken identity story. Shunning any attempts at pretentiousness save in atmospheric background, the film is geared to the family type entertainment tempo and depends upon story and acting effects to put over its punches in an intriguing but understandable way.

Its idea carefully masked, the picture opens with a gangster menace suggestion. Succeeding sequences create the impression that although located in Vienna, the show is an inside lowdown on Hollywood movie making; then as Janet and Mimi, extra girls, flee in a high powered motor, the picture moves into its mistaken identity phase. This brings about the international hotel looting angle and to the tune of Mimi's amazed comedy, Janet's affair with Rumowski puts her almost under the sponsorship of the clever crook, the Baron. Charmed but frightened by Rumowski, actually terrified by the Baron, she is on the verge of being arrested as a co-worker of the crooks, when the many aliased and much sought Rumowski surrenders to the police, and Janet, getting in touch with her reporter sweetheart, Stefan, furnishes the story that makes her sensational disappearance a headline news event from which she emerges a highly publicized star with a grand contract.

There seems to be a lot of sleeper quality to this picture. As it covers a lot of ground in telling its story, the whole of which is entertainingly logical, it can be approached in several different ways. The surprising twists and turns it takes are so unexpected, yet still so amusing that much that should create interest can be done by either announcing it as a novel slant on the inside story of picture star making, or as a comedy tinged, semi-mystery drama.—McCarthy, Hollywood.

Produced and distributed by Universal. A Stanley Bergerman production. Directed by Karl Freund. Original story by Walter Fleisch. Screen play by Karen deWolf. Dialogue by Slady Unger. Dialogue director, Gene Lewis. Photographed by Charles Stumar. Film editor, Phillip Cahn. Art director, Stanley Fleisher. Editorial supervision, Maurice Pivar. Sound, Gilbert Kurland. Release date, March 19, 1934. Running time, 70 minutes.

CAST

Janet ..... Fay Wray
Rumowski ..... Paul Lukas
The Baron ..... Reginald Owen
Mimi ..... Patsy Kelly
Stefan ..... Paul Page
Sterner ..... John Sheehan
Flower Girl ..... Carmel Myers
Hotel Manager ..... Robert McWade
Police Commissioner ..... Frank Reicher
Picture Director ..... Richard Tucker
Rumowski's Valet ..... Matthew Betz
Hotel Valet ..... Bobby Watson
Proprietor of Exchange ..... Dewey Robinson
Stefan's Friend ..... A. S. Byron
Newspaper Editor ..... Harvey Clark

It Happened One Night

(Columbia)

Comedy-Drama

Light, fast-moving comedy drama, with dialogue which sparkles, a pair of stars who do full justice to their opportunity, and a set of situations which give rise to almost continual laughter veering from the chuckle to the hearty cackle, this film is highly engaging entertainment, and should offer an excellent showmanship opportunity for the exhibitor.

With able support, especially by Walter Connolly, Roscoe Karns and Alan Hale, Clark Gable and Claudette Colbert form a starring combination which can be and should be sold with considerable fanfare and trumpets. The feminine appeal of Gable is obvious and should be capitalized. Miss Colbert is popular, and together they should be something to sell. Gable turns up a new side to his character in a role considerably lighter than any he has so far attempted, and as the fast-thinking reporter, gives additional evidence of acting ability and personal charm.

Revolving about the runaway rich girl who is willingly "shanghaied" by the reporter to keep his "beat" entirely exclusive, the two bus-riding, hitch-hiking and bumming their way from Miami to New York, the story opens the way for lively, attractive exploitation. Possible is the use of bus tieups, and copy which indicates the amusing situations, romance and the abounding comedy of the yarn. The fact that the film was adapted from a short story by Samuel Hopkins Adams, which appeared in Cosmopolitan Magazine, is worth noting, since many will have read the story there, and the film is a faithful transplantation to the screen.

Miss Colbert, escaping from her millionaire father, Walter Connolly, starts for New York incognito to join her hastily acquired husband, Jameson Thomas. Newspaper headlines scream her escape and the reward for her return. On the bus from Miami, she runs into Gable, reporter just fired and also bound for New York. When they are stranded in a southern city she becomes less distant toward Gable, her fate being in his hands, when she discovers he knows her. He offers to get her to New York safely if she will give him the exclusive story of their adventure.

They begin their journey anew, very short of money. From that point the film has one laugh situation on the heels of another. The fact that they pose as man and wife, much to her annoyance, should not be found too objectionable, since it is done with such good humor, while the use of a blanket across a line strung in their tourist cabin as they progress north is done in amusing fashion. Their money gone, they steal a flivver, camp in the straw, wade rivers, and Gable's purely "business" interest in his charming charge ripens into a love which is reciprocated. He leaves her in a cabin to rush to New York for money; she is turned out, and believing he has deserted her, plans to officially marry Thomas, with father's consent. At the end, through papa's good detecting, she rushes from the alter into the arms of Gable, leaving Thomas overwhelmed, the guests stunned and Connolly chuckling.

It is lively, amusing, rapid of situation and dialogue, varied as to setting, and performed by two able, and definitely salable "name" players. As light comedy drama, handled with a fine touch by Frank Capra, who directed "Lady for a Day," the film is excellent entertainment, and should be sold as such.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Frank Capra. From the Cosmopolitan Magazine story by Samuel Hopkins Adams. Screen play by Robert Riskin. Assistant director, C. C. Coleman. Photographed by Joseph Walker. Sound engineer, E. L. Bernds. Film editor, Gene Havlick. Release date, February 23, 1934. Running time, 105 minutes.

CAST

Peter ..... Clark Gable
Ellie ..... Claudette Colbert
Alexander Andrews ..... Walter Connolly
Shapeley ..... Roscoe Karns
King Westley ..... Jameson Thomas
Danker ..... Alan Hale
Bus Dviver ..... Ward Bond
Bus Driver ..... Eddie Chandler
Lovington ..... Wallis Clark
Henderson ..... Harry Bradley
Reporter ..... Charlie Brown
3rd Auto Camp Owner ..... Harry Holman
His Wife ..... Maidel Turner
Zeke ..... Arthur Hoyt
Zeke's Wife ..... Blanche Frederici
Station Attendant ..... Irving Bacon
Gordon ..... Charles C. Wilson
Flagman ..... Harry Todd

Shadows of Sing Sing

(Columbia)

Drama

Drama, built about the romance of a young assistant district attorney and the sister of a racketeer boss in the big city, and having the additional action element of a murder which becomes a fairly plausible mystery, plus a good courtroom scene, "Shadows of Sing Sing" is satisfactory entertainment if not outstanding.

The fact that the young attorney, apprehended on the spot, is accused of the murder, is the excuse for the title, one which has comparatively little significance, especially since there is no single prison sequence in the film, outside of the attorney's momentary incarceration during his trial. Since stress on the title may, therefore, create something of a wrong impression of the story's content, it might better be avoided.

Though the names may not be particularly valuable for the purpose of attracting patronage to the box office, the players are familiar, and capable. Bruce Cabot and Mary Brian, who share the lead, are two of the younger players who are developing rapidly, while Grant Mitchell is an old hand who knows his job.

The gangster theme is placed in a somewhat different light, with the romantic situation as it is, and the racketeer element in the film is at the same time considerably overshadowed as a plot motif by the murder mystery and the rather clever deduction which uncovers the real culprit at the usual critical final moment. Incidental comedy is supplied by Irving Bacon and Dewey Robinson, the gangster's bodyguard.

Cabot, whose father, Mitchell, is head of the police identification bureau, is proud of his son's appointment as an assistant district attorney, but hardly overjoyed when he learns the young man's fiancee, Miss Brian, is the sister of the notorious racketeer, played by Harry Woods. When the two attempt an elopement, Woods follows, slugs Cabot and locks Miss Brian in her apartment, under guard.

Cabot goes to Woods' office, but meanwhile Bradley Page, aiming for Woods' top spot, arranges his murder with an unknown, who does the job, almost bumping into the arriving Cabot on the way out. Cabot is found beside the body, his father's revolver on the floor, and is held for murder. Mitchell, believing his son

innocent, leaves no stone unturned to save his son from the chair, but can get nowhere, until an idea takes form. Cabot had been unable to identify the murderer from rogues' gallery portraits, but his father sets him to work picking out individual features similar to those of the man he had seen. A composite photograph is made, and in the courtroom, when the case looks blackest, the murderer is revealed as Miss Brian's maid, in masculine dress, who had long been gunning for Woods. The romantic conclusion is as expected.

The picture is to be sold as somewhat melodramatic mystery drama, with a slightly diferent romantic twist, and as motion picture material, the rather unique method of crime detection which is the use of the composite photograph. The film, perhaps played in a midweek position, should be found entertaining.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Phil Rosen. Story by Katherine Scola and Doris Malloy. Screen play by Albert DeMond. Assistant director, Wilbur McGaugh. Photographer by Benjamin Kline. Sound engineer, Edward Dernds. Film editor, John Rawlins. Release date, December 3, 1933. Running time, 65 minutes.

CAST

Muriel ..... Mary Brian
Bob Martel ..... Brice Cabot
Joe Martel ..... Grant Mitchell
Rossi ..... Harry Woods
Angela ..... Claire DuBrey
Slick ..... Bradley Page
Highbrow ..... Irving Bamon
Dumpy ..... Dewey Robinson
Murphy ..... Fred Kelsey

Aunt Sally

(Gaumont-British)

Comedy, Spectacle, Music

This is Britain's first real essay into the field of "musicals," and though it has been conceived on a less pretentious scale than your "Forty-second Streets" and "Gold Diggers" it comes out as a very entertaining piece. Its spectacle makes no pretense at extravagance, but achieves its effect by the manner in which it has made the most of a small chorus and a limited supply of properties, and in the result a number of effective groupings have been achieved. For the rest, the melodies are delightful stuff, especially the big number, "Riding on a Rainbow," and "Sally," and even a critical American audience should not be able to complain of the film's musical content.

Whether the picture will sell to your patrons depends on their reaction to Britain's comedy queen Cicely Courtneidge, who, in this reviewer's humble opinion is one of the funniest things in skirts on the screen. Maybe some of you have already had the opportunity to test that reaction in pictures like "Jack's the Boy," "The Ghost Train" and several others, but even if you haven't it may assist you to mention that she specializes in knockabout stuff and glories in any situation that gives her a chance to make herself look ridiculous. She has, it might be considered, the sort of appeal that an Eskimo could appreciate just as quickly as a "limey."

For a side-kick there's that capable old trouper, Sam Hardy, in a part cut perfectly to his shape, and his adventures with a slightly burlesqued pair of New York gangsters should make the grade where laughs are expected. The film also has some pretty girls, a logical enough story, and its spectacle is neatly interpolated through the piece instead of being jammed together at the end. The picture is about a London night club, rehearsals for a forthcoming cabaret show, the unwelcome attentions of a couple of gangsters out to split the takings with their old friend Mike Kelly, and how his pseudo Continental star routs 'em in the end and makes the hard-boiled Mike come all over goofy.

There's a welcome slickness about the show, and, in a modest way, plenty to please the customer who comes to be lightly entertained. In addition there are sufficient angles for judicious exploitation, with the song and dance aspect that the public is supposed to fall for. It should certainly be a riot in Canadian halls and should be well received in American houses where they will accept British product on its merits.—CHARMAN, London.

Produced by Gainsborough Pictures. Written and directed by Tim Whelan. Screen play by Guy Bolton. Adaptation and additional dialogue by Austin Melford and A. R. Rawlinson. Music by Harry Woods. Dances by Edward Royce. Unit production manager, Herbert Mason. Photographed by C. van Enger. Art direction by A. Vetchinsky. Edited by D. Twist. Recorded by H. Hand. Costumes by Gordon Conway. Running time, 82 minutes.

CAST

Sally Bird / Mademoiselle Zaza ..... Cicely Courtneidge
Mike Kelly ..... Sam Hardy
Queenie ..... Phillis Clare
Billy ..... Billy Milton
Gloves Clarke ..... Hartley Power
Casino ..... Ben Weldon
Little Joey ..... Enrico Naldi
Joan ..... Ann Hope
Madison ..... Ivor McLaren
Percy ..... Rex Evans
Tubby ..... Tubby Cipen

The China Shop

(United Artists)

Excellent

Fully matching the expected Walt Disney standard among the Silly Symphonies, in cleverness, entertainment and color work, is this latest number. It should be equally a delight to children and adults. When the elderly owner of the china shop leaves for the night, things begin to happen, the climax coming in the capture of a diminutive dancer from her partner by the china devil, and her rescue. The owner, next morning, finds everything broken, and changes his sign to read "antiques."—Running time, 8 minutes.

Frozen Assets

(Educational)

Amusing

There is a measure of real entertainment and amusement in this comedy, featuring the capable Andy Clyde in the role of the small town storekeeper, who is overwhelmed at the arrival of a supposed Hollywood director. He mortgages his store and turns over his savings for the production of a film story he has written, of Antony and Cleopatra, with himself as Antony. He is saved from ruin when the man from whom he had borrowed returns his money rather than have his wife see him in the role of Caesar. It is amusing comedy. —Running time, 20 minutes.

March of the Years

(Columbia)

Of Interest

Something of an improvement over earlier subjects of the series is this, Number 3, in which is recounted the brief history of the famous Crippon case, in which a murderer-husband, who fled England, was finally apprehended through the first police usage of the then new Marconi wireless telegraphy from shore to ship. As a novelty subject, it should be found of interest by the audience—Running time, 10 minutes.

Polynesian Follies

(Principal)

Interesting

In a cinematic travel, conducted via the voice of its producer, Deane H. Dickason, the audience is taken among the Maoris of New Zealand, where the stalwart native inhabitants, though obviously still retaining many of the traits of their aborigine ancestors, live a peaceful life of industry and have a definite tendency to tend strictly to their own affairs. They display a marked proficiency in the art of wood carving, and are understood to be perhaps the most intelligent of the many groups of natives of the Antipodes. The men frequently indulge in routine exercises which are the last word in calisthenics. Lengthy, it is yet an interesting travel subject. Running time, 27 minutes.

Morning, Noon and Night

(Paramount)

Lots of Fun

With Rubinoff and his orchestra lending a very important hand in the background music, and Betty Boop appearing at intervals, a delightfully interesting and actionful cartoon comedy has been achieved. It's birds, chicks and villain cats. One of the chicks runs afoul of a quartet of tough alley cats, but when they set out after him what a succession of surprises they run into from the chick's compatriots.—Running time, 7 minutes.

Dance Parade

(Capital)

Novel Entertainment

There is novelty and lively entertainment in this subject, with an extremely "foot-loose" and talented group of youngsters doing their bit or bits on the stage to the accompaniment of an orchestra, also of children. There are half-a-dozen dance routines of the chorus variety, all neatly executed, and numerous specialties, as several of the youngsters exhibit their skill at tap dancing and in popular song.—Running time, 17 minutes.

Phil Spitalny

(Vitaphone)

Entertaining

Phil Spitalny, orchestra leader, conducts his band in a composition meant to express the mood of cosmopolitan New York City, with its diverse nationalities in various parts of the town, each with its highly indicative and distinctive music. A young girl, member of the ochestra, renders several numbers effectively, in the guise of an immigrant wandering the city, until she hits upon a restaurant where her native Russian music is being played. A good number.—Running time, 10 minutes.

Trimmed in Furs

(Educational)

Fair

When hubby cannot quite come around to the idea of buying his wife an expensive fur coat, and decides to go ahunting by himself, things begin to happen. The result is a fair comedy, with a few laughs. A temperamental film star, in search of absolute quiet, arrives at the same hunting lodge, and of course, pandemonium breaks loose. When the wife arrives, hubby definitely gets the worst of it. On the whole a fair comedy.—Running time, 20 minutes.

Oswald in the Candy House

(Universal)

Good

There's lots of fun, and particularly for the youngsters, in this cartoon of Hansel and Gretel, though the hag may be a bit of a deterrent to their good night's sleep. The tots, taken to the woods by their wicked grandmother to be deserted, leave sunflower seeds for a back-trail, but the birds eat up the trail. They come to the candy house, are trapped by the witch, but make it hot for her, very literally so. Running time, 9 minutes.

Isham Jones and His Orchestra

(Vitaphone)

Effective

This number of the Melody Masters series is reasonably effective in a musical fashion as Isham Jones is seen directing his orchestra in a broadcasting studio. The scene fades to the Toyland Club, where the Boylans, a dance team, go through an eccentric routine. Gypsy Nina sings two numbers, accompanying herself on the accordion. Rendition of Rachmaninoff's "Prelude" ends the subject. It is entertaining. —Running time, 10 minutes.

STAGG

BIGGES OPENIN DAY

IN THE HISTORY OF

RADIO CITY MUSIC HALL



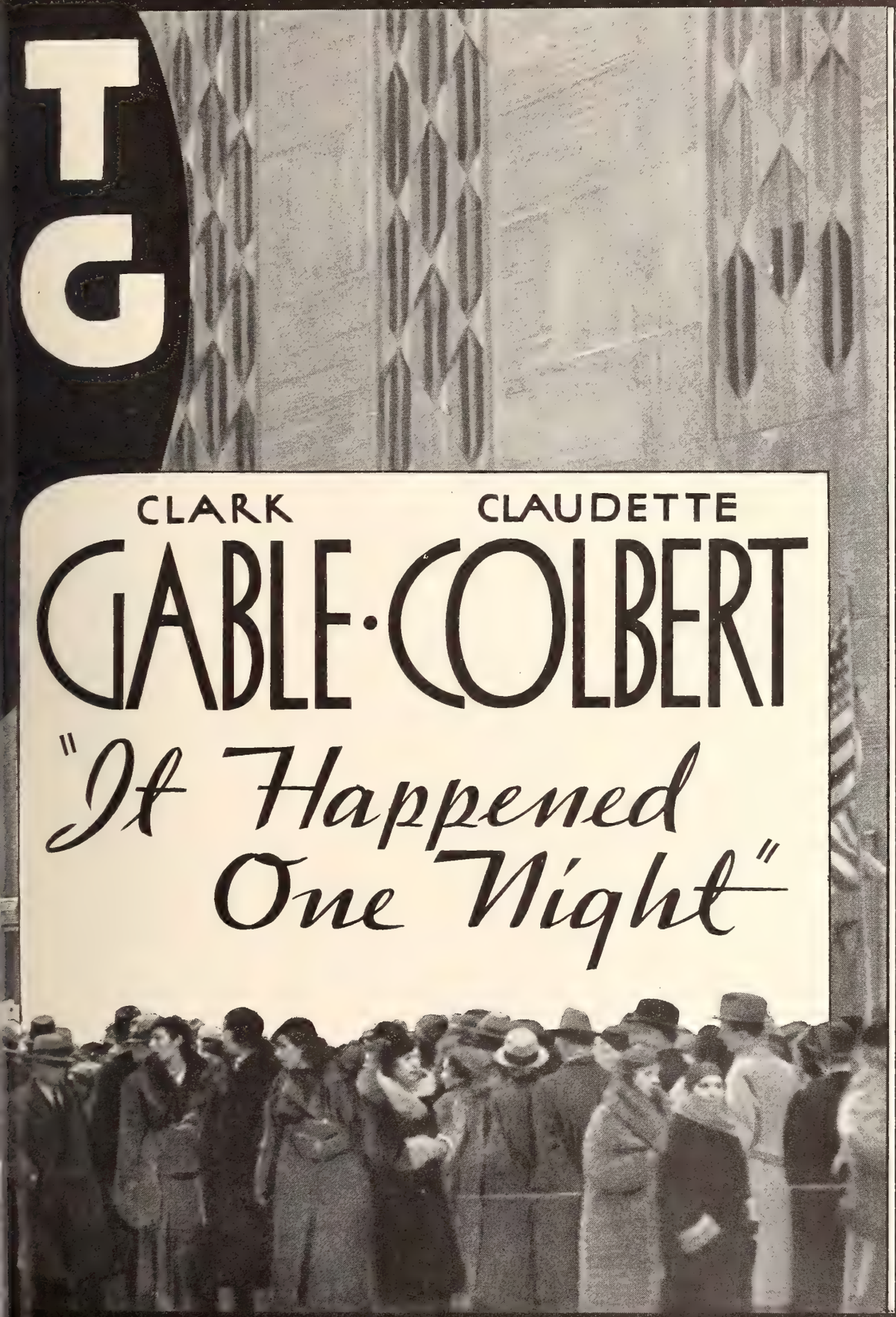
A FRANK CAPRA Production

Directed by the man who created "LADY FOR A DAY"

A COLUM

E R I N G !

T G



CLARK GABLE · CLAUDETTE COLBERT

"It Happened One Night"

BROKE RECORD
Keith's Theatre
WASHINGTON, D. C.

•

BROKE RECORD
Bijou Theatre
SPRINGFIELD, MASS.

•

BROKE 2 YEAR RECORD
Liberty Theatre
SEATTLE, WASH.

•

DOUBLED BUSINESS
Loew's Theatre
HARTFORD, CONN.

•

BREAKING RECORDS
Keith's Theatre
SYRACUSE, N. Y.

•

SENSATIONAL BUSINESS
Keith's Theatre
BOSTON, MASS.

•

TREMENDOUS BUSINESS
Palace Theatre
CINCINNATI, OHIO

•

YEAR'S BIGGEST
Fox Theatre
DETROIT, MICH.

•

HELD OVER
Orpheum Theatre
ST. PAUL, MINN.

•

HELD OVER
Orpheum Theatre
NEW ORLEANS, LA.

•

LINES ALL DAY
Golden Gate Theatre
SAN FRANCISCO, CAL.

•

TERRIFIC BUSINESS
Stanley Theatre
PHILADELPHIA, PA.

BIA PICTURE

with **WALTER CONNOLLY—ROSCOE KARNS**
Story by Samuel Hopkins Adams
Screen Play by ROBERT RISKIN

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHESTERFIELD			
"Stolen Sweets"	Original story by Karl Brown. Director: Richard Thorpe.	Sally Blane, Charles Starrett, Polly Ann Young, Johnny Harron, Jameson Thomas.	Shooting
FOX			
"Free Gold"	Screen play by Lester Cole and Henry Johnson. Director: George Marshall.	John Boles, Claire Trevor, Roger Imhof, Harry Green, Monroe Owsley, Ruth Gillette.	Shooting
"The World Is Ours"	Story by Kathleen Norris. Director: John Blystone.	Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn, Beryl Mercer, Roger Imhof.	Shooting
"The World Moves On"	Story by Reginald Berkeley. Director: John Ford.	Madeleine Carroll, Franchot Tone, Raul Roulien, Reginald Denny, Nigel Bruce, Ferdinand Schumann-Heink, Barry Norton, Halliwell Hobbes, Ivan Simpson.	Shooting
"Too Many Women"	Story by Vera Caspary. Director: James Flood.	Warner Baxter, Rosemary Ames, Rochelle Hudson, Herbert Mundin, Henrietta Crosman.	Shooting
HAROLD LLOYD CO.			
"The Catspaw"	Story by Clarence Budington Kelland. Director: Sam Taylor.	Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer.	Shooting
LIBERTY			
"No Ransom"	Based on a story by Damon Runyon. Director: Fred Newmeyer.	Leila Hyams, Phillips Holmes, Jack LaRue, Robert McWade, Hedda Hopper, Eddie Nugent, Vince Barnett.	Shooting
METRO-GOLDWYN-MAYER			
"Sadie McKee"	Story by Vina Delmar. Director: Clarence Brown.	Joan Crawford, Franchot Tone, Esther Ralston, Jean Dixon, Edward Arnold.	Shooting
"Lady Mary's Lover"	Story by Charles MacArthur. Director: Edmund Goulding.	Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell.	Shooting
"Operator 13"	Original story by Robert W. Chambers. Director: Raoul Walsh.	Marion Davies, Gary Cooper, Mae Clarke.	Shooting
MONOGRAM			
"Manhattan Love Song"	Story by Cornell Woolrich. Director: Leonard Fields.	Robert Armstrong, Dixie Lee, Helen Flint, Nydia Westman, Franklin Pangborn.	Shooting
"The Loudspeaker"	Director: Joseph Santley.	Ray Walker, Jacqueline Wells, Noel Francis, Charles Grapewin, Spencer Charters, Mary Carr, Wilbur Mack.	Shooting
PARAMOUNT			
"Murder at the Vanities"	Original by Earl Carroll and Rufus King. Director: Mitchell Leisen.	Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Paul Gerrits, Toby Wing, Gertrude Michael, Gail Patrick, Lona Andre, Donald Meek, Barbara Fritchie.	Shooting
"Come On, Marines"	Original story by Philip Wylie. Director: Henry Hathaway.	Richard Arlen, Ida Lupino, William Frawley, Dorothy Dell, Toby Wing, Leo Chalzell.	Shooting
"The Trumpet Blows"	Adaptation by Wallace Smith. Director: Stephen Roberts.	George Raft, Adolphe Menjou, Frances Drake, Katharine DeMille.	Shooting
"We're Not Dressing"	Original story by Walter Hall Smith. Director: Norman Taurog.	Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol.	Shooting
"You're Telling Me"	Screen play by Paul Jones and J. P. McEvoy. Director: Erle Kenton.	W. C. Fields, Joan Marsh, Larry "Buster" Crabbe, Adrienne Ames, Louise Carter.	Shooting
RKO RADIO			
"Of Human Bondage"	Story by W. Somerset Maugham. Director: John Cromwell.	Leslie Howard, Bette Davis, Reginald Denny, Alan Hale.	Shooting
"Strictly Dynamite"	Screen play by Maurine Watkins and Ralph Spence. Director: Elliott Nugent.	Jimmy Durante, Lupe Velez, Marian Nixon, William Gargan, Four Mills Bros., Norman Foster, Eugene Pallette, Ruth Etting.	Shooting
"Stingaree"	Original by E. W. Hornung. Director: William Wellman.	Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, Andy Devine, Una O'Connor.	Shooting
"Dover Road"	Original by A. A. Milne. Director: J. Walter Ruben.	Clive Brook, Diana Wynyard, Billie Burke, Alan Mowbray.	Shooting
TWENTIETH CENTURY			
"Bulldog Drummond Strikes Back"	Story by H. C. McNeile. Director: Roy Del Ruth.	Ronald Colman, Loretta Young, Una Merkel, Charles Butterworth, C. Aubrey Smith, Warner Oland.	Shooting
"The Firebrand"	Director: Gregory LaCava.	Fredric March, Constance Bennett, Frank Morgan, Fay Wray, Vincent Barnett, Louis Calhern.	Shooting
UNIVERSAL			
"Glamour"	Story by Edna Ferber. Director: William Wyler.	Constance Cummings, Paul Lukas, Philip Reed, Joseph Cawthorne, Doris Lloyd.	Shooting
"I'll Tell the World"	Original story by Lincoln Quarberg. Director: Edward Sedgwick.	Lee Tracy, Gloria Stuart, Roger Pryor, Onslow Stevens, Dorothy Granger, Herman Bing.	Shooting
"Uncertain Lady"	Story by Harry Segall. Director: Karl Freund.	Edward Everett Horton, Genevieve Tobin, Paul Cavanagh, Mary Nash, George Meeker, Dorothy Peterson.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Doctor Monica"	Based on the play by Marja M. Szczepkowska. Director: William Keighley.	Kay Francis, Jean Muir, Verree Teasdale, Warren William.	Shooting
"Fog Over Frisco"	Story by George Dyer. Director: William Dieterle.	Donald Woods, Bette Davis, Lyle Talbot, Margaret Lindsay, Henry O'Neill, Robert Barrat, Hugh Herbert, Douglas Dumbrille, Gordon Westcott.	Shooting
"Happy Family"	Original story and screen play by Gene Markey and Kathryn Scola. Director: Al Green.	Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert, Helen Lowell, Joan Wheeler, Frankie Darro.	Shooting
"The Key"	Based on the play by R. Gore-Browne and J. L. Hardy. Director: Michael Curtiz.	William Powell, Edna Best, Colin Clive.	Shooting
"Return of the Terror"	From "The Terror" by Edgar Wallace. Director: Howard Bretherton.	Lyle Talbot, Mary Astor, John Halliday, Frank McHugh, Irving Pichel, Robert Barrat, George E. Stone.	Shooting
"Sawdust" (Tent.)	Screen play by Bert Kalmar and Harry Ruby. Director: Ray Enright.	Joe E. Brown, Patricia Ellis, Dorothy Burgess, Donald Dillaway.	Shooting
"Without Honor"	Based on an original story by Robert Lord. Director: Lloyd Bacon.	James Cagney, Joan Blondell, Frank Craven, Victor Jory, Sarah Padden, Harold Huber, Russell Hopton, Ralfe Harolde	Shooting
"One Man's Woman"	Based on a story by Gene Towne and C. Graham Baker. Director: Alan Crosland.	Pat O'Brien, Glenda Farrell, Claire Dodd, Russell Hopton, Henry O'Neill.	Shooting

DE-CODING THE FILM CODE

by JAMES P. CUNNINGHAM

This is the third and final article in this series of MOTION PICTURE HERALD'S translations of the code as the code pertains to production provisions. Distribution and exhibition were translated together previously, in three articles.

The subjects treated in this third production article are: (1) Provisions for creating fair competition among producers and studios; (2) Provisions for governing trade practice relations between producers or studios and employees, principally of the creative talent classes; and (3) Provisions governing trade practice relations between producers or studios and agents or agencies.

These translation articles of the code were not intended to interpret the legal meaning of any clause or code provision. The Code Authority and the NRA are the code's legal interpreters, no one else.

1. PREAMBLE—TRADE PRACTICES FOR PRODUCTION

This is the sixth and last article of MOTION PICTURE HERALD'S series translating the entire motion picture code from its complex legal phraseology into a clear and comprehensive working language for the industry; also, it is the third article pertaining to the production clauses of the code. The subjects treated in this final installment are: (1) Provisions for creating fair competitive relations among producers and studios and film laboratories; and (2) Provisions for creating fair competitive relations between producers and employees, such as writers, directors, dramatists, players, free-lance and "extra" actors, technicians and the like; and (3) Provisions for creating fair competitive relations between agents or agencies and producers and talent clients of such agents or agencies.

In the field of production, the Code Authority will determine directly those complaints of unfair trade practices which would not ordinarily come directly under the supervision of any of the various standing committees appointed by the Code Authority to administer the code in production (such as Standing Committees for Actors, "Extra" Players, "Free-Lance" Players, Agents and Agencies), or which would not come under the supervision of any of the special committees appointed by the Code Authority or by the Administrator or by Division Administrator Sol Rosenblatt.

The trade practice provisions of the production section of the motion picture code deal extensively with trade practices as they govern the relations between producers or studios and agents and agencies, directors, actors, "free-lance" players, writers, "extra" players, technicians and writers.

Any producer or studio or film laboratory which does not sign the official code acceptance blank as prescribed by the Code Authority, shall not be entitled to protection against unfair competition or against unfair trade practices as outlined in the code. However, and regardless of whether or not they sign the acceptance blank, everyone in production is bound under the code, and a producer or studio or film laboratory may be made a defendant in a case brought before any of the code boards or committees in production even though it did not sign the official acceptance blank.

The producer's or studio's or film laboratory's executive employee who wilfully and intentially, directly or indirectly, violates any of the trade practice provisions of the code while dealing with other producers or studios or film laboratories or while dealing with the classes of employees enumerated in the trade practice provisions, is liable under the code, as is his employer, and may be fined $500 for each day's violation of any trade practice clauses.

The specific trade practice provisions for production which are treated in this article are as follows:

Defamation or Disparagement of Characters; Libel.
Threats of Legal Proceedings.
Securing Confidential Information By Unfair Means.
Payment of Excessive Salaries.
Inducing "Legit" Talent Away from Employer.
Conspiring to Block Independent Producers from Renting Studio Space.
Employing Relatives As "Extra" Players.
Trade Practices Governing Agents and Agencies.
Trade Practices Governing Relations Between Producers or Studios with Writers, Directors, Technicians and Players ("Extra" Players and "Free-Lance" Players Excepted).
Trade Practices for "Extra" and "Free-Lance" Players.
Negotiating With Creative Talent or Executives Prior to the Expiration of Their Contract With Another Producer.
Trade Practices Governing Producers of Cartoons.
Violating Release Date for Showing Pictures Based on A Stage Play.
Interfering with Relations of "Outside" Producer.
Proper Moral Standards in Motion Pictures.
Proper Moral Standards in Advertising.

Together with the various committees previously mentioned, the Code Authority shall administer the motion picture code, in many cases subject to approval of the Administrator and/or Division Administrator (Sol Rosenblatt). On page 57 of the February 3rd issue of MOTION PICTURE HERALD, appeared a detailed analysis of the Code Authority as it relates to production and as it relates to the administration of the code in production.

In the first two articles pertaining to production (appearing in the issues of February 3rd and February 17th), subjects treated embraced all phases of the various boards and committees for administering the code in production; and labor and employee provisions, wage scales and working hour schedules.

Must Pay Yearly Assessment

As previously stated in this series, each company or firm or studio in production must, in addition to signing the official code acceptance blanks, pays to the Code Authority whatever assessment is made by the Code Authority for the expense of administering the code. A method of collecting such assessment, and the amount of such assessment, will shortly be made known to the industry by the Code Authority.

The Code Authority may, after notice and hearing, and with the approval of the NRA Administrator and the President, add such additional trade practices to the code as it sees fit. Or, it may modify any existing provisions as changes in circumstances or experience may indicate.

Proposals for modifications, eliminations or supplementary provisions to the code trade practice provisions shall be submitted to the Code Authority, which, after a hearing on the proposal, shall report to the Administrator such additional regulations or trade practices as they recommend for the approval of the Administrator and of the President.

The provisions of the code are separable, so that if a court decision invalidates one clause such decision in no way affects the validity of other provisions.

Nothing in the code shall apply to 16mm or non-theatrical or television companies, except when such companies are operating as unfair competition to regular theatres, and after the Code Auhority or any of its committees establishes that such unfair competition exists, then such company shall be made subject to the code.

Basically, the trade practices for production as discussed in this article are the laws and rules and regulations for the governing of relations among producers or studios and between producers or studios and the certain classes of employes which are enumerated in subsequent sections of this article.

2. DEFINITIONS OF TERMS

In order that each member of the production branch of the motion picture industry shall have a more thorough knowledge of the application of the production provisions of the code, a study of the following general definitions of the code that are applicable to production should be made:

1. **"MOTION PICTURE INDUSTRY"** shall be deemed to include, without limitation, the production, distribution or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of the code, as in the cases of uncompetitive non-theatrical and 9mm or 16mm motion pictures, television, and the like.

2. **"PRODUCER"** shall include, without

Exhibitors who write me

I want to hear from Exhibitors—I want to KNOW what they think about my plan for a company to handle only 6 BIG "BUILT-IN" EXPLOITATION SPECIALS A YEAR—individually produced and individually sold. No Production Unit to make over 2 a year.

I WANT TO HEAR FROM the "1934 MINDED" showmen, the live wires who STILL BELIEVE motion pictures is the GREATEST BUSINESS in the world, the men who are THINKING of the FUTURE, and how to make the MOST money with their theatres, the LONG-RANGE, constructive THINKERS.

I want THEM to write me if they would play "LEGAL HOLIDAY" on a FAIR percentage basis WITH the understanding THAT the contract gives them an option for the FIRST REFUSAL of our No. 2 picture, AND IF they book No. 2 it carries a first-refusal option on No. 3—AND SO ON. Under this plan we STICK with the exhibitors who STICK with us—so long as our product MAKES GOOD at their theatres.

I KNOW my plan of FEWER and BIGGER pictures is the NEXT turn to the right—as RIGHT as Roosevelt!—as SURE TO WIN as stream-lined cars.

What I want to KNOW IS—how many exhibitors are AWAKE and ALIVE to the BENEFITS of my plan to THEM and their theatres. I CAN SEE IT—I want to know HOW MANY theatre owners can see it.

This is IMPORTANT to exhibitors. The man in show business who SEES STRAIGHT ahead—who ANTICIPATES the future AHEAD of his competitors is THE SHOWMAN WHO WINS.

(Signed) J. D. WILLIAMS

WRITE ME TODAY—FOR FURTHER DETAILS

which we prefer to give only to interested exhibitors who have theatres that play Big Attractions.

get FIRST CHANCE at

"LEGAL HOLIDAY"

The Exploitation Special of the Year 1934 A. D.*

**After Depression*

DISTINGUISHED PICTURES CORPORATION

11 West 42nd Street, New York

J. D. WILLIAMS, Night Address
Edison Hotel, 47th St., West of B'way.

EXECUTIVES MUST NOT VIOLATE CODE

limitation, any persons, partnerships, associations, firms, companies and corporations who shall engage in or contract to engage in the production of motion pictures.

3. **"LEGITIMATE PRODUCTION"** shall be deemed to refer to theatrical performances of dramatic and musical plays performed on the stage by living persons.

4. **"OUTSIDE OR ASSOCIATED PRODUCER"** shall be deemed to refer to a producer of motion pictures, including features, short subjects, and/or cartoons, and which producer operates his or its own production unit independently of, though in conjunction with, another producer or distributor under whose trade name or trade mark the productions of said outside or associated producer are released and distributed.

5. **"ADMINISTRATOR"** shall be deemed to mean the National Recovery Administrator (General Hugh S. Johnson).

6. **"AGENT"** as used in the production provisions of the code shall apply to any person—including firms, companies, associations, corporations or partnerships—who, directly or indirectly for a fee or other valuable consideration of any nature, procures, promises or undertakes to procure employment for any person for or in connection with the production of motion pictures.

7. **"CONTRACT"** as used in the provisions pertaining to contractual relations between creative talent and producers or studios, shall be deemed to mean and include not only any subsisting contract with any producer, but also any prior contract with such producer, or with any parent company or subsidiary or predecessor corporation of such producer, provided that the employment under such prior contract is continuous.

8. **"EMPLOYEE"** shall be deemed to refer to and include every person employed by any producer, studio, laboratory, partnership or company engaged in production.

9. **"LABOR,"** although not described specifically in the code, shall be used for purposes of this translation to include those 40 classes of studio mechanics and 16 classes of laboratory workers whose wage scales and working hour schedules are established under the code.

10. **"PROFESSIONALS" or "CREATIVE TALENT,"** although not described specifically in the code, shall be intended for purposes of this translation to include stars and players (except extras and free-lance players earning less than $150 weekly), directors, writers, authors, scenarists, contract talent other than those mentioned herein, and certain of the higher grades of technicians, cameramen and the like.

11. **"EXECUTIVES WHO ARE EMPLOYEES,"** although not described specifically in the code, shall be intended for purposes of this translation to include executive employees, managers, department heads, supervisors, business managers, producers and the like.

12. **"EXTRAS"** shall be deemed to include extra players, atmosphere people, crowd players and the like, all of whom do not speak any dialogue in their parts, and when such players do speak some dialogue, regardless of how little, they shall be known as "BIT PLAYERS."

13. **"FREE-LANCE" PLAYERS** shall be deemed to include players who are not included in the extra class as described in the paragraph next above, and who are not classified as contract talent and who receive less than $150 per week.

3. EMPLOYEES, LABOR AND THE TRADE PRACTICES

Those classes of production employees in positions of a clerical or service nature or the skilled or unskilled mechanics of studios and film laboratories to which groups the code's maximum hours and minimum wage scales are applicable, and none of which groups belong to any of the executive-managerial-supervisory classes, have absolutely no responsibilities under any of the clauses or provisions of fair competition and trade practices in the code.

However, the executive employees, department heads, supervisory officials and such have a very definite responsibility under the code, and while they themselves are not affected by the requirements for wage scales and working hours for producers' employees, such executive employees, department heads, and supervisory officials shall not wilfully violate any of the provisions of the code. And, if they do violate any of the code's provisions while performing their regular duties, and if such violation is proven to be wilful, they are liable to a fine of $500 for each day of violation.

In addition, the production section of the code specifically regulates such executive employees, producer employees, department heads, managers, supervisory officials and the like with regards their interest in any agent or agency for creative talent, and says that no such executives shall hold such an interest in an agency without meeting certain requirements. These are explained later in this article.

It is definite, then, that no producer's employee who is an executive, department head or supervisory official, shall, during the performance of his duties, or otherwise, violate any of the production clauses of the code, whether they affect labor or trade practice provisions, or others.

In addition to providing for the creation of special or permanent committees to govern the relations between producer or studio employers and professionals, or socalled "creative talent," such as stars and players (other than extras or free-lance players receiving less than $150 weekly), directors, writers, technicians and the like, the code also creates similar committees for extras and free-lance players for similar purposes.

Some clauses in the trade practice division of the production section of the code specifically mention certain things which professionals shall do and shall not do, and these trade practices are detailed later in this article.

Obviously, when a producer employer or studio employer or film laboratory employer is solely responsible for the wilful violation of any code provision, such employer's executive employee, department head, supervisory official or manager is in no way liable.

4. TRADE PRACTICES FOR PRODUCTION

WHAT PRODUCERS AND STUDIOS AND FILM LABORATORIES MUST DO OR MUST NOT DO

DEFAMATION OR DISPARAGEMENT OF CHARACTER; LIBEL

(*Article V—A, Part* 1)

A producer or studio or film laboratory must not defame competitors by falsely imputing to any of them dishonorable conduct or inability to perform contracts or questionable credit standing, or by false representations or by falsely disparaging the grade or quality of their motion pictures or theatres. This does not, however, prohibit a fair appraisal of a producer's pictures in comparison with those of other producers.

THREATS OF LEGAL PROCEEDINGS

(*Article V-A, Part* 2)

Producers and studios and film laboratories must not publish or circularize threats of suits or any other legal proceedings not in good faith in order to harass or intimidate other producers or studios or film laboratories. This is specifically declared to be an unfair trade practice subject to the penalty for violation of the code.

SECURING CONFIDENTIAL INFORMATION BY UNFAIR MEANS

(*Article V-A, Part* 3)

Commercial espionage is prohibited under the code, and this means that the securing of confidential information concerning the business of a competitor by false or misleading statement or representations, by a false impersonation of one in authority, by bribery, or by any other unfair method, shall be deemed to be unfair.

PAYMENT OF EXCESSIVE SALARIES

(*Article V-A, Part* 4)

Pending an investigation, which was recently conducted by the Administrator, through the medium of questionnaires sent to companies in the business, and by personal investigation made in Hollywood by Sol Rosenblatt, a special Presidential order which accompanied the approved code, postponed indefinitely this clause of the code, which was intended to stop the practice (especially in Hollywood), of paying excessive salaries and bonuses for the services of anyone. As a result of this investigation, the government (NRA) will decide whether the clause shall become effective, or whether it should be suspended permanently, or modified or altered.

In its present form, any producer or studio or film laboratory which pays an unreasonably excessive inducement in excess of a fair value of the personal services to get an employee away from another company, would be fined up to the amount of the unreasonable excessive payment to such person, not, however, to exceed the sum of $10,000. Even though found guilty, however, and made to pay a fine, the decision shall not interfere with the continued contractual or working arrangement between the employer so fined and the employee.

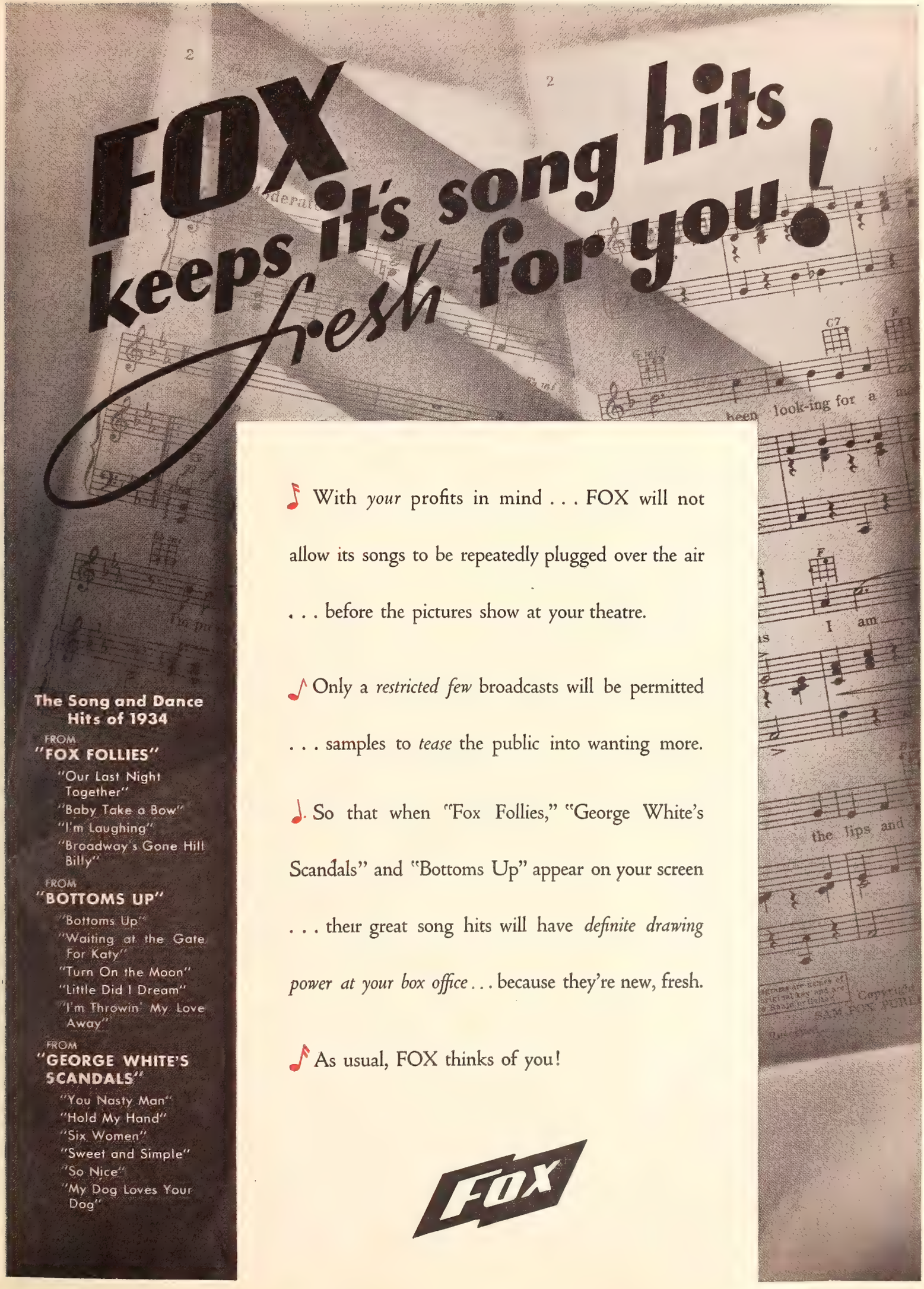
INDUCING "LEGIT" TALENT AWAY FROM EMPLOYER

(*Article V-B, Part* 1)

It shall be an unfair trade practice for any motion picture producer or studio to aid, abet, or assist in the voluntary release or dismissal of any author, dramatist, or actor employed exclusively in connection with the production of a "legitimate" drama or musical comedy for the purposes of securing the services of such author, dramatist, or actor for motion picture work. This clause was intended to stop talent "raiding" of the stage by motion picture producers.

(*Continued on page* 48, *column* 1)

FOX keeps it's song hits fresh for you!



With *your* profits in mind . . . FOX will not allow its songs to be repeatedly plugged over the air . . . before the pictures show at your theatre.

Only a *restricted few* broadcasts will be permitted . . . samples to *tease* the public into wanting more.

So that when "Fox Follies," "George White's Scandals" and "Bottoms Up" appear on your screen . . . their great song hits will have *definite drawing power at your box office* . . . because they're new, fresh.

As usual, FOX thinks of you!

FOX

The Song and Dance Hits of 1934

FROM
"FOX FOLLIES"

"Our Last Night Together"
"Baby Take a Bow"
"I'm Laughing"
"Broadway's Gone Hill Billy"

FROM
"BOTTOMS UP"

"Bottoms Up"
"Waiting at the Gate For Katy"
"Turn On the Moon"
"Little Did I Dream"
"I'm Throwin' My Love Away"

FROM
"GEORGE WHITE'S SCANDALS"

"You Nasty Man"
"Hold My Hand"
"Six Women"
"Sweet and Simple"
"So Nice"
"My Dog Loves Your Dog"

TRADE PRACTICES FOR PRODUCTION

CONSPIRING TO BLOCK INDEPENDENT PRODUCERS FROM RENTING STUDIO SPACE

(Article V-B, Part 2)

It shall be an unfair trade practice for any number of motion picture producers, who, in the usual and ordinary course of business, rent their respective studios, or studio space, or studio facilities to producers (other than their affiliated companies), to conspire, agree or take joint action to prevent any responsible producer or producers from renting such studios or studio facilities. This clause was intended to prevent a combination of Hollywood producers from jointly conspiring to prevent independent producers from renting space at their studios.

EMPLOYING RELATIVES AS "EXTRA" PLAYERS

(Article V-B, Part 3)

It shall be an unfair trade practice for a producer to knowingly employ as an "extra" player any member of the immediate family of any employee or person who is not obliged to depend upon "extra" work as a means of livelihood, unless the necessities of production require an exception to be made. It is the intention of this clause to spread "extras" employment among those who are legitimately of the "extras" ranks.

TRADE PRACTICES GOVERNING AGENTS AND AGENCIES

(Article V-B, Part 4, Sections 1 to 10, inc.)

No producer, directly or indirectly, shall transact any business relating to the production of motion pictures with any agent or agency who under the procedure hereinafter set forth shall be found by the Agency Committee hereinafter described to have violated any part of such procedure.

(The following code clauses which pertain to the conduct of agents and agencies and their relations with producers and their talent clients, is reprinted from the second code translation article on production, which appeared in Motion Picture Herald, February 3rd, commencing on page 61):

The Agency Committee shall consist of ten members, five of whom shall be producers or producers' representatives, to be appointed by the Code Authority, and the other five to consist of one agent, one actor, one writer, one director and one technician, and this second group of five is to be selected by the Administrator from nominations submitted for each of the classes named, respectively, by the agents, the actors, writers, directors and technicians, and these nominations are to be made by these individual classes in such equitable manner as may be prescribed by the Administrator.

The Agency Committee is intended basically to create fair trade practices among agents or agencies and for agents or agencies in their relations with the producers or studios and in their relations with their clients: actors, writers, directors, technicians, and, in this connection, the code specifically mentions certain trade practices which shall govern agencies, and, in addition, gives the committee power to draft additional rules and regulations and trade practices as the necessity arises.

Trade practices specifically mentioned in the code for agents total five, and any producer who, directly or indirectly, transacts any business relating in any form to the production of motion pictures with any agent or agency who,

(Continued on page 50)

Translating the Film Code—Production

Being a translation of the complex legal phraseology of the PRODUCTION sections of the motion picture code into a working language of the industry.

In previous articles, a translation was made of the code's provisions which pertain to distribution and exhibition, which two branches were treated together. These distribution-exhibition translations appeared in the following issues of MOTION PICTURE HERALD: December 23, January 7, January 20.

The production section of the motion picture code was also translated in three articles. A summary of articles on Production follow:

First Article, Appeared in February 3rd Issue

PRODUCTION—GENERAL ADMINISTRATION

(1) PREAMBLE—Being a Translation of the Application of the Code to Production.
(2) DEFINITIONS OF TECHNICAL TERMS Used in the Production Section.
(3) ADMINISTRATION of the Production Parts of the Code:
Purposes, Personnel, Procedure, Jurisdiction, Duties of the Following:

(a) Code Authority; (b) Special Committee For Actors; (c) Standing Committee For Agents and Agencies; (d) Standing Committee For Determining Offers To Contract Talent; (e) Special Committee For Directors; (f) Standing Committee For Extra Players; (g) Standing Committee For Free-Lance Players; (h) Special Committee For Technicians; (i) Special Committee For Writers.

△ △ △

Second Article, Appeared in February 17th Issue

PRODUCTION—LABOR AND EMPLOYEES AND TALENT

(1) PREAMBLE—Being a Translation of the General Application of the Labor and Employee Sections of the Code to Production.
(2) DEFINITIONS OF TECHNICAL TERMS Used in Production Labor Sections.
(3) RELATION OF LABOR AND EMPLOYEES IN PRODUCTION TO THE PROVISIONS OF FAIR COMPETITION AND TRADE PRACTICES.
(4) THE CODE AUTHORITY and Its Relation to Labor and Employees.
(5) HOURS OF EMPLOYMENT IN PRODUCTION:
(a) General Maximum for Unclassified Workers. (b) Forty-hour Maximum for Clerical, Office and Certain Service Workers. (c) Thirty-six Hour Maximum for Studio and Film Laboratory Mechanics and Skilled and Unskilled Labor. (d) Forty-four Hour Maximum for Certain Cartoon Workers. (e) Maximum Hours for Cameramen and Soundmen in Newsreel Production. (f) Exceptions and Exemptions to Maximum Hours; Other Stipulations on Hours in Production.
(6) WAGE SCALES FOR PRODUCTION WORKERS:
(a) General Minimum for Unclassified Workers. (b) Minimum Wages for Clerical, Office and Certain Service Workers. (c) Minimum Wages for Studio Mechanics and Skilled and Unskilled Workers. (d) Minimum Wages for Film Laboratory Mechanics and Skilled and Unskilled Workers. (e) Exceptions and Exemptions to Minimum Wage Provisions.
(7) WORKING CONDITIONS FOR EXTRA PLAYERS.
(8) WORKING CONDITIONS FOR FREE-LANCE PLAYERS.

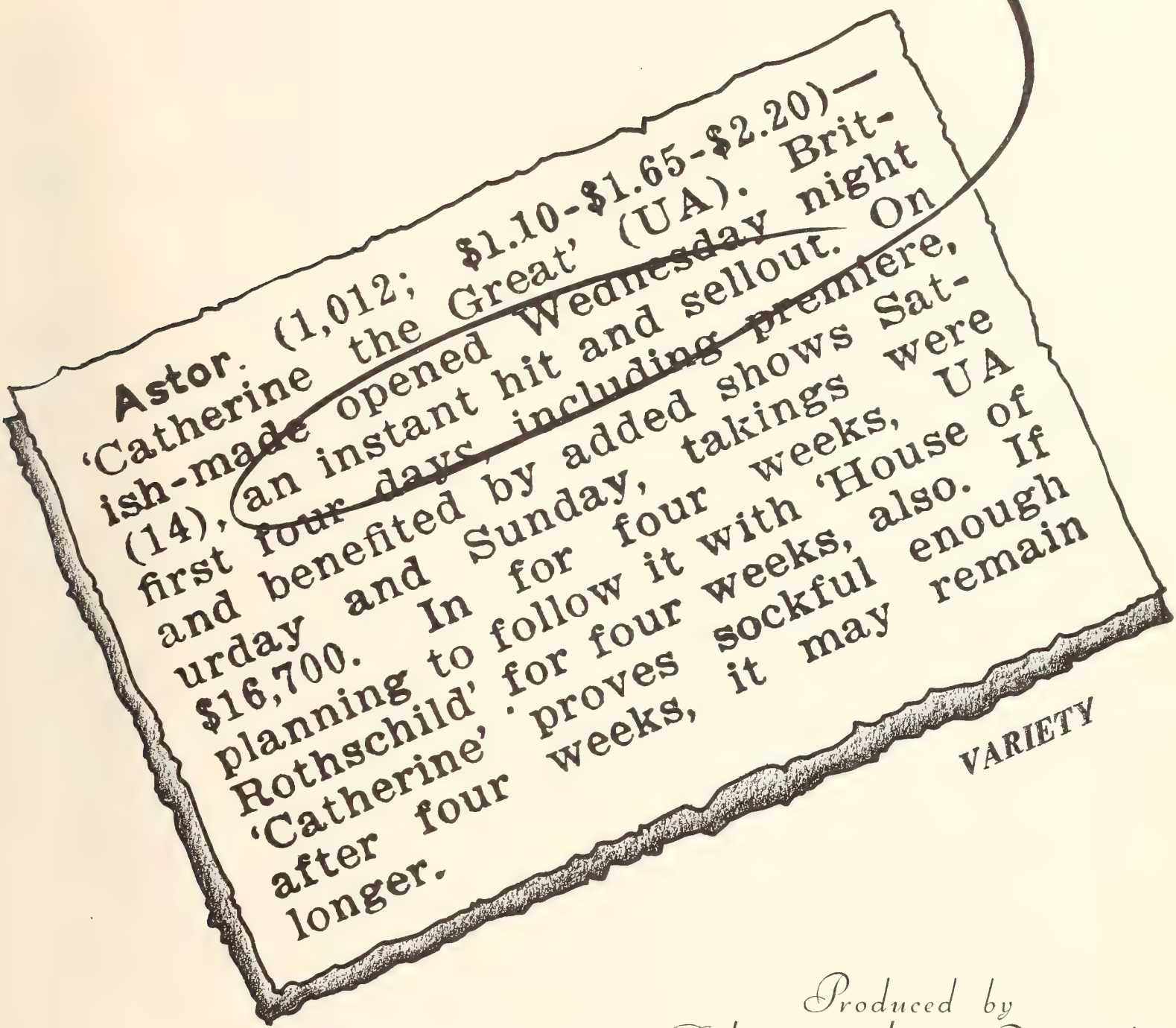
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Third Article, This Issue

PRODUCTION—TRADE PRACTICES

(1) PREAMBLE—Being a Translation of the General Application of the Trade Practice Provisions of the Production Sections of the Code.
(2) DEFINITIONS OF TECHNICAL TERMS Used in Production Trade Practice Sections.
(3) EMPLOYEES, LABOR AND THE TRADE PRACTICE PROVISIONS IN PRODUCTION.
(4) TRADE PRACTICES FOR PRODUCTION.
(5) ADMINISTRATION OF THE TRADE PRACTICE PROVISIONS IN PRODUCTION.

"An Instant Hit and Sellout!"



Produced by

Alexander Korda

with

DOUGLAS FAIRBANKS, JR.

and

ELIZABETH BERGNER

Directed by Paul Czinner

Released thru

UNITED ARTISTS

FLASH!

"CATHERINE THE GREAT" smashes "Henry VIII" records by 25% in Rochester despite sub-zero blizzard!

SIXTEEN STUDIO TRADE PRACTICES

under the procedure hereinafter set forth shall be found by the Agency Committee to have violated any one of the five provisions, then such producer shall be in violation of the code. All agents and agencies in motion picture production shall be found under these five provisions, or any others which may be added from time to time in the prescribed manner. The five agency provisions now in the code are as follows:

1. No agent or agency shall give, offer or promise to any employee of any motion picture producer any gift or money or gratuity to influence the action of such employee in relation to the business of his employing producer or studio. This is intended to prevent payment by an agent to a production executive of any sum for the securing of special privileges or a contract or a film engagement for the actor, writer, director or technician client of the agent, in the company or the studio of such production executive.

2. No agent or agency shall alienate or entice, or shall attempt to alienate or attempt to entice, any employee under written contract of employment, from such employment, or to try to induce or advise without justification any employee to do any act or thing in conflict with such employee's obligation to perform in good faith any contract of employment with any purchaser or studio, whether such contract or obligation to the producer or studio be oral or written.

3. No agent or agency shall knowingly make any materially false representation to any producer or studio in negotiations with such producer or studio for or affecting the employment or contemplated employment of any actor, director, writer or technician represented by such agent.

4. No agent or agency shall violate or evade or shall attempt to violate or attempt to evade, directly, or indirectly, any provision in this section, or any provision in Part 5 of Article V of the code, which has to do with the socalled practice of "talent raiding" (Note: Pending further investigation, this Part 5 of Article V was suspended by order of the President when he signed the code last November.)

5. No agent or agency shall fail or refuse to register as an agent, in the event and when such registration is decided upon by the Agency Committee, and no agent or agency shall transact business as an agent or agency after his resignation shall have been revoked, canceled or suspended, in the event that such registration procedure is decided upon by the Agency Committee.

Another provision in the film code, affecting both producers or production executives and agents or agencies, says that it shall be an unfair trade practice, and, therefore a violation of the code, for any producer, or any employee of a producer, directly or indirectly, to engage in, carry on, or in any way be financially interested in or connected with the business of an agent or agency, without making known such fact to the Agency Committee within twenty days from the effective date of this codfe—December 7—or if such interest is acquired following December 7, then such producer or producer's employee shall make known such fact to the Agency Committee within ten days after the acquisition of such interest.

The Agency Committee shall require after the acquisition of such interest that public disclosure of such acquisition of interest be made in a manner as it may deem advisable. Also, the Agency Committee shall make such further rules in connection with this section of the code as it sees fit, and such further rules shall be subject to the approval of the Administrator before finally effectuated.

EXECUTIVES LIABLE UNDER THE CODE

A production executive or official who wilfully violates any of the trade practice provisions of the code in his relations with another producer or studio or with employees is liable under the code and if the violation is upheld such executive or official is liable to a fine of $500 for each day's violation.

With regards further trade practices for agents or agencies which shall be necessary from time to time, the code specifically says that the Agency Committee may, after due notice and hearing, and with the approval of the Administrator, set up rules and fair trade practices governing agents.

Also, the Agency Committee is empowered to set up rules and fair trade practices governing relations between producers and agents, writers, actors, directors and technicians. The Agency Committee must give notice of such impending additions or changes, and a hearing must be held, and such additions or changes must be approved by the Administrator.

The operation of this Agency Committee shall not be superseded by the Code Authority. It appears, then, that the work of this committee would take precedence over the Code Authority in the specific matters of governing relations between agents and producers, actors, directors, writers and technicians.

In order to effectuate this part of the code pertaining to agents or agencies and their relaform terms and conditions for all agents and and technicians, the Agency Committee has the power to recommend to the Administrator uniform terms and conditions for all agents and an appropriate procedure for the registration of all agents and agencies with whom producers may transact business relating to the production of motion pictures, and the Agency Committee may also recommend to the Administrator uniform terms and conditions for the suspension, revocation, or cancellation of any such registration ("license").

Such recommendations of the Agency Committee, together with the recommendations of each or any indicidual Committee members, shall be submitted in writing, together, to the Administrator. And then the Administrator, after such notice and hearing as the Administrator may prescribe, may approve or reject or modify such recommendations. Upon approval by the Administrator, such recommendations shall have full force and effect as provisions of the code and any violation of such approved recommendations shall constitute a violation of the code.

No agent shall be deprived of the right of registration without affording such agent a full and fair opportunity to be heard, and no agent shall be deprived of the right to register even after having been heard by the Agency Committee without the approval of the Administrator.

Should the Agency Committee decide at any time to provide for the registration of agents, as described in the foregoing, then all persons regularly transacting business as agents at such time shall be entitled to registration as a matter of course, provided, however, application is made for registration to the Agency Committee within thirty days after the Agency Committee decides upon effecting registration of such agents.

The Agency Committee shall have power and authority to prescribe reasonable rules of procedure for the determination by it of all matters of dispute or controversy which may properly arise before the committee, such as disputes or controversies among agents or between agents and a producer, actor, director, writer or technician.

The Agency Committee shall make findings of fact concerning any dispute or any matter coming before it pertaining to the relations of agents among themselves or pertaining to the relations of agents and producers, actors, directors, writers and technicians. And the Agency Committee shall make such recommendations to the Administrator as it may deem proper if the Committee is unanimous, and if the Committee is not unanimous in its recommendations, then separate recommendations of any number of members may be submitted to the Administrator, together with a report that the Committee has disagreed.

No hearing or proceeding of any nature, in this connection, shall be conducted by the Agency Committee without due notice and a full and fair opportunity shall have been given to all interested parties to appear and be heard.

A complete transcript of all testimony and all arguments of all hearings and all procedure shall be made by the Agency Committee and such transcript shall be certified by the Agency Committee, and the Committee shall also certify the recommendations of the members of the Committee, and such transcript and such recommendations shall then be sent to the Administrator. The Administrator shall approve, reject or modify such recommendations, or any of them, and the Administrator may conduct such further investigations and hearings as to him may seem necessary or advisable.

The order of the Administrator shall be final.

The Agency Committee, subject to the approval of the Administrator, shall have authority to require all producers to furnish such information as may be desired to effectuate the provisions of this part.

The term "agent" or "agency" as used in the foregoing shall apply to any person, including firms, companies, partnerships, corporations or associations, who, directly or indirectly, for a fee or for other valuable considerations, procures, promises to procure, or undertakes to procure employment for any persons for or in connection with the production of motion pictures.

TRADE PRACTICES GOVERNING RELATIONS BETWEEN PRODUCERS OR STUDIOS AND WRITERS, DIRECTORS, TECHNICIANS AND PLAYERS (EXCEPT "FREE-LANCE" OR "EXTRA" PLAYERS)

(Article V-B, Part 4A)

Should the Administrator (or Division Administrator Rosenblatt) determine at any time upon a fair showing, and after giving notice, that a set of fair trade practices should be adopted as governing relations between producers or studios and any one of the following classes of creative talent: writers, directors, technicians and actors ("extra" players and "free-lance" players are provided for elsewhere, as described later in this article), then a special committee shall be appointed for that purpose. The producers or studios and the class interested in such trade practices in each instance

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PRACTICES CITED FOR TALENT CLASS

shall be entitled to equal representation on such committee.

The committee members in each instance shall be appointed in the manner and its proceedings and those of the Administrator shall be the same, as above provided in the case of the Agency Committee.

At the same time that the findings or report of the committee shall be sent to the Administrator, the same shall be made public in such manner as may be determined by the Administrator.

In the second translation article for production, appearing in Motion Picture Herald on February 3rd, 1934, and starting on Page 61, detailed analysis was made of the purposes, personnel structure, procedure, jurisdiction and duties of the special committees mentioned above for actors, directors, technicians and writers, and which would govern trade practices and relations between producers or studios and the several classes of employees enumerated above.

TRADE PRACTICES FOR "EXTRA" PLAYERS AND "FREE-LANCE" PLAYERS

In the second translation article for production, appearing in Motion Picture Herald on February 3rd, on pages 63 and 64, respectively, there appeared an explanation of the code's provisions governing trade practices for producers as they pertain to their relations with "extra" players and with "free-lance" players receiving 150 or less per week.

NEGOTIATING WITH CREATIVE TALENT PRIOR TO THE EXPIRATION OF THEIR CONTRACT WITH ANOTHER PRODUCER

(Article V-B, Part 5, Sections 1 to 8, inc.)

This clause is in eight sections. Because the President believes that further investigation is required with respect to problems generally affecting unfair competitive methods for securing the services of creative classes of producers rendering services of an artistic, interpretative, technical, supervisory or executive nature, the provisions of Sections 1, 2, 3, 4 and 6 of this article are temporarily suspended from operation and shall not become effective pending further report from the Administrator (or Division Administrator Rosenblatt), after investigation (already concluded by Mr. Rosenblatt), as to whether such provisions should be indefinitely suspended, or modified, altered or changed, or shall become effective.

The five sections so temporarily suspended (Sections 1, 2, 3, 4 and 6) would forbid negotiations with such creative and executive employees described above, prior to thirty days before the expiration of the period of employment with another producer or studio. Any offers made during such last thirty days must, if the clause becomes effective, be communicated to the then employing producer if he has made a bona fide offer for the continuance of an employee in his employ. The proposal further contemplates that with respect to certain employees receiving a stipulated sum per week, and following the expiration of the period of employment, the former employing producer shall have notice for three or six months, as the case may be, of offers made for the services of such former employee. (Writers, authors and dramatists are not meant to be included in this clause.)

Meanwhile, Sections 5, 7 and 8 of this part of the code are now in effect. Section 5 says that no producer shall violate or aid or abet in the violation of this part of the code, and, in addition, it specifically says that it shall be an unfair trade practice for any producer to use coercion to prevent offers being made to any employee by other producers.

Section 7 of this part says that, if the Code Authority, or any committee appointed by it, after giving notice and holding a hearing, shall find that any employee of any producer has refused without just cause to render services under any contract of employment with such producer, then the Code Authority shall have full power and authority, with the approval of the Administrator (or Division Administrator Rosenblatt), to order all other producers to refrain from employing any such person in connection with the business of producing motion pictures for such period of time as may be designated by the Code Authority and it shall be an unfair trade practice for any producer to employ such person in violation of such order of the Administrator, or for any distributor or exhibitor, respectively, to distribute or exhibit any picture produced during the period described by the Code Authority by or with the aid of such person.

This clause is intended to punish creative employees under contract to a producer for "walking out" on such producer during the period of such contractual employment, either during production or otherwise. And if any contract employee does walk off the studio lot, without just cause, and the Code Authority or any of its committees find that such a "walk-off" was made without just cause, then, after notice and hearing, the Administrator or Division Administrator shall order that such guilty contract employee be "blackballed" by all other producers for a period to be prescribed by the Administrator. And, if such guilty contract employee works in or on a motion picture during the period when they are "blackballed," then no distributor shall distribute nor exhibitor shall exhibit such motion picture, under penalty of violating the code.

A complete transcript of all testimony and arguments, together with the findings and order of the Code Authority, or its committee, shall be made and certified to the Administrator, or Division Administrator, who may approve, reject or modify such order, and in such connection the Administrator, or Division Administrator, may conduct any further investigations and hearings as to him may seem necessary or advisable. The order of the Administrator, or of the Division Administrator shall be final.

Section 8 of this part says that if any producer, deliberately, willfully, or persistently violates any of the provisions of this part and the Code Authority so finds, and such finding is upheld by the Administrator or the Division Administrator, then the Code Authority, with the approval of the Administrator or of the Division Administrator, shall have the power to impose such restrictions, prohibitions, or conditions as it may deem proper upon the distribution or exhibition of motion pictures produced by any such offending producer. Due notice of any such ruling by the Code Authority, as approved by the Administrator or by the Division Administrator, shall be published in such manner as the Code Authority prescribes.

TRADE PRACTICES GOVERNING PRODUCERS OF CARTOONS

(Article V-B, Part 6)

No cartoon producer shall employ any person during such time as he is employed full time by another.

No cartoon producer shall make any offer, directly or indirectly, of any money inducement or advantage, or inducement of any kind to any employee of any other cartoon producer in an effort to entice, persuade, or induce such employee to leave or become dissatisfied or to breach any contract covering his employment with another cartoon producer.

No cartoon producer shall adapt a cartoon character of another in such manner that the use of the adapted character shall constitute an appropriation by him of the goodwill of the creator.

VIOLATING RELEASE DATE FOR SHOWING PICTURE BASED ON A STAGE PLAY

(Article V-C, Part 1)

Where any contract granting the motion picture rights in any dramatic or dramatico-musical work specifies a date prior to which no motion picture based upon such work may be publicly exhibited, it shall be deemed to be an unfair trade practice for any producer to permit the public exhibition of such motion picture prior to such date.

INTERFERING WITH RELATIONS OF "OUTSIDE" PRODUCER

(Article V-C, Part 2)

No producer, or producer's employee, or producer's agent, shall knowingly and intentionally, directly or indirectly, interfere with existing relations between an outside or associated producer and another producer or distributor which

CODE AUTHORITY AND STUDIO COMMITTEES

The motion picture industry's Code Authority is the administrative and interpretative governing board of the code in the industry, and, in addition, is charged with effecting compliance of all those in the industry with the code's provisions.

It has no police powers, but shall report wilful violations of the code's labor violations to the NRA and the NRA will then attempt to end the violations, and, in case it is unsuccessful in this connection, the NRA has the power to bring the matter to the courts to settle.

In order to administer the code provisions governing relations between producers and creative talent employees, such as writers, directors, technicians, contract players, extras and free-lance players, the code creates special or standing committees for each of these classes, and each class shall have equal representation on such committee. The structure and modus operandi of these committees were the subjects of the first article on the translation of production provisions of the code, appearing in Motion Picture Herald, issue of February 3.

STUDIO AND ADVERTISING STANDARDS

is releasing the motion picture product of such outside producer, nor shall any one do anything to alienate or entice any such outside producer away from the other producer or distributor, nor shall any one do anything to create discord or strife between such outside producer and another producer or distributor, for the purpose of inducing such outside producer to breach or attempt to breach any existing contract between the outside producer and another producer or distributor releasing such outside producer's pictures, or to secure a change in the terms and conditions of any existing contract between any such outside producer and another producer or distributor.

To effectuate this clause, no producer or distributor shall negotiate with or make any offer for or to any such outside producer at any time prior to sixty days before the termination of any existing agreement between such outside producer and the producer or distributor which is releasing such outside producer's product, nor shall another producer or distributor make any offer to such outside producer prior to sixty days before the date when the outside producer shall fulfill its delivery commitment to the producer or distributor with whom it has contractual obligations, which ever date is earlier.

PROPER MORAL STANDARDS IN MOTION PICTURES

(Article VII, Part 1)

Every one in distribution, exhibition and production is pledged and bound under the code to give their combined strength to maintain the best standards of morals in motion pictures. And, to that end the industry and every one in it is pledged and bound to adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

The Hays code of production morals standards is that established set of regulations promulgated by and within the industry to attain such right moral standards.

PROPER MORAL STANDARDS IN ADVERTISING

(Article VII, Part 2)

Every one in distribution, exhibition and production is pledged and bound under the code to maintain the best standards of morals in advertising motion pictures in the trade and to the public. And, to that end the industry and every one in it is pledged and bound to adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

The Hays (Advertising Advisory Council under J. J. McCarthy) code of advertising morals are the established regulations promulgated by and within the industry to attain such right moral standards in advertising.

If a producer, or another, is in doubt about the propriety of the morals of any piece of advertising or publicity or still, he may submit it voluntarily to the Advertising Advisory Council, at No. 28 West 44th Street, New York, or to the west coast branch in the offices of the Motion Picture Producers' Association, in Hollywood, and at either place they will be advised as to the propriety of such piece of advertising or publicity or still photograph. In any event, each individual producer or studio company is responsible for its own advertising under this clause.

5. ADMINISTRATION OF PRODUCTION PRACTICES

In the field of production, the Code Authority, or any committees appointed by it, shall determine directly those complaints of unfair trade practices which would not ordinarily come directly under the supervision of any of the various standing committees appointed by the Authority to administer the code in production (such as Standing Committees for Actors, "Extra" Players, "Free-Lance" Players, Agents and Agencies), or which would not come under the supervision of any special committees appointed by the Authority or by the Administrator or Division Administrator Sol Rosenblatt.

The administration of the production parts of the code, through the mediums of the Code Authority, Administrator, the certain specified committees and other committees was the subject of the first code translation article for production, which appeared in Motion Picture Herald on February 3, starting on page 54.

Theatres Stand to Win By NRA, Says C. L. Hyde

Motion picture theatres stand to reap the greatest benefits of the NRA principle, through more hours of leisure for the public because of reduced working hours and through more spending ability because of higher wages, Charles Lee Hyde of the Grand theatre at Pierre, S. D., advised exhibitors in a circular he sent out recently to all theatre men in his state.

Mr. Hyde commended the leadership of the South Dakota Theatre Men's Association for reaching all the objectives it has marked out to date and for having money in the treasury. The officers serve without pay.

COULDN'T GET BY WITHOUT HERALD

"I don't want to miss an issue. If I was a farmer I would want the Herald. *But this is the only magazine I would care so much about," writes M. D. Utterback, Lyric theatre, Wellington, Kan., whose first reports appeared in a recent issue.*

"I don't see how any exhibitor can get by without it, as I go through every Herald *I have every week and look for the length of pictures, when released, the cast and, most important of all, 'What the Picture Did for Me.' This alone is well worth the price of the magazine.*

"And if the exhibitors will study this column and more exhibitors will take time and send in what they think of a picture and the audience reaction on the pictures, it can be much improved.

"The Round Table column is wonderful. It gives an exhibitor an idea of how to play his show before he shows it. I find all of these stunts are good. The exhibitor wouldn't take the time to send them in if they weren't a success. He passes them on so someone else can profit by his successful experiments.

"We all are looking for new stunts that will bring them in without spending too much money."

Hearings on Alien Talent Continue

Declaring that the motion picture industry is international in scope and that the industry's pre-eminent position abroad cannot be maintained without foreign talent, Mrs. Irene C. Crisp appeared Monday for the MPPDA as the hearing on the Dickstein bill to bar alien actors was resumed.

Speaking before the committee on immigration and naturalization, Mrs. Crisp declared that "personalities make motion pictures, and any restriction on development of new talent, either foreign or native, places a handicap on the industry."

Ohio Owners Group Plans Series of Regional Sessions

The Independent Theatre Owners of Ohio plans a series of regional meetings for members, designed to acquaint them with the policies of the organization. The sessions will be addressed by various officers, including P. J. Wood, secretary, and will be held during the first two weeks of March at Toledo, Lima, Dayton, Zanesville, Akron, Youngstown and Steubenville.

The seven points of the announced policy include a membership drive, to be statewide; repeal of the admission tax; abolition of unfair percentage and preferred playing time; protection of members' interests at Code board meetings in Cincinnati and Cleveland; protection from unfair legislation; protection in sound equipment patent litigation, and abolition of the score charge and music tax.

Sewell Collins, Producer, Dies Suddenly in London

Sewell Collins, American cartoonist and theatrical producer, died last week in London at the age of 57. He was well known in the United States, having produced "The Left Bank" in New York. Margaret Moffat, his wife, heard the news of her husband's sudden death shortly before curtain time at a London play. Since no understudy was available, the actress went on and played her comedy part. Mr. Collins was at one time a writer and illustrator for several American magazines.

To Handle Monogram Films

Al Aronson, former MGM general manager in Europe, and Max Ehrenreich, former manager in South America for United Artists and Columbia, have concluded an agreement with Ritchey Export Corporation to handle all Monogram pictures in Australia and New Zealand.

Theatre Receiver Asked

The appointment of a receiver for the Capitol theatre, Wheeling, W. Va., has been asked in a petition in equity filed in the Ohio County circuit court, Wheeling, by the Cleveland Trust Company, Cleveland, through Rudolph A. Malm, trustee. Default on bonds is cited in the petition.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 213.—(A) What care should the interior of the projection lens barrel have? (B) What effect may be set up if paint on the interior of the lens barrel be permitted to wear off? (C) With what should the lens barrel interior be coated? (D) In reassembling individual lenses of a projection lens, how should they be clamped in their mounts? (E) Just what is the effect upon the screen image of a dust covered projection lens surface?

Answer to Question No. 207

Bluebook School Question No. 207 was: (A) Disregarding condition of surface as to cleanliness, upon what three elements does the amount of light reflected from a surface, or transmitted by it, depend? (B) Were a sheet of chemically pure water a foot thick, and a sheet of highgrade glass laid side by side, from which would the greater amount of light be reflected; in the interior of which would the illumination be highest, and why? (C) What is meant by "angle of incidence?" By "refractive index"?

The following sent in acceptable answers: S. Evans and C. Rau; G. E. Doe; D. Danielson; B. S. Englander; T. Van Vaulkenburg; R. DeTotto; J. Wentworth; H. Edwards; W. Lemke; H. H. Menefee; P. Gaeth, Jr.; R. J. Arntson; J. G. Paulson; D. Ferguson; B. Duglah and P. Jackson; G. A. Artley; A. Sprafke; J. Morton; D. C. Coates; M. C. Mellinger and H. Pitchkey; M. Simms and O. L. Daris; D. Goldberg and L. Hutch; D. Holler and D. R. Peters; L. F. Evans and P. T. Jones; J. T. Ballinger and D. L. Mason; T. R. Richards and H. Schontz; T. H. and J. N. Williams; H. C. Lake; L. Biello and R. K. Hart; S. Jacobs; T. Kelley and C. Cummings; S. L. Holmes; E. L. Conners; L. Leroy and T. L. Albert; O. L. Evans; D. L. Howard; W. and S. F. Love; R. S. Conrad; S. Fletcher; G. S. Bowers; T. M. Orichson and Son; F. Daris and F. T. Thompson; T. L. Turk and R. O. Davis; D. L. Sinklow; H. C. Lake; P. S. Mitchell, M. Gerst, J. Hemmelstene and R. Marteniz; J. H. Rathburn and D. Little; R. S. Allen and N. Williams; P. M. Wheeler and M. Scully; D. N. Anderson, L. H. Anderson and H. May; H. D. Schofield; B. Doe; C. D. Carmody; D. Forman; R. Dorfel and J. E. Smith; H. E. Daniels; S. L. Jones and P. L. Sanborn; D. L. Smith, S. T. Carter and H. Pedulla; B. L. Stephens; C. F. Davis and P. Conforti; R. Wheeler and R. Suler; P. R. Dual; G. Johnson and N. T. Kane; P. L. Lathrope; G. Tinlin; D. H. Samuels; T. L. Edwards; S. Carberry; G. L. Emrich; C. Abrams and E. F. Griffin; L. N. Haynes and A. Richardson; D. M. Davidson; C. Greene.

I have credited many with making acceptable answers, but this I did for the reason that they have apparently misread the question. Of you all, only one man seems to have read it correctly—G. E. Doe. He says, "The three elements upon which the amount or proportion of incident light that will be reflected from, or transmitted through, any given (lens) surface are (1) the angle at which the surface is met, reflection increasing rapidly as angle of incidence is increased; (2) refractive index of the glass, the greater the difference in refractive index as between air and glass the greater amount of light will be reflected at any angle; (3) the perfection of polish of the glass surface, poor polish serving to transmit less light than superior polish."

(B) I think we will listen to R. J. Arntson and W. and S. F. Love. We will then hear from the optical experts and so have two viewpoints and finally the really correct answer. Brother Arntson says:

"The greater amount of light would be reflected from the glass because of its more polished surface, if I may use that term with regard to difference in surfaces of water and glass. That is to say, its surface presents more of a plane than water. The interior of the water would be illuminated the most because its refractive index is higher and therefore offers more resistance to the flow of light. It appears to me the internal reflection is greater, because of a different molecular structure, the light being broken up and refracted or reflected by each individual molecule."

W. and S. F. Love say, "Glass would reflect the greater percentage of incident light for the reason that its refraction index is higher, and the higher the refractive index, other things being equal, the higher the reflective power. Which medium would be illuminated to the greatest extent by passage of light through it, is a poser. As we understand matters, a transparent medium passes all light through except that 'absorbed' by the body of the transmitting medium. If that be true, how then, can there be illumination of, or in, the body itself, since the 'absorption' percentage is (again, as we understand it) transformed entirely into heat?"

(C) R. DeTotto answers this one as follows: "Refractive index may be defined as the ratio between the lines of the angle of incidence and the angle of refraction, when the light is passing obliquely from one medium to another of different density. It may less technically be defined as meaning the density of the glass material upon which the lens action depends."

Now for the several problems brought forward in answering this question, with answers generously supplied by the Scientific Bureau of Bausch & Lomb Company.

1. Is it true that a highly polished lens surface will reflect less of the incident light at all angles than will one less well polished?

Answer: Yes.

2. Assuming two light beams, one pure white and one slightly with color: Would not the discolored light have a tendency to reflect in higher proportion from a lens surface than the pure white beam? Answer: No, we do not believe so. Any difference there might be would be small.

3. Assuming light to enter a block of polished-surface glass one foot thick, and a clean, chemically pure water in a tank having totally non-reflective bottom and sides: Which body would have its interior most highly illuminated by the light? Answer: The glass. Good glass absorbs two per cent per centimeter; water about one and a half to two per cent of the visible light.

4. A transmitting medium absorbs a certain amount of light per centimeter of distance. Does the absorbed energy appear as light, heat, or both? Answer: Mostly heat.

All too many of the correspondents are taking great delight in telling me about Brother Englander's Bluebook School answer in the issue of February 3. In putting into type the sentence referring to five-tenths per cent for absorption, the printer-man should have made it .5—but ran out of periods.

Revolution IN COMEDY MAKING



E. W. Hammons PRESENTS

BOB HOPE and LEAH RAY IN "going Spanish"

A Musical Comedy

An AL CHRISTIE Production

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by
FOX Film Corporation

The old rule in comedy making is dethroned. Two-reel comedies as *Educational* makes them in 1934 must have not only all the laughs of old, but much more besides. They have big box-office names; they have romance and music, more lavish settings and finer stories. It is this rare new combination of entertainment and ticket selling values that makes such pictures as "GOING SPANISH" so important for you to play and exploit.

* *

"Classy . . . A very pretentious two-reel musical comedy featuring Bob Hope and Leah Ray. Two very promising newcomers to the screen . . . Hope is a real comedian, and the girl looks like a sure bet . . . Three good song numbers . . . Produced by Al Christie with a lot of originality and fine kidding humor that is refreshingly different."

—*Film Daily.*

* *

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

According to press reports Old Man Winter and the eastern states are putting on quite a battle. It is reported that back there they have two feet of snow and the mercury is down to 15 degrees below zero. That's what they get for living back there. Out here the boys have played golf all winter with the exception of one short spell when the mercury got to flirting with 10 above and enough snow fell to cover the ground, but only for three or four days.

We woke up this morning to find the ground covered with two inches of snow, just a nice rabbit snow, and the boys are going out after the bunnies. They have promised to bring us some rabbits because we are unable to get out, and we expect to have rabbits enough to do us all season.

▽

Will Rogers and Zasu Pitts were playing at the Moon theatre recently in "Mr. Skitch," and since we have never missed seeing these delightful folks, we persuaded our daughter to get out her car and drive us down to the show, a thing we probably should not have done.

In some ways Will reminds us very much of Uncle 'Leazer Biggs, except that Uncle 'Leaser is a tall, slim, bony, hungry looking individual, but they both claim to be from Missouri. Uncle 'Leaser was the best judge of mules there was in our entire neighborhood, and at the school meetings he used to say "Well, gentlemen, I hain't much on readin, ritin and rithmetick, but I'm sure enough hell on mules."

Whenever Aunt Polly wanted to go to town Uncle 'Leaser would hitch up the mules to his democratic wagon and away they would go.

Uncle 'Leaser hung tenaciously to his mules, democratic wagon and the fundamental principles of his party. That is why we always liked Uncle 'Leaser. We like fellows who have principles and stick to them.

"Mr. Skitch" is a charming picture if you don't pay any attention to the discrepancies in it. After the mortgagee had cleaned Bill of his property he loaded Zasu (who was his wife) and their three children into a flivver and they were headed for California.

Geography Course Needed

The director took them first to the Yellowstone National Park, where they saw "Old Faithful" do his stuff, and visited other points of interest. Then on their way to California he brought them back to the Grand Canyon in Colorado, a distance of one thousand miles out of their way and here he made Bill a guide for the tourists. As a matter of fact, the Grand Canyon does not require a guide; it speaks for itself. The mountains on either side are so high and steep that a mountain goat couldn't climb them. To the average audience these discrepancies won't mean a thing, but to those of us who are familiar with both places they stand out like a sore thumb on a woodchopper.

In misdirection these scenes remind us somewhat of one scene in "The Covered Wagon" wherein the director had the caravan ford the Platte river. As a matter of fact, the Platte river is not fordable except in a very few spots on account of the rapid current and the treacherous quicksands (many hunters have met their death there trying to wade the river to recover dead ducks), but he used a small, shallow placid lake to represent the Platte river which looked about as much like the Platte as Lake Michigan looks like a swimming pool in the Lincoln Park.

As we understand it, Mr. Cruse directed both pictures, and if our understanding is correct (which it may not be) the Fox organization should instruct him to take a course in geography.

To some people Zasu Pitts may not be listed as handsome, but to us she looks like Cleopatra looked to Marc Antony, and if we were to go to Hollywood to step out for a few evenings, we would sooner have Zasu for a trotting mate than any other we know of, for she impresses us as a regular fellow. The husbands of Louise Fazenda and Winnie Lightner are responsible for not including those two, for we never like to mix with husbands. We tangled with one once and the hospital took all our spare change.

If you exhibitors haven't already played this picture you have missed something, and if you don't play it you will miss something again. You won't list it as a special, but your audience will list it as mighty fine entertainment, unless we don't know pictures and audiences, and sometimes we think we don't.

[Since J. C. wrote this Zasu stepped out and got married. Too bad, Colonel!—Ed.]

If this colyum appears rather dry and insipid to you exhibitors, just remember that it is your own fault for not writing us and helping us to edit it, for you know that, being confined to a room with four walls and a ceiling, a radio, a piano, a library, a fireplace, etc., etc., is not the best spot in the world to get the muse to do its stuff. So stop your kicking and grab that typewriter.

▽

Ohio Should Be Proud

We presume that most of you fellows know Fred S. Meyer of Milwaukee, Wis. Fred at one time was a contestant in that exhibitors' beauty contest which ran in the HERALD some time back, and we never could understand why Fred didn't win first place, but he didn't.

Fred used to operate a theatre in Hamilton, Ohio, and at one time we made some remark about Ohio that he didn't like and he came back and informed us that "Ohio is the mother of presidents." He said "is" instead of "was." Well, Ohio has something else to brag about: she has Isabella Cheney Byerly, who operates the Rainbow theatre, and Mrs. Byerly has just written us a very lovely letter and expresses a hope that we will soon be out again and sends us an invitation to come to the Byerly home and sample her cooking. That kind of an invitation always appealed to us. Mrs. Byerly hails from Mechanicsburg, a town we visited some years ago, where we met what is now her husband, but we don't recall meeting her, which is our loss and her gain. We have put Mechanicsburg on our list and Mrs. Byerly in particular, because her letter indicates that she is a lady of character and one worth going miles to meet. Thanks, Mrs. Byerly, for your letter and invitation, and will you please remember us to your husband, and be assured of our best wishes always.

▽

George Was Quite a Guy

As we are writing this it is February 22, the two hundred and second anniversary of the birth of George Washington, and, as we recall it now, George was quite a guy. We often wonder where we would be in this country had George never been born. Had he not have been in such a hurry, and waited six more days, we could have celebrated two very important events at one time, but George was a fellow who didn't wait for anybody. Had he not been born we would probably have had more cherry trees and less hatchets, but then our cherry trees all died anyhow and we haven't any use for hatchets, since the Indians are about all gone.

▽

In seven more days spring will be here and we will have forgotten that we had any winter. And with spring will come snow and rain squalls and robins and angleworms, and it will be our annual time to take a bath and change our underwear, so until then we will say *Auf-wiedersehen,* and leave the rest up to the Printer's Devil.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Fox Prepares Six

Peggy Wood, playing opposite Will Rogers, the reuniting of James Dunn and Sally Eilers and the appearance of Mitchell and Durant will feature the six films Fox is putting into immediate production to conclude the 1933-34 schedule. The six are "Merry Andrew," "Gold Rush of 1934," "Always Honest," "Call It Luck," "Charlie Chan's Courage," "On the High Seas."

Plan Cincinnati Film Ball

The first annual film ball in Cincinnati will be held in the Netherland Plaza Hall of Mirrors early in April, according to arrangements completed by the committee, consisting of Willis Vance, Harold Bernstein, Charles Fine and Elmer Shard.

Superior To Start Series

Superior Talking Pictures, Inc., is about to begin production on the first of a new series of 12 featurettes. The first will be "Tarzan, the Police Dog."

Universal Promotes Dermody

James R. Grainger, in charge of Universal distribution, has appointed J. F. Dermody district manager in New England and the Albany territory, with headquarters in Boston.

Warren Joins Allied

Frank Warren, formerly manager of the Garden, Princeton, N. J., has joined Allied of New Jersey as contact man in a membership drive.

Amity Has Seattle Office

Amity Pictures has opened a new exchange in Seattle, under the name of Metropolitan Film Exchange, Inc., and under the direction of D. C. Millward.

Kathryn Daugherty Hurt

Kathryn Daugherty, editor of *Photoplay,* was slightly injured in Hollywood early this week when the car in which she was riding overturned.

With Seat Company

Ed Dawson has been named to the New York sales staff of the International Seat Corporation, marketing the New U 16 theatre chair. J. George Feinberg, vice-president, is in charge of sales.

New General Register Machine

General Register Corporation has announced its new Model "C" ticket issuing machine, designed especially for small theatres, fairs and the like.

WHAT THE PICTURE DID FOR ME

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Robert Armstrong—Not so hot. Might do on a double bill, but did not mean a thing here. Played Jan. 13.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

ABOVE THE CLOUDS: Richard Cromwell—Good program picture. Enjoyed by all. It's clean. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BEFORE MIDNIGHT: Ralph Bellamy—Pretty good mystery drama. Enjoyed by all. It's clean. Running time, 61 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COCKTAIL HOUR: Bebe Daniels—This picture is just fair. Double it if you play it. Running time, 68 minutes. Played Jan. 27.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HOLD THE PRESS: Tim McCoy—A very good action picture, but they are used to seeing this star in westerns and don't kid yourself, the old horse opera is played, out in the sticks. They are very popular and when these western actors get out of them they don't make out so good and McCoy was popular in westerns.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby, Rex—A fair western with extra pretty shots. A good small town Saturday night show. Did not draw here for some reason. Played Feb. 3.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby, Rex—Played this on my western night to extra business. Western fans will go wild over this one. Plenty of action. Columbia deserves credit on this.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

LADY FOR A DAY: May Robson, Warren William, Guy Kibbee, Glenda Farrell—Fell below ordinary business for me. Can't figure it out as the picture deserved better patronage. Columbia has good pictures, but you very seldom make any money on them. Played Jan. 27.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—A fine picture that pleased and drew in a few extra cents. Played Jan. 25.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy—A flop at the box-office. As far as the picture and story was concerned, they were pretty good. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—This is a swell picture. Will go on your best nights. Spencer Tracy-Loretta Young at their best. Columbia deserves credit on this.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

SHADOWS OF SING SING: Bruce Cabot, Mary Brian—A very weak program picture. Did not draw worth a hoot. Played Jan. 16.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

STRAIGHTAWAY: Tim McCoy—A good Saturday night picture. Plenty of clean, fast action and McCoy was as good in this as any of his westerns. Played Jan. 20.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

SUNDOWN RIDERS: Buck Jones—One of the best Jones' I've ever played. It has action, thrills and everything that goes with a good western. Running time, 62 minutes. Played Jan. 22-23.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

WHAT PRICE INNOCENCE: Willard Mack, Minna Gombell—I played this one day and should have played it two days because it went over better than I expected, although it's just a picture. Running time, 68 minutes. Played Jan. 24.—Louis' Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

WHEN STRANGERS MARRY: Jack Holt—This picture is just fair. Double it if you play it. Running time, 68 minutes. Played Jan. 27.—Louis Peretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

First National

BIG SHAKEDOWN, THE: Charles Farrell, Ricardo Cortez, Bette Davis—A very good little program picture. Pleased well and business was good; should please all classes fairly well. Played Jan. 23-24.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

HAVANA WIDOWS: Joan Blondell, Frank McHugh, Guy Kibbee—A nice little picture, somewhat spicy in spots. McHugh drunk all through entire show. No good for children. Running time, seven reels.—R. M. Rector, Columbia Theatre, Anadarko, Okla. Small town patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—A well done picture. Should get over in any house. Robinson great in his part. Kay Francis miscast as an opera singer, in my opinion, but good. Running time, eight reels.—R. M. Rector, Columbia Theatre, Anadarko, Okla. Small town patronage.

SON OF A SAILOR: Joe E. Brown—A swell show that brought out a good crowd. Very funny all the way through. Give us more like it. Played Jan. 11.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

SON OF A SAILOR: Joe E. Brown—A real laugh panic. I thought this to be his best picture for a long time. Box-office results okay.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

SON OF A SAILOR: Joe E. Brown—Swell comedy. Clean as a hound's tooth, pleasing as a spring breeze and as funny as a barrel of monkeys. Next to "Fireman, Save My Child," is the best of Brown's pictures. Business very good and held up well for three days. Played Jan. 21-22-23.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro—This picture was interesting and went over good.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WORLD CHANGES, THE: Paul Muni—A nice picture that did not have any pulling power here at all. Played Jan. 28.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

Fox

DOCTOR BULL: Will Rogers—Good Rogers picture. Did a fair business. Running time, 77 minutes. —W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—This picture is a good deal better than the average that Fox has turned out to date. James Dunn has a role that he can do in this one, ably assisted by Claire Trevor, who, I think, if they get some intelligence in their pictures and she gets the breaks, is a comer. She threw everything that she had in this picture and was well liked by the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I AM SUZANNE: Lilian Harvey, Gene Raymond—Very good entertainment. Good for children on account of marionettes. Adults will like them as well. If Fox makes more like this—well, here's hoping they do. Hats off to Rowland Lee for great direction and Lee Garmes for better photography. Running time, 101 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

LAST TRAIL, THE: George O'Brien—The kind of picture that the small town will go for. Good picture and good business. Running time, 60 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MR. SKITCH: Will Rogers and Zasu Pitts—Fine biz. What a wonderful and rare treat it is to get a picture with human motives, without criminals and gangsters, without dirty, filthy sex scenes, without decadence, but with laughter and innocent love, which after all is the only kind of attraction between sexes worthy of the name love. A picture where half the cast is not killed off. A picture with the happy ending that contrasts with real life in trust-ridden Wall Street-owned America.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MR. SKITCH: Will Rogers—A honey for small towns, and elsewhere for that matter. Bill this one heavy and you'll get them in. Every one went out with smiles all over their faces. Many good comedy situations in this picture. Skitch's "silent partner," Harry Green, as Cohen, is good. Running time, 70 minutes.—Tony Balducci, Avon Theatre, Canastota, N. Y.

OLSON'S BIG MOMENT: El Brendel—Goofy. Played Feb. 3-4.—Horn and Morgan, Star Theatre, Hay Springs, Neb. General patronage.

ORIENT EXPRESS: Heather Angel, Norman Foster—Good Saturday or pal night picture. Holds interest throughout and is different. Played Feb. 6-7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy—It has plenty of action which makes a good Saturday picture. Running time, 68 minutes. Played Jan. 29-30.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

SHANGHAI MADNESS: Spencer Tracy—Only fair. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SLEEPERS EAST: Wynne Gibson, Preston Foster—Just about as shoddy a piece of material to make a picture out of that we have seen in some time. Just another reason why they sit by the radio and stay there. Not worth running. Flopped the worst of the year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—This is a good comedy drama. Nothing big about it, just a good program picture that should do a good business anywhere. The story is very simple. A mother's instinct to keep her son closer to her than to his wife. This is good entertainment and should draw a good business due to the fact that Robert Montgomery and Helen Hayes star in it. Played one day to a good business. Running time, 79 minutes. Played Feb. 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BEAUTY FOR SALE: Madge Evans, Otto Kruger—Nice, interesting picture. It pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—Had a few walkouts, but think it pleased about 98 per cent. Believe it or not, that kind of picture is what the patrons want. Acting good, sound good. Good picture to a good crowd. Leo has been giving us some mighty good pictures lately. Running time, 98 minutes. Played Feb. 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Good picture. Business below average.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DANCING LADY: Joan Crawford—Personally thought this a very good show, but failed to click as expected. Every one who came seemed satisfied, but Crawford's last two pictures seemed to hurt her a lot. Ought to do better from now on.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

DAY OF RECKONING: Richard Dix, Madge Evans, Stuart Erwin—Pleased all who saw it. Story a little too sad, but has plenty of action and excellent acting. Una Merkel is becoming very popular with my patrons. Just another very satisfactory picture from Metro. Played Jan. 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—This is a very different picture than any we ever played. Lots of entertainment and a lot of good comedy. Ted Healy was there. You will have to see it to appreciate it. All here that saw it liked the picture. The stars fine and a big story. Played Feb. 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HER SWEETHEART (CHRISTOPHER BEAN):

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

1790 Broadway, New York

Marie Dressler, Lionel Barrymore—Not the usual hit. It did not seem to be quite as big a picture as it would seem it should. Too much cast, not enough story. Played Feb. 4-5.—Horn and Morgan, Star Theatre, Hay Spring, Neb. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—Here is another great picture from Metro with two of the screen's best stars. Some wonderful acting, perfect direction and good settings. It is a drama with comedy and good clean entertainment for the whole family. However, this one did not draw near the business "Tugboat Annie" did. But it pleased all that saw it and that is what we want to do. Business two days only fair. Running time, 87 minutes. Played Feb. 19-20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NIGHT FLIGHT: Helen Hayes, Clark Gable, John and Lionel Barrymore—A great picture. Pleased patrons that I thought could not be pleased. Some wonderful scenery and the acting is perfect. A little sad, but certainly pleased my Saturday and Sunday patrons. The young folks enjoyed the airplane shots. A good bet for any night. Played Feb. 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

QUEEN CRISTINA: Greta Garbo, John Gilbert, Lewis Stone—Hats off to Metro for one of the greatest pictures of all time. This is a very delightful historical drama with romance. It is fine entertainment with perfect direction, wonderful acting and gorgeous settings. Personally, I think this is the best picture of Garbo's career. It is a costume picture, opening in the 17th century. What I could say here would not justify the picture. You must see it to fully appreciate its brilliancy. In the powerful supporting cast are John Gilbert, Ian Keith, Lewis Stone and C. Aubrey Smith, who play their roles beautifully. If you have not played this one, advertise it and let your patrons know that this is the best thing that Garbo has made. Played two days to a fairly good business. Pleased 100 per cent. Running time, 103 minutes. Played Feb. 12-13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SONS OF THE DESSERT: Laurel and Hardy—One of the best for this pair. A funny picture, but failed to gross as it should. The press sheets put out by the producers grow in size until they will soon be printed on 24-sheet stands. The most of the effort and expense of these things goes into seven color lithos on the front page and not available to exhibitors to resell the picture. Too much general sales manager atmosphere in this business, too little sense. —Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—Showed to more kiddies than adults and I doubt if even the kiddies liked it as much as they thought they would. This might go in some towns, but a total flop here.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

ALICE IN WONDERLAND: Charlotte Henry—Excellent. Well produced. Every one should know what they are going to see. Advertise through your schools and women's clubs and you will benefit. No reason why you should not do a good business if you will do that. Played Feb. 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ALICE IN WONDERLAND: Charlotte Henry—I was warned, but would not listen. Paramount should be ashamed to take money under such pretenses. Even the kids walked out. Have never seen it tied in the past 20 years and they have made some putrid ones. Played Jan. 14-15.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft—Very good, but not as good as "Eight Girls in a Boat." Good sound, good directing, a good picture. Running time, eight reels.—R. M. Rector, Columbia Theatre, Anadarko, Okla. Small town patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft—Good program picture, well done, very sophisticated. Not for family nights, good business, due to star power. Played Feb. 16-17.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

BIG EXECUTIVE: Ricardo Cortez, Elizabeth Young —Just a picture. You should keep it in the can if possible. I am sure no one wants to see it.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

CRADLE SONG: Dorothea Wieck—A genuine cleanup if you have many Catholics in your territory. Ran it on a Wednesday and Thursday at increased admission and outgrossed any picture within the past two years. Wednesday night was bigger than the previous Sunday, Monday and Tuesday on "Dancing Lady." A mop-up in the right spots.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

DESIGN FOR LIVING: Miriam Hopkins, Gary Cooper, Fredric March—A sophisticated picture that seemed to please. A little draggy and some of my patrons said it did not follow the stage play at all. Took out too much spice they said. Should get by on the top price spot.—Warren L. Weber, Ellinwood Theatre, Elliwood, Kan. General patronage.

THREE MORE RALLY TO THE DEPARTMENT

Adding their bit to the wealth of valuable exhibitor experience, this week three new showmen are welcomed into the ranks of "What the Picture Did for Me" contributors. Two from the South and one from the West, they are:

Walter Beymer, Lido theatre, Providence, Ky.; Hilliard J. Dubreuil, Fairyland theatre, White Castle, La.; R. M. Rector, Columbia theatre, Anadarko, Okla. Read their reports in this issue.

DESIGN FOR LIVING: Miriam Hopkins, Fredric March, Gary Cooper—Do not know why this did not draw better than it did, and have had quite a little favorable comment since showing. Different and good entertainment. Played Feb. 11-12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DESIGN FOR LIVING: Fredric March, Miriam Hopkins, Gary Cooper—A very smart sophisticated dialogue. While it should fare well in a city, completely out of place in a small town. A bit too highbrow and too much dialogue. Business only fair and majority dissatisfied. Played Jan. 28.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

DUCK SOUP: Four Marx Brothers—I'm afraid these boys are washed up. Failed to do one-half the gross that their last one did. After seeing about two pictures of these stars, the public is satisfied and do not crave any more of the same old stuff.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

DUCK SOUP: Four Marx Brothers—Picture pleased and did a little extra business. Running time, 65 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DUCK SOUP: Four Marx Brothers—It was Duck Soup for me. Silly, disgusting; nothing more to say. —R. M. Rector, Columbia Theatre, Anadarko, Okla. Small town patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson—One of the sweetest pictures I've ever had the pleasure of seeing. Girls must see this. Running time, nine reels.—R. M. Rector, Columbia Theatre, Anadarko, Okla. Small town patronage.

EIGHT GIRLS IN A BOAT: Douglas Montgomery, Dorothy Wilson—This would have been a good picture, but for the way in which it is handled. It deals with a very delicate subject which does not make good entertainment. This picture dwells entirely too much on the subject of a girl having a baby. The scenery, sound and story are very good. This is more of a woman's picture. Played one day to a good business. Played Feb. 16.—J. J. Medford, Orpheum Theatre, N. C. General patronage.

GOLDEN HARVEST: Chester Morris, Richard Arlen—A dandy Friday and Saturday picture. The farmers ate this up.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—Good story with water front locale. Poor title. Played Feb. 2-3.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HIS DOUBLE LIFE: Roland Young, Lillian Gish—Nice clean picture, but no good for preview. Too slow. Good for the mothers over 60 years. Just a picture. Running time, eight reels.—R. M. Rector, Columbia Theatre Anadarko, Okla. Small town patronage.

I'M NO ANGEL: Mae West—Very good picture, plenty hot. Could have done big business had the picture not been shown in every town within 50 miles of me before I could get it. It was just another picture for me. No increase in business.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LAST ROUND-UP, THE: Randolph Scott—Very good western. Freak box-office, business more than double, and patrons well entertained. Played Feb. 7-8.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

SITTING PRETTY: Ginger Rogers, Jack Oakie, Jack Haley—Good musical comedy. Very nice song hits and splendid dance number to the hit "Did You Ever See a Dream Walking." Played Feb. 4-5.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SITTING PRETTY: Jack Oakie—This picture showed the lack of time and money spent on it. A couple of knockout tunes saved the picture. Ginger Rogers is swell, as usual. This picture is okay for average business.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers, Jack Haley—Our people liked it. The last reel contains a fan dance and chorus that's beautiful, a grand finale, and had it been in color would have added greatly. Good entertainment for your best days. Played Feb. 4-5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SIX OF A KIND: Charles Ruggles, W. C. Fields, Alison Skipworth, Mary Boland, Burns and Allen—Ran this preview only. Satisfied perfectly. All good. Funny. Just the kind for preview. They won't go to sleep. Running time, eight reels.—R. M. Rector, Columbia Theatre, Anadarko Theatre, Anadarko, Okla. Small town patronage.

TAKE A CHANCE: James Dunn, June Knight—Not a special. Only a pretty good program picture. Not much at the box office. Running time, 75 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—This picture went over very good. It is a worth-while picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston, Jack LaRue, Buster Crabbe—One of the best westerns I have ever seen. A genuine Zane Grey story where everybody except the hero and heroine get killed. Plenty of fighting, riding, action and thrills enough to please any audience. With Zane Grey as the author and an excellent cast, this should be a big business getter. We played this one day, Saturday, to capacity business and pleased every one. Played Feb. 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie —The show pleased most of the patrons, though it is not primarily a Saturday night performance. Business not as good as might have been expected with the change from sub-zero to nearly normal weather. Played Feb. 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TOO MUCH HARMONY: Bing Crosby—Fair musical, but did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

TORCH SINGER: Claudette Colbert—Quite a nice picture that the women were strong for. We took it off the third day, for it failed to draw and I don't know why, for it was good.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

TORCH SINGER: Claudette Colbert — Picture pleased. Running time, 72 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

RKO

ACE OF ACES: Richard Dix—Very good for midweek business. Pleased about 90 per cent. Running time, 75 minutes. Played Jan. 26.—Hilliard J. Dubreuil, Fairland Theatre, White Castle, La. Small town patronage.

AFTER TONIGHT: Constance Bennett, Gilbert Roland—A good picture that did not draw film rental. All are sour on this war stuff and just won't come and see it. Don't make any difference how popular the star is, or how big the story.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

AFTER TONIGHT: Constance Bennett—A very good picture for the kind, but my patrons are tired of wars and rumors of wars. Acting is good and it pleased about 40 per cent. Not enough comedy to go over. Running time, 71 minutes. Played Jan. 31, Feb. 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

AGGIE APPLEBY, MAKER OF MEN: Charles Farrell, Wynne Gibson—Very nice program picture from RKO. Novel twist with comedy. Will go on a double feature program, and should do at least average. Running time, 68 minutes.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

ANN VICKERS: Irene Dunne, Walter Huston—This feature was substituted and I did not have time to advertise it as I should have done. Was panned by the more conservative, but seemed to go over pretty well with theatre goers. Fine acting and good photography. Held the interest to the last reel. I consider it a very good production and with a little longer time to advertise it, would have gone over big. Running time, 72 minutes. Played Jan. 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ANN VICKERS: Irene Dunne—Certainly did not draw here, but it pleased those that came. Played Jan. 31.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

FLYING DOWN TO RIO: Fred Astaire, Ginger Rogers, Dolores Del Rio—One of the best musicals of the year. Pleased 100 per cent. Sub-zero weather and high winds took toll at box-office; otherwise we would have had a record. Running time, 87 minutes. Played Jan. 28-29.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

HEADLINE SHOOTER: William Gargan—This is nothing to write home about. Played on a double bill with another picture and they got the quantity if quality was not there. I call it just a picture.—

Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HIPS, HIPS, HORRAY!: Wheeler and Woolsey—A very good production which may bring back these comedians a popularity ruined by their two previous pictures. Used to be one of our best bets at the box-office and can be again if they put out this class of picture. Running time, 63 minutes. Played Feb. 4-5.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Brought a few old men and quite a few old ladies. People who rarely have entered our portals. But the rest stayed away. Did not click in this theatre despite popularity of the book and our campaigns. Running time, 113 minutes.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

LITTLE WOMEN: Katharine Hepburn—Fine woman's picture. Did a wonderful business for four days in a small town. However, RKO and the newspapers got all the profit. We were no better off after paying the percentage and extra advertising cost together with other expense than would have been running an ordinary program picture. When they have a good one they just won't give the exhibitor a break, regardless of the raps we take on the filth and trashy ones. If you can buy it right you should make some money on it. Wish you better luck than we had from a standpoint of net returns. Played Feb. 5-6-7-8.—Thomas E. Orr, Liberty, Attalla, Ala. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Excellent. A picture for the whole family. Entertaining from start to finish. Clean in every respect. Every theatre should play this picture. RKO surely deserves a big credit mark for producing such a wonderful picture. This is my estimation is the best picture of the year. When it comes to clean and wholesome story and box-office attraction RKO surely has the picture this year. Played Jan. 12.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—An unusual picture hard to sell to the public because of new star, but the production is interesting and when Lederer becomes known he should draw well. Running time, 92 minutes. Played Feb. 9-10.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, El Brendel—Good picture. Plenty of laughs supplied by Pert Kelton and El Brendel. Pleased 80 per cent. Running time, 65 minutes. Played Feb. 9.—Hilliard J. Dubreuil, Fairyland Theatre, White Castle, La. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore, Dorothy Jordan, Joel McCrea—This is a very true portrayal of the small town doctor. It is sincerely done and Barrymore is fine in his role. Many of us old-timers remember just such a man as this picture portrays and the picture was well received.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore, May Robson, Frances Dee—More serious type picture. Splendid work by Barrymore and supporting cast. Story of a country doctor. Played Feb. 11-12.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—A very good picture. Absolutely nothing to it. I don't think it pleased five per cent of my patrons. Lay low on this if you don't want to get stung. Running time, 70 minutes. Played Feb. 19.—Hilliard J. Dubreuil, Fairyland Theatre, White Castle, La. Small town patronage.

RAFTER ROMANCE: Ginger Rogers—Nice little comedy drama. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RIGHT TO ROMANCE: Ann Harding, Robert Young—An excellent picture. Ann Harding is, in my opinion, the best actress there is and she has very good support from all the cast. This picture is clean but interesting and received a good many favorable comments on the show. Running time, 71 minutees. Played Feb. 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RIGHT TO ROMANCE: Ann Harding—A modern love story. Ann Harding a surgeon, but practices very little in this picture. She seeks solace elsewhere. Drags a bit in spots. But loveliness of clothes, settings, airplaning in the moonlight will offset slowness of action. Did average business. Running time, 70 minutes.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

SCARLET RIVER: Tom Keene—This is a very good western picture that is full of action, fighting and comedy. Roscoe Ates practically stole the show with his famous stuttering and supplied the picture with plenty of comedy. If you want a good western show, by all means play this one. We played this to capacity Saturday business and pleased every one. Let's have more like this one. Running time, 57 minutes. Played Feb. 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SON OF KONG: Robert Armstrong, Helen Mack—A flop both ways. No draw, not much entertainment and they had the nerve to sell me this on a percentage. Played Jan. 23.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

United Artists

BROADWAY THRU A KEYHOLE: Constance Cummings, Paul Kelly—If you have not played it, don't fail to step on it when you do. Good for any size town or patronage, perfect entertainment, not a dull moment in it, has everything but strong box-office attraction. It's up to you to get them in, and they will tell the world, when they leave. Should hold up three days anywhere. Played Feb. 4-5-6.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings, Paul Kelly, Russ Columbo—A good entertaining picture. Gave general satisfaction. Played Feb. 4-5.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ROMAN SCANDALS: Eddie Cantor—Samuel Goldwyn has done it again. The big New Year's present from U. A. It's a great show and will please every man, woman and child. The song, "Keep Young and Beautiful," together with the magnificent sets, beautiful girls and excellent recording has never been exceeded in pictures. These Goldwyn girls have Ziegfeld backed off the map, and I mean just that. More beautiful girls have never been put in pictures. The chariot race gives one a thrill they will never forget. I'm sorry to say I never saw the MGM feature "Ben Hur," but if the chariot race in that picture was more thrilling than this new Eddie Cantor film I surely missed something. There was plenty of dough spent in making this picture, and it's worth it. My advice to every exhibitor everywhere is to buy "Roman Scandals" and "give it the works." Go the limit, and the picture will back you up. If part of the picture had been made in color, it would have rivaled "Whoopee" in beauty. For some reason color is not being used, and everybody is asking for it. Some smart producer will make a big all color feature some of these days and watch him make a million. The big draw on Silly Symphonies is the beautiful natural colors, and if put into features it just doubles the value of the picture. Who is going to be the first to make that million dollars out of a big all color musical? Played Feb. 11-12-13.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

YES, MR. BROWN: Jack Buchanan—This one is not so hot. If you play it, double it. I doubled it with Buck Jones in "Sundown Riders" and made it pay. Running time, 69 minutes. Played Jan. 22-23.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.



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Universal

AIR MAIL: Ralph Bellamy—This one is a little old, but still good. Business was little better than average, although the picture is great. Running time, 85 minutes. Played Jan. 25-26.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

BY CANDLELIGHT: Paul Lukas, Nils Asther, Elissa Landi—Too sophisticated for small towns. Clever acting and clever dialogue, but not enough action for small towns. Running time, 65 minutes. Played Jan. 23.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. Small town patronage.

BOMBAY MAIL: Edmund Lowe, Shirley Grey—The poorest picture that Edmund Lowe ever made. No punch to the mystery. Rest of cast okay, but lack of punch. A flop for me.—R. M. Rector, Columbia Theatre, Anadarko, Okla. Small town patronage.

BOMBAY MAIL: Edmund Lowe—Very good, indeed. Has a novel twist and pleased my congregation and that's sumphin.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

COUNSELLOR-AT-LAW: John Barrymore—Did not draw at all and did not please over 50 per cent. Too much talk. Played Feb. 4.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres, June Knight—Just a splendid, fast running audience picture that is sure to please nearly all of them, young and old. Step on this one. It will bring good results and pleased patrons.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

CROSS COUNTRY CRUISE: Lew Ayres, June Knight—One of the cleverest pictures this year. Don't be afraid of this. Better than most of the alleged higher pictures. Played Jan. 14-15. Running time, seven reels.—R. M. Rector, Columbia Theatre, Anadarko, Okla. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres, June Knight—This picture drags to some extent. The producers are having a yen for one scene picture, "Bombay Mail," "Cross Country Cruise" and "Fugitive Lovers." "Cross Country Cruise" will get by, but it is not a knockout by any means. Some action, some comedy and some romance; that's the gist of it. The Greyhound Bus Co. should have paid for part of the production or else paid the exhibitor to run it. If there ever was a plug for them it is in this picture. The trade mark runs all through the picture on the buses.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HORSEPLAY: Slim Summerville, Andy Devine—Not as good as some of Summerville's others, but pleased a few. Played Jan. 18.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

HORSEPLAY: Slim Summerville, Andy Devine, Leila Hyams—Good slapstick comedy drama, locale shifting from Montana to London. Played Feb. 9-10. —P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HORSEPLAY: Slim Summerville, Andy Devine, Leila Hyams—Comedy that will get by. There are plenty of laughs, but there also is some stilted English dialect that goes with the picture that is not so hot. Andy Devine is a drawback with his squeaky voice, but there is one lady, and I think that her name is Beatty, as the titled lady that gets just a little boiled that is a knockout. The lady is clever.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—Well made, very unusual and the novelty makes it quite entertaining. One nice feature, they left out the horror and gruesome stuff that generally flows in this type of picture. Kids eat it up and grown-ups are glad they took the children. Business above average.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—Very good program picture with a good cast. Morris did some splendid acting in this one. Ending a little too sad to please some. Pleased about 90 per cent. Running time, 75 minutes. Played Jan. 21.—Hilliard J. Dubreuil, Fairyland Theatre, White Castle, La. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—Satisfactory performance from these radio stars and fairly good business. Played Jan. 27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—This is a high-class picture and will take some exploiting. Margaret Sullavan is all they say of her as a dramatic actress. It is she who carries the picture all the way. As with every high-class picture, we find in the small towns that it is necessary to keep constant supervision over the house during the runs to control the unnecessary comments that so often are made; in other words, razzing if they do not like the picture. But as soon as we catch up with them we eject them and we find that it has a salutary effect after some are taken out. I think that every house in the small towns has this to contend with, but we will not allow disturbance of any kind and you soon have the general public with you in this struggle to let them enjoy pictures in a quiet house. The usual blizzard caught up with us on Sunday, as it does on good pictures such as this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONLY YESTERDAY: John Boles—Personally I think this is one of the best pictures of the year. Yet the gross receipts were low. Those who saw it liked it. Running time, 100 minutes. Played Jan. 31-Feb. 1. —Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—They just don't make any better entertainment than this one. It pleased them all and some came back the second night. I say 100 per cent satisfaction. This star is certainly different and people in this town are asking when do we have another picture with her. The whole cast was fine. If you haven't bought it get it and your patrons will okay this. Played Feb. 11-12.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—A honey. The best picture we have run lately. Good for whole family. Step on this. It backs up anything you say about it. Running time, 11 reels.—R. M. Rector, Columbia Theatre, Anadarko, Okla. Small town patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Gowland—Do not let any one talk you into using this as a program. It is not a picture worth anybody's time to sit through. It has some marvelous snow shots, but nothing different than we have already had in pictures similar to this one. The thing just tires you out to sit through it. I tried to bolster it up with shorts when showing it here, but I am here to tell you this thing cannot be bolstered up. Leave it alone.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Gowland—Despite the sub-zero weather of week preceding the showing, a better than average audience was on hand, practically all of whom were well satisfied with the picture. Played Feb. 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TRAIL DRIVE, THE: Ken Maynard—The weather, which was severe, may have been to blame for the fact that not so many as usual of the Maynard western fans showed up. Played Feb. 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner

COLLEGE COACH: Ann Dvorak, Pat O'Brien, Dick Powell, Lyle Talbot—A mighty good program picture. Football and lots of it. Good story, well acted and gave good satisfaction. Played Feb. 9.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

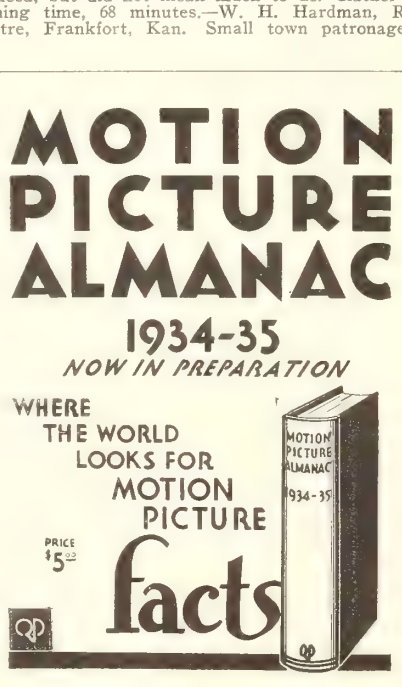
COLLEGE COACH: Pat O'Brien, Dick Powell—A dandy football picture. Did not draw. No fault of picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

EASY TO LOVE: Adolph Menjou—This picture was a flop for us. It is not the kind for small towns. —W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

EVER IN MY HEART: Barbara Stanwyck—This is a very fine picture with Miss Stanwyck at her best. Don't fail to show this one. Running time, 68 minutes. Played Jan. 29-30.—Louie Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

EVER IN MY HEART: Barbara Stanwyck—A very good picture that pleased most of my patrons. Played Jan. 7.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

EVER IN MY HEART: Barbara Stanwyck—Well produced, but did not mean much to us. Rather sad. Running time, 68 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.



FOOTLIGHT PARADE: James Cagney, Joan Blondell, Dick Powell, Ruby Keeler—Comments seemed to come in that the picture got off to a very slow start, but finished in grand style. Played Feb. 11-12.—Horn and Morgan, Star Theatre, Hay Springs, Neb. General patronage.

FOOTLIGHT PARADE: Dick Powell, Ruby Keeler, Joan Blondell, James Cagney—Wonderful picture. Did extra business.—W. R. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FROM HEADQUARTERS: George Brent, Margaret Lindsay—A very good program picture. Lots of action and entertaining. Very educational. Pleased them all we got to see it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FROM HEADQUARTERS: George Brent—Another good one that did not draw, but pleased those that were out to see it. Played Jan. 9.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

FROM HEADQUARTERS: George Brent—Good picture with plenty of action.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell—Fast moving comedy that pleased. Running time, 62 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Gene Raymond, Ricardo Cortez—This is a very good picture, interesting and entertaining from beginning to end. It is a melodramatic drama of the late 19th century and should appeal to every one. This one will stand any two days of the week and do better than many of the specials. The Warner trailer sold the picture for us and will do the same for all other exhibitors. Played one day to best business in months. Played Feb. 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOUSE ON 56TH STREET, THE: Kay Francis Ricardo Cortez, Gene Raymond—A good picture with good drawing power. Pleased all the fair sex and some of the men. Played Feb. 1.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis—This picture has class and it pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

KENNEL MURDER CASE: William Powell—A better than average draw. Picture was not outstanding, but pleased the mystery fans. Too many of this type on the market. Played Jan. 14.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

KENNELL MURDER CASE: William Powell—A good mystery story; Powell very good. We can use these from time to time. Played Feb. 9-10.—Horn and Morgan, Star Theatre, Hay Springs, Neb. General patronage.

TELEGRAPH TRAIL, THE: John Wayne—Stacked them in on a Saturday night. Much better gross than the following Sunday. A very good western with plenty of action and that is what it takes to get them in. Ideal for one day showing on Saturday. Running time, 59 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

Short Features

Columbia

BROTHER, COULD YOU SPARE A MILLION? Ken Murray—Another fairly good two-reel comedy from Columbia. Plenty of hokum and wisecracks in this one and brought many laughs from the audience. Practically all of our patrons liked this short. Come on, Columbia; I knew you could make good two-reelers. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KRAZY SPOOKS: Krazy Kat Kartoons—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire—Pretty good. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MOVIE STRUCK: Scrappy Cartoons—One of the best Scrappy Cartoons. Running time, eight minutes. —Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

OUT OF THE ETHER: Krazy Kat Kartoons—Best Kat cartoon ever made. In it you see Arthur Tracy, Paul Whiteman, Boswell Sisters, Rudy Vallee, Kate Smith, Eddie Cantor, Rubinoff, all in cartoon effect. Advertise it. Running time, eight minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

SANDMAN TALES: Scrappy Cartoons—Another good Scrappy Cartoon. Running time, eight minutes. —Louis Yerretta, Crescent Theatre, Mohaningtown, Pa. General patronage.

Educational

GIT ALONG, LITTLE WIFIE: Coronet Comedies—If this is comedy, they left out the laughs. They don't come any worse than this one and I have seen some

bad ones in my time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE BOY BLUE: Terry-Toon—It's okay for a filler.—D. E. Fitton, Lvric Theatre, Harrison, Ark. Small town patronage.

MGM

BEDTIME WORRIES: Our Gang—Excellent anywhere, any time. Will go over with old and young alike.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BEDTIME WORRIES: Our Gang—A very funny comedy. Will build up any program.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BONE CRUSHERS: Sport Champions—This is a very interesting one-reeler showing scenes of a wrestler and a wrestling match. Very good entertainment and pleased most of our patrons, especially the men. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BULLONEY: Flip the Frog—This is a good cartoon showing Flip as a bull fighter, and how he fights the bulls. This brought many laughs from our patrons and seemed to please all. Here's hoping the rest are as good as this one. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DIRTY WORK: Laurel and Hardy—Good. Plenty of laughs. The punishment Hardy takes gives the cash customers a good time. Running time, 17 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

DIRTY WORK: Laurel and Hardy—One of the funniest two-reel comedies ever made. A regular classic.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HELLO, POP! Colortone Musical Revues—Fair; they can do better, but the color scenes and the musical numbers are good. Running time, 17 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

LUNCHEON AT TWELVE: Charley Chase—It's a "pip" of a comedy. Right up to the top of the laugh ladder. It's original, and the supporting cast are just as clever as Charley. When you want a good hearty laugh, book this comedy. While I am writing on short subjects, let me urge my exhibitor friends to report on "What the Picture Did for Me." Every small town exhibitor reads these reports, and you should be willing to help. I only see two or three reports from the entire state of Idaho. If you Idaho exhibitors don't want to say anything about the picture tell them about our wonderful potatoes. Maybe some producer will come out here and make a picture half as good as our Idaho "spuds."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MAIDS A LA MODE: Pitts-Todd—Another good short from Zasu and Thelma. They always give us a lot of laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NATURE IN THE WRONG: Charley Chase, Muriel Evans—This is one of the best shorts that Chase has ever made. Plenty of laughs and a very good story for a two-reeler. If all of the others are as good as this one, we want them all. Play this and let your patrons tell you how good it is. Running time, 20 minutes—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NATURE IN THE WRONG: Charley Chase—What I consider Charley's best short. Some fine wild animal shots. Went over big. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PLANE NUTS: Ted Healy and his stooges and pretty girls—Excellent musical revue (not in color).—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TECHNO-CRACKED: Flip the Frog—Here is a very good cartoon comedy of Flip. He makes a mechanical man and creates quite a lot of trouble. This is sure to please every one, especially the kids. We have many laughs on this one and pleased all that saw it. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WILD POSIES: Our Gang—A very funny comedy. Will build up any program.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BLOW ME DOWN: Popeye the Sailor—One of the best cartoons we have played. It got a lot of laughs.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BUNDLE OF BLUES, A: Duke Ellington—Good music. Some singing and dancing. Running time, one reel.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BUNDLE OF BLUES, A: Duke Ellington—Fair.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

I HEARD: Betty Boop—Pretty good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

JUST AN ECHO: Bing Crosby—Another good Crosby number. He seems to be the only crooner that can get by. Well liked by every one. Running time, 20 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

LITTLE BROADCAST, THE: Donald Novis, Arthur Tracy, Mills Bros. Vincent Lopez, Roy Atwell—The base of this subject is very good, but they have Atwell as a master of ceremonies that stutters and is on the radio at times that is a plain pain in the neck. He bored the audience to death with his silly line.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PARAMOUNT PICTORIAL (No. 2): Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SEASIN'S GREETINKS: Popeye the Sailor—Popeye cartoon. Very good. Running time, one reel.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SEASIN'S GREETINKS: Popeye the Sailor—Not quite as good as previous Popeye cartoons, but still better than many others. Running time, seven minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

SING, BABIES, SING: Baby Rose Marie—A fairly good Screen Song that will get by as a filler. Nothing to shout about. Running time, eight minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

WILD ELEPHINKS: Popeye the Sailor—Popeye a great favorite here. This cartoon is about as good as any he has made. They are short but sweet. Running time, eight minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

RKO

DRUGGIST'S DILEMMA, THE: Clark and McCullough—Not a very good comedy. Just a filler.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

MERCHANT OF MENACE, THE: Edgar Kennedy—Just a fair piece of junk.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

PATHE REVIEW (No. 4): Have not had a good review from RKO for so long that I have given up hope.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

SUITS TO NUTS: Gribbon-Kennedy—Not a laugh in a carload and they call them comedies.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

WALKING BACK HOME: Blonde and Red Head Series—Another socalled comedy. Just a bunch of cheese.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

United Artists

LULLABY LAND: Silly Symphonies—Another good cartoon comedy all in beautiful color. This is as good as any of the others of this series and the color practically adds 100 per cent to the entertainment. Go on, Mr. Disney, show the other producers something they should have. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PIED PIPER: Silly Symphonies—Good. All these subjects are excellent. After one has run "Three Little Pigs" and "Lullaby Land" they naturally expect every subject to be equally as good, but they can't make a smash every time. "Pied Piper" is not in the class with the two mentioned, but it still is very good.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

YE OLDEN DAYS: Mickey Mouse—This is only a fair cartoon comedy from United Artists. Not as good as some of this series. Mickey Mouse seems to be losing out in cartoons. There are many more on the market better than these. Give me the Silly Symphonies every time. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

for Owners and Managers

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Universal

BIG BENEFIT, THE: Mentone No. 3—Very clever comedy. Kids give a benefit show, and start each number, and then grownups fade into act. Running time, two reels.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

FIVE AND DIME: Oswald Cartoons.—A very good cartoon with some good music. My patrons liked this one immensely. Running time, eight minutesr.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

IN THE ZOO: Oswald Cartoons—This series has surely improved over last year, and are excellent for the kiddie trade on Saturday. Good enough for any spot. Running time, eight minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

PIE FOR TWO: James Gleason—A good comedy, lots of laughs.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TOY SHOPPE, THE: Oswald Cartoons—Very good. It has catchy music that goes with the animation of the figures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner Vitaphone

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—A very novel and amusing short. It's good.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

BUDDY THE GOB: Looney Tunes—Another good Looney Tune. Well done. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

BUDDY'S BEER GARDEN: Looney Tunes—A very good Looney Tune. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

EDDIE DUCHIN AND BAND: Melody Masters—A swell number.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GOBS OF FUN: Charles Judels—Lay off this one and refuse to book it. Another very terrible socalled comedy. The day of this type of comedy has passed. Nobody likes them, not even the kiddies. Running time, 20 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

KING SALMON: Pepper Pot—Quite interesting. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NOT TONIGHT, JOSEPHINE: Frank McHugh—A good musical act all in color. Not as funny as I expected, but it is good entertainment. Running time, 20 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

NOTHING BUT THE TOOTH: Jack Haley—A very funny two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PAUL REVERE, JR.: Broadway Brevities—This one with Gus Shy is not so bad. I've played a lot better ones. Running time, 20 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

PICTURE PALACE: Hal LeRoy, Dawn O'Day—A pretty good musical act with the usual good dancing. Mitzi Mayfair a much better dancer than Miss O'Day, his new partner. Recording not so good. Running time, 20 minutes.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

20,000 CHEERS FOR THE CHAIN GANG: Broadway Brevity—A very interesting two reels of comedy and music.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

YEAST IS YEAST: Broadway Brevities—Just fair.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Serials

Universal

GORDON OF GHOST CITY: Buck Jones—This serial going over good, fine photography, story and recording.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—I have played five chapters of this and my patrons are just eating this up. Best serial Universal has made in a long time.—Hilliard J. Dubreuil, Fairyland Theatre, White Castle, La. Small town patronage.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 24, 1934, from 114 houses in 19 key cities of the country, reached $1,163,871, a decrease of $27,740 from the total for the previous calendar week, ended February 17, when 116 theatres in 19 cities reported an aggregate gross of $1,191,611.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Cross Country Cruise" (U.)	20,000	"The Poor Rich" (U.).....	17,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Six of a Kind" (Para.) and..... "The Big Shakedown" (F. N.)	10,000	"Massacre" (F. N.) and..... "Hold That Girl" (Fox)	8,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Palooka" (U. A.)	18,500	"Long Lost Father" (Radio).....	17,000	High 12-2 "Little Women".....	28,000
							Low 3-11 "When Strangers Marry"....	12,000
Loew's State.....	3,700	35c-50c	"The Cat and the Fiddle" (MGM)	19,500	"Moulin Rouge" (U. A.).....	18,000	High 1-7 "Strange Interlude".....	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Good Dame" (Para.)	33,500	"Carolina" (Fox)	32,000	High 11-4 "I'm No Angel".....	44,500
							Low 3-11 "King of the Jungle".....	26,500
Paramount	1,800	30c-50c	"Six of a Kind" (Para.) and..... "The Big Shakedown" (F. N.)	10,500	"Massacre" (F. N.) and..... "Hold That Girl" (Fox)	8,500	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Fashion Follies of 1934" (F. N.)..	13,600	"Convention City" (F. N.).....	14,700	High 12-9 "Dancing Lady".....	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"The Big Shakedown" (F. N.) and "Smoky" (Fox)	4,500	"From Headquarters" (W. B.) and "Jimmy and Sally" (Fox)	4,600	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Right to Romance" (Radio) and.. "Hips, Hips, Hooray" (Radio)	8,700	"Moulin Rouge" (U. A.).....	9,800	High 11-4 "I'm No Angel"	27,200
Hippodrome	2,100	25c-40c	"Four Frightened People" (Para.)	9,500	"Should Ladies Behave?" (MGM)	8,900	Low 4-15 "Rome Express"	5,400
							High 6-24 "Gold Diggers of 1933".....	16,100
Lafayette	3,300	25c	"Aggie Appleby, Maker of Men".. (Radio) and "Beloved" (U.)	6,500	"King for a Night" (U.) and.... "Fury of the Jungle" (Col.)	5,100	Low 8-26 "Moonlight and Pretzels"....	5,100
							High 12-20 "Counsellor at Law".....	15,200
							Low 12-23 "Myrt and Marge".....	4,800
Chicago								
Chicago	4,000	35c-68c	"Carolina" (Fox)	38,000	"Mandalay" (F. N.).....	36,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Hi, Nellie!" (W. B.).....	12,500	"Eskimo" (MGM)	15,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole".....	5,000
Oriental	3,940	30c-60c	"Queen Christina" (MGM) ..... (3rd week)	11,000	"Queen Christina" (MGM) ..... (2nd week)	16,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"I Am Suzanne!" (Fox).....	18,000	"Beloved" (U.)	18,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Devil Tiger" (Fox)	9,000	"The Last Roundup" (Para.).....	8,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Before Midnight" (Col.).....	15,000	"From Headquarters" (W. B.)....	15,000	High 1-13-34 "Goodbye Love".....	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists....	1,700	30c-60c	"Nana" (U. A.) ..... (3rd week)	9,000	"Nana" (U. A.) ..... (2nd week)	16,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	20c-40c	"I Like It That Way" (U.).....	2,500	"Long Lost Father" (Radio).....	2,700	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Dark Hazard" (F. N.)..... (6 days)	3,000	"Mandalay" (F. N.).....	7,000	High 10-21 "East of Fifth Avenue"....	30,000
RKO Palace.....	3,100	30c-75c	"Lost Patrol" (Radio).....	15,000	"Hips, Hips, Hooray" (Radio)....	20,000	High 6-10 "Circus Queen Murder".....	2,900
							High 12-2 "Little Women"	26,000
State	3,400	30c-44c	"The Cat and the Fiddle" (MGM)	12,500	"Search for Beauty" (Para.).....	8,500	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie".....	26,000
Stillman	1,900	25c-35c	"You Can't Buy Everything" .... (MGM) and "Murder on the Campus" (Chesterfield)	3,100	"Miss Fane's Baby Is Stolen"..... (Para.) and "Sin of Nora Moran" (Majestic)	3,500	Low 6-24 "The Eagle and the Hawk"	5,000
							High 10-28 "I'm No Angel".....	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake...	800	25c-35c	"King of the Wild Horses" (Col.) and "Fog" (Col.)	2,000	"The Big Shakedown" (F. N.) and "Dance, Girl, Dance" (Chesterfield) (30c-40c)	2,000	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love".....	1,500
Denver								
Aladdin	1,500	25c-40c	"Right to Romance" (Radio).....	3,500	"After Tonight" (Radio).....	3,250	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Six of a Kind" (Para.).....	6,500	"Four Frightened People" (Para.)	5,000	High 10-28 "I'm No Angel".....	16,000
							Low 6-3 "Mussolini Speaks" "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Queen Christina" (MGM).....	7,500	"Fashions of 1934" (F. N.).....	7,000	High 1-13-34 "Roman Scandals".....	17,500
							Low 12-16 "The World Changes".....	3,000
Orpheum	2,600	25c-50c	"Hips, Hips, Hooray" (Radio)....,13,000		"Hi, Nellie!" (W. B.)	19,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Cross Country Cruise" (U.).....	2,750	"Women in His Life" (MGM).... (3 days)	1,200	High 4-1 "The Kid From Spain"	7,000
					"From Headquarters" (W. B.).... (4 days)	1,800	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Orient Express" (Fox) and..... "Chance at Heaven" (Radio)	5,400	"Long Lost Father" (Radio) and.. "Above the Clouds" (Col.)	4,300	High 10-14 "No Marriage Ties".....	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"I've Got Your Number" (W. B.)	4,900	"Four Frightened People" (Para.)	5,100	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Lost Patrol" (Radio)	17,200	"Hips, Hips, Hooray" (Radio)....	16,500	High 9-16 "Sing, Sinner, Sing".....	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Easy to Love" (W. B.).....	16,300	"You Can't Buy Everything" .... (MGM)	15,200	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"The Last Roundup" (Para.).....	3,200	"Fugitive Lovers" (MGM).....	5,100	High 10-14 "I'm No Angel" (5 days)..	24,100
							Low 2-24-34 "The Last Roundup".....	3,200
United Artists...	2,000	25c-50c	"Moulin Rouge" (U. A.).....	11,400	"Massacre" (F. N.)	6,500	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"....	4,100



Courtesy United Artists

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Better Theatres

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the national journal devoted to the operation, maintenance, equipment and planning of motion picture theatres.
SPRING BUYERS' NUMBER APRIL 7

A QUIGLEY PUBLICATION, 1790 BROADWAY, NEW YORK

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.10	"Queen Christina" (MGM) (2nd week)	17,900	"Queen Christina" (MGM) (1st week)	22,323	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-55c	"Long Lost Father" (Radio) and "Hold That Girl" (Fox)	3,500	"I Like It That Way" (U.)	3,065	High 1-7 "Handle With Care"	13,000
							Low 2-17-34 "I Like It That Way"	3,065
W. B. Hollywood	3,000	25c-40c	"I've Got Your Number" (W. B.)	10,000	"Hi, Nellie" (W. B.)	11,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Alice in Wonderland" (Para.)	3,500	"Carolina" (Fox) (2nd week)	2,500	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	20c-40c	"Fashions of 1934" (F. N.)	3,500	"Good Dame" (Para.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Hi, Nellie!" (W. B.)	7,000	"Miss Fane's Baby Is Stolen" (Para.) and "Six of a Kind" (Para.)	4,500	High 3-25 "Parachute Jumper"	15,000
							Low 1-27-34 "Son of Kong" and "Easy to Love"	3,500
Lyric	2,000	20c-40c	"I Like It That Way" (U.)	6,000	"The Last Roundup" (Para.)	5,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Queen Christina" (MGM)	7,000	"Eskimo" (MGM)	5,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"Fashion Follies of 1934" (F. N.) (6 days and Sat. late show) (25c-40c)	5,800	"A Man's Castle" (Col.) (7 days and Sat. late show)	17,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"The Cat and the Fiddle" (MGM) (7 days and Sat. midnite show)	11,900	"Queen Christina" (MGM) (7 days and Sat. midnite show)	13,500	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Good Dame" (Para.) (8 days and Sat. midnite show)	6,500	"Search for Beauty" (Para.) (6 days and Sat. midnite show)	5,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c-35c	"Forgotten Men" (Jewel) (2nd week)	1,800	"Forgotten Men" (Jewel) (1st week)	2,800	.....	
Uptown	2,000	25c-40c	"Beloved" (U.)	3,200	"Cross Country Cruise" (U.)	2,500	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Beloved" (U.) (2nd week)	1,800	"Beloved" (U.)	2,100	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"Eskimo" (MGM) (4th week-4 days)	4,100	"Eskimo" (MGM) (3rd week)	5,170	.....	
Loew's State	2,416	25c-40c	"Coming Out Party" (Fox)	4,870	"Carolina" (Fox)	15,270	High 8-19 "Tugboat Annie"	28,300
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	25c-40c	"Good Dame" (Para.)	19,115	"Six of a Kind" (Para.)	19,785	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Lost Patrol" (Radio)	13,500	"Man of Two Worlds" (Radio) (2nd week)	3,100	High 2-24-34 "Lost Patrol"	13,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Moulin Rouge" (U. A.)	12,000	"Advice to the Lovelorn" (U. A.)	7,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"I've Got Your Number" (W. B.)	9,000	"Hi, Nellie!" (W. B.)	9,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Eight Girls in a Boat" (Para.)	2,000	"Sons of the Desert" (MGM)	2,000	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Carolina" (Fox)	8,500	"All of Me" (Para.)	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	20c-40c	"Fashion Follies of 1934" (F. N.)	5,000	"A Man's Castle" (Col.)	7,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Going Hollywood" (MGM)	5,500	"Roman Scandals" (U. A.) (2nd week)	6,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"By Candlelight" (U.) (4th week)	3,000	"By Candlelight" (U.) (3rd week)	3,000	High 1-27-34 "Waltz Time" (2nd week)	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Queen Christina" (MGM)	13,500	"Flying Down to Rio" (Radio)	11,000	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
His Majesty's	1,494	15c-40c	"Broadway Through a Keyhole" (U.A.) and "Emperor Jones" (U.A.)	4,000	"The Bowery" (U. A.) and "Bitter Sweet" (U. A.)	4,500	High 2-18 "Cavalcade"	13,000
							Low 9-16 "Hearts of the World"	3,500
Imperial	1,914	25c-50c	"La Robe Rouge" (French) and "Mam'selle Josette, Ma Femme" (French)	1,800	"Les Bleus du Ciel" (French) and "La Fille du Regiment" (French)	2,000	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"After Tonight" (Radio)	10,000	"Eight Girls in a Boat" (Para.)	11,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"All of Me" (Para.) and "By Candlelight" (U.)	9,000	"House on 56th Street" (W. B.) and "Disraeli" (W. B.)	9,000	High 2-18 "The Sign of the Cross"	15,500
							Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi"	8,500
Princess	2,272	25c-65c	"Nana" (U.A.) and "Meanest Gal in Town" (Radio)	9,500	"Falling for You" (British) and "The Man from Toronto" (British)	6,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"Catherine the Great" (U. A.) (2nd week)	17,600	"Catherine the Great" (U. A.) (1st week)	18,200	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"The Cat and the Fiddle" (MGM)	60,100	"This Side of Heaven" (MGM)	36,500	High 2-24-34 "The Cat and the Fiddle"	60,100
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Shadows of Sing Sing" (Col.)	7,200	"The Big Shakedown" (F. N.) (11 days)	16,500	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"All of Me" (Para.)	10,100	"As Husbands Go" (Fox)	10,400	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Bolero" (Para.)	43,000	"Search for Beauty" (Para.)	30,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Devil Tiger" (Fox) (2nd week)	13,000	"Devil Tiger" (Fox) (1st week)	23,000	High 2-17-34 "Devil Tiger"	23,000
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Moulin Rouge" (U. A.) (2nd week)	24,000	"Moulin Rouge" (U. A.) (1st week)	33,930	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
New York (Continued)								
RKO Center	3,700	25c-55c	"As Husbands Go" (Fox) (4 days) "Four Frightened People" (Para.) (3 days)	5,500	"I Am Suzanne" (Fox) (4 days) "Girl Without a Room" (Para.) (3 days)	10,700	High 1-7 "Animal Kingdom" ... Low 2-24-34 "As Husbands Go" and "Four Frightened People"	71,267 5,500
RKO Music Hall	5,945	35c-$1.65	"Carolina" (Fox)	75,265	"Nana" (U. A.) (2nd week)	71,000	High 11-25 "Little Women" ... Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-65c	"Long Lost Father" (Radio)	19,300	"Madame Spy" (U.)	21,500	High 11-25 "The Invisible Man" ... Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Mandalay" (F. N.)	19,221	"Hi, Nellie" (W. B.) (2nd week)	14,318	High 10-14 "Footlight Parade" ... Low 12-23 "Sin of Nora Moran"	55,190 6,850
Oklahoma City								
Capitol	1,200	10c-41c	"Six of a Kind" (Para.)	3,600	"As Husbands Go" (Fox)	3,000	High 1-6-34 "Going Hollywood" ... Low 3-11 "From Hell to Heaven"	4,100 1,350
Criterion	1,700	10c-56c	"Queen Christina" (MGM)	5,900	"Eskimo" (MGM)	4,200	High 11-18 "College Coach" ... Low 3-11 "Clear All Wires"	11,000 1,800
Liberty	1,500	10c-36c	"By Candlelight" (U.) and "Ever Since Eve" (Fox)	1,900	"Advice to the Lovelorn" (U. A.) and "Orient Express" (Fox)	1,700	High 9-2 "Gold Diggers of 1933" ... Low 3-18 "The Death Kiss" and "The Fourth Horseman"	3,900 1,100
Midwest	1,500	10c-56c	"Roman Scandals" (U. A.)	6,200	"Counsellor at Law" (U.)	2,800	High 2-25 "State Fair" ... Low 3-11 "Employees' Entrance"	8,500 1,400
Omaha								
Brandeis	1,200	25c-60c	"Long Lost Father" (Radio) (3 days) "Chance at Heaven" (Radio) and "Son of Kong" (Radio) (4 days) (25c-35c)	3,500 2,500	"Right to Romance" (Radio)	8,500	High 11-18 "One Man's Journey" ... Low 12-30 "The World Changes" and "Havana Widows"	10,750 3,500
Orpheum	3,000	25c-40c	"Four Frightened People" (Para.) and "Rainbow Over Broadway" (Chesterfield)	7,000	"Moulin Rouge" (U. A.) and "Women in His Life" (MGM)	8,250	High 6-24 "I Loved You Wednesday" .. Low 4-29 "Sweepings"	16,500 5,000
Paramount	2,900	25c-40c	"Six of a Kind" (Para.) (3 days) "Good Dame" (Para.) (4 days)	1,500 3,750	"Queen Christina" (MGM)	7,000	High 7-22 "Gold Diggers of 1933" ... Low 2-24-34 "Six of a Kind" and "Good Dame"	13,250 5,250
World	2,500	25c-40c	"Emperor Jones" (U. A.) and "His Double Life" (Para.) (25c-35c)	5,750	"Eskimo" (MGM)	4,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding" Low 12-9 "Hoopla" and "Manhattan Tower"	7,500 4,500
Philadelphia								
Aldine	1,200	40c-65c	"Moulin Rouge" (U. A.) (2nd week-6 days)	7,000	"Moulin Rouge" (U. A.) (1st week-6 days)	11,000	High 12-30 "Roman Scandals" ... Low 9-30 "Bitter Sweet"	18,000 4,800
Arcadia	600	25c-50c	"A Man's Castle" (Col.) (5 days)	1,800	"White Woman" (Para.) (5 days)	1,700	High 1-6-34 "Duck Soup" (7 days) ... Low 5-27 "From Hell to Heaven"	6,500 1,500
Boyd	2,400	40c-65c	"All of Me" (Para.) (6 days)	9,500	"Mandalay" (F. N.) (6 days)	10,000	High 1-6-34 "Little Women" ... Low 12-23 "Right to Romance"	30,000 8,000
Earle	2,000	40c-65c	"Eight Girls in a Boat" (Para.) (6 days)	16,500	"Let's Fall in Love" (Col.) (6 days)	14,000	High 1-20-34 "Bombay Mail" ... Low 10-21 "Saturday's Millions"	33,000 10,000
Fox	3,000	30c-65c	"I Believed in You" (Fox) (6 days)	15,000	"Ever Since Eve" (Fox) (6 days)	14,000	High 4-22 "Cavalcade" ... Low 8-5 "F. P. 1"	29,000 13,000
Karlton	1,000	30c-50c	"Madame Spy" (U.) (6 days)	3,000	"Miss Fane's Baby Is Stolen" (Para.) (6 days)	3,200	High 4-8 "42nd Street" ... Low 8-12 "Ann Carver's Profession"	7,700 2,500
Keith's	2,000	25c-40c	"Sensation Hunters" (Monogram) (5 days)	5,000	"Charming Deceiver" (Majestic) (6 days)	7,000	High 1-7 "Self Defense" ... Low 11-18 "Worst Woman in Paris?"	11,500 4,500
Stanley	3,700	40c-65c	"Eskimo" (MGM) (6 days)	11,000	"Queen Christina" (MGM) (2nd week-6 days)	12,000	High 11-25 "I'm No Angel" ... Low 6-10 "The Silver Cord"	32,500 9,000
Stanton	1,700	30c-55c	"Dark Hazard" (F. N.) (6 days)	7,000	"Shadows of Sing Sing" (Col.) (6 days)	6,500	High 6-3 "The Little Giant" ... Low 7-14 "I Love That Man"	10,000 4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Fashion Follies of 1934" (F. N.)	6,000	"Beloved" (U.) and "Sons of the Desert" (MGM)	7,000	High 1-21 "Frisco Jenny" ... Low 3-11 "What! No Beer?"	11,000 3,500
Music Box	3,000	25c-35c	"Long Lost Father" (Radio) (6 days) (25c-40c)	2,500	"Hi, Nellie!" (W.B.)	3,500	High 12-9 "Little Women" ... Low 5-13 "No More Orchids"	14,000 1,600
Oriental	2,040	25c-35c	"Son of Kong" (Radio) and "Fatal to Women" (Ind.)	2,000	"Easy to Love" (W.B.) and "The Big Shakedown" (F.N.)	2,500	High 10-14 "Rafter Romance" ... Low 11-18 "College Coach"	14,000 1,600
Pantages	1,700	15c-25c	"He Couldn't Take It" (Monogram) and "Wild Women of Borneo" (S. R.)	1,800	"Thunder Over Mexico" (Principal) and "Sing, Sinner, Sing" Majestic)	1,900	High 11-4 "Lady for a Day" ... Low 2-24-34 "He Couldn't Take It" and "Wild Women of Borneo"	10,200 1,800
Paramount	3,008	25c-40c	"Let's Fall in Love" (Col.) and "All of Me" (Para.)	6,000	"Carolina" (Fox) and "His Double Life" (Para.)	6,500	High 11-18 "The Way to Love" ... Low 12-2 "Walls of Gold"	12,000 3,500
United Artists	945	25c-40c	"Queen Christina" (MGM)	5,800	"Gallant Lady" (U. A.)	5,000	High 8-19 "Tugboat Annie" ... Low 3-11 "Madame Butterfly"	8,500 1,600
San Francisco								
Fox	4,600	10c-35c	"Before Midnight" (Col.) and "Sleepless Nights" (S. R.)	10,500	"The Morning After" (Majestic) and "Beggars in Ermine" (Monogram)	10,400	High 4-8 "Should a Woman Tell?" and "Speed Demon" Low 9-9 "Important Witness" and "Sensation Hunters"	15,500 7,000
Golden Gate	2,800	25c-40c	"The Poor Rich" (U.)	12,000	"The Lost Patrol" (Radio)	16,000	High 2-11 "The Mummy" ... Low 10-21 "My Woman"	25,500 8,000
Orpheum	3,000	15c-40c	"Chance at Heaven" (Radio) and "Madame Spy" (U.)	7,000	"Easy to Love" (W. B.) and "The Last Roundup" (Para.)	6,000	High 10-14 "Ladies Must Love" ... Low 2-10-34 "Search for Beauty" and "From Headquarters"	15,000 5,000
Paramount	2,670	15c-65c	"You Can't Buy Everything" (MGM) and "Devil Tiger" (Fox)	10,000	"Six of a Kind" (Para.) and "Massacre" (F. N.)	10,000	High 10-28 "I'm No Angel" ... Low 12-23 "Sitting Pretty"	40,000 7,000
St. Francis	1,400	15c-40c	"Dinner at Eight" (MGM)	9,500	.....	.....	High 3-25 "What! No Beer?" and "Broadway Bad" Low 11-11 "The Mad Game" and "S.O.S. Iceberg"	13,500 4,000
Strand	1,400	25c-50c	"Narcotic" (Ind.) (3rd week)	2,500	"Narcotic" (Ind.) (2nd week)	3,500	High 2-10-34 "Narcotic" ... Low 1-6-34 "Thunder Over Mexico"	6,500 2,200
United Artists	1,200	25c-50c	"Gallant Lady" (U. A.) (2nd week)	9,000	"Gallant Lady" (U. A.) (1st week)	12,000	High 12-30 "Roman Scandals" ... Low 8-26 "The Wrecker"	17,000 4,000
Warfield	2,700	25c-90c	"Fashion Follies of 1934" (F. N.)	17,000	"Carolina" (Fox)	21,500	High 1-6-34 "Dancing Lady" ... Low 5-27 "Story of Temple Drake"	26,000 10,000
Seattle								
Blue Mouse	950	25c-50c	"Roman Scandals" (U. A.) (2nd week)	5,000	"Roman Scandals" (U. A.) (1st week)	7,500	High 12-9 "Little Women" ... Low 8-19 "The Rebel"	8,500 2,500
Fifth Avenue	2,750	25c-55c	"Going Hollywood" (MGM)	7,500	"Eskimo" (MGM)	7,500	High 8-5 "Tugboat Annie" ... Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	19,250 5,000
Liberty	2,000	10c-25c	"Carnival Lady" (Hollywood) and "Frontier Marshal" (Fox)	3,500	"Fury of the Jungle" (Col.) and "Straightaway" (Col.)	3,500	High 7-19 "What Price Innocence?" .. Low 6-24 "Uptown New York"	5,500 3,000
Music Box	950	25c-50c	"Hi, Nellie!" (W. B.)	3,750	"The Lost Patrol" (Radio) (6 days)	3,000	High 11-11 "Footlight Parade" ... Low 12-23 "If I Were Free"	8,000 3,250
Orpheum	2,500	25c-50c	"Mandalay" (F. N.) and "Easy to Love" (W. B.) (25c-35c)	4,500	"The World Changes" (F. N.)	6,000	High 10-21 "Bureau of Missing Persons" (6 days) Low 2-24-34 "Mandalay" and "Easy to Love"	9,000 4,500
Paramount	3,050	20c-30c	"All of Me" (Para.)	5,500	"Six of a Kind" (Para.)	6,250	High 1-7 "A Farewell to Arms" ... Low 1-13-34 "Dancing Lady" (2nd run)	9,500 4,000

TRAVELERS . . .

JULES LEVY, RKO's general sales manager, planned to leave New York for a trip to Hollywood the end of this week.

GREGORY RATOFF, Columbia featured player, arrived in New York for a brief personal appearance tour, prior to his departure for England, where he will appear in a Gaumont-British picture.

GRADWELL SEARS, Warner sales executive, is on a business trip through the South.

NATE BLUMBERG returned to New York from a brief jaunt to Bermuda.

WATTERSON R. ROTHACKER left for Florida.

HARRY H. THOMAS, president of First Division, returned to New York from a three-week Florida vacation.

HAL LE ROY started on a personal appearance tour from New York after the premiere of Warner's "Wonder Bar."

CLARK GABLE arrived in New York for a personal appearance tour at the Capitol.

M. S. TROP, president of Gem Pictures and Goofytone Newsreel, with G. S. GULLETTE and E. S. SHANBERGER returned to New York after a trip through the South.

AL FRIEDLANDER left New York for a tour of all First Division exchanges.

E. A. SCHILLER of Loew's is in Florida recuperating from an illness.

RUBY KEELER arrived in New York from Hollywood.

EDGAR SELWYN left New York for Culver City.

ABE MONTAGUE, Columbia sales executive, returned to New York from a Florida trip.

ABNER RUBIEN, IATSE counsel, returned to New York from Cuba.

WALTER HUSTON made his first stage appearance in New York in several years in "Dodsworth," which opened last week.

GENE RAYMOND returned to New York from Palm Beach.

JAMES WHALE arrived in New York from England and left immediately for the Coast.

ELIZABETH ALLAN left Hollywood for New York on Monday.

VIRGINIA CHERRILL and her husband, CARY GRANT, arrived in Hollywood.

SPYROS SKOURAS arrived in New York from Los Angeles.

FELIX F. FEIST, MGM sales director, returned to New York from a trip to Hollywood.

RUSSELL HOLMAN, Paramount eastern production executive, left New York for the Coast.

ZASU PITTS, on location for Radio Pictures, married JOHN E. WOODALL, Los Angeles broker.

AURIOL LEE, British stage director, and MAE MURRAY returned to New York from England.

DELBERT GOODMAN, manager for Fox in the Orient, is in Hollywood.

ROBERT F. GILLHAM, director of advertising and publicity for Paramount, returned to New York from Nassau and Florida.

B. B. KAHANE, president of Radio Studios, returns to Hollywood from New York the end of this week.

SOL A. ROSENBLATT returned to Washington after a Code Authority meeting in New York.

FRANK L. CLEMENTE, president of Latin-America Pictures, Inc., arrived in New York from Hollywood.

ComiColors on Dollar Boats

Allied Exchange of San Francisco has concluded a deal whereby the P. A. Powers ComiColor cartoons will be shown in each of the 15 ships of the Dollar Steamship Company.

Celebrity Pictures, producer of "The Little Red Hen" and other of the Comi-Color cartoons, has arranged for independent distribution of the series through various exchanges over the country, while Principal is distributing in New York state and northern New Jersey.

Van Beuren To Produce At New Biograph Studio

Van Beuren musical comedies, released by RKO Radio, which up to the present time have been produced at the New York studios of Fox Movietone, will henceforth be made at the recently reopened Biograph studios in the Bronx.

According to Meyer Davis, associate producer of the shorts, the necessity for more space brought about the move. Production on the first comedy, "No More West," will begin within two weeks. Bert Lahr, stage, screen and radio comedian, is featured.

SHORT PRODUCT PLAYING BROADWAY

Week of February 24

ASTOR
- Life of Peter Ilich Tschaikovsky ..... FitzPatrick

MAYFAIR
- Washington ..... Beverly Hills
- Vaudeville on Parade..... Universal
- Pie for Two..... Universal

PARAMOUNT
- The New Dealers..... Paramount
- Screen Souvenir No. 8..... Paramount

RKO MUSIC HALL
- The China Shop..... United Artists

RIALTO
- Paramount Pictorial No. 7.. Paramount
- Let's All Sing Like the Birdies Sing ..... Paramount
- Screen Souvenir No. 8..... Paramount

RIVOLI
- Cracked Iceman ..... MGM
- Gem of the Sea..... Fox

ROXY
- The Toy Shoppe..... Universal
- World's Greatest Thrills... Universal
- Jungle Bound ..... First Division

STRAND
- Come to Dinner..... Vitaphone
- Phil Spitalny and Orchestra. Vitaphone
- Mushrooms ..... Vitaphone

Christie To Make Five Comedies for Educational

Al Christie, short subject producer, will do a series of five new Educational comedies, at intervals of two weeks, starting early next month. Production will be at the Eastern Service Sound Studios, Astoria, Long Island. The first will be a musical comedy featuring the Ritz Brothers, followed by one with Bob Hope, another with Tom Howard, one starring Lillian Roth, and a special featuring Ernest Truex, stage star.

Edwin Ludwig with Audio

Edwin Ludwig, formerly with the late David Belasco, has been named musical director of Audio Productions, Inc. The company has moved its production headquarters in New York from the Bronx studios to the Fox studios at 56th street and Tenth avenue. John Foster and Alex Ganzell have been added to the staff.

WABASH AVENUE

CHICAGO

Members of Allied Theatres of Illinois from the city and state met at the Covenant Club last Friday for their fifth annual convention and election of officers. As far as the election is concerned it was a great love feast with all officers being reelected by acclamation. The complete directorate ticket was also reelected—the only change being the addition of Van Nomokis to the board of directors to take the place of Steve Bennis as a result of the formation of the down state Allied unit recently.

▽

Aaron Saperstein, guiding spirit of the organization since its formation, took the opportunity to put squarely up to the membership their reaction to the return of double features. Without a dissenting vote those present ruled out dual bills as an Allied policy.

▽

D. H. Finke of Midwest Ticket Register Company has acquired for the west and middle west states the new Model N. American Silent Ticket Register manufactured by the National Ticket Register Company of New York.

▽

Phil Dunas of Columbia is enjoying a vacation in Florida.

▽

Sam Horowitz, who was married in New York last week to Sadie Feuerstein, secretary to Al Lichtman, has returned to Chicago. The United Artists branch manager and his bride will make their home here.

▽

Jack Thoma, central publicity director for Columbia, is bursting buttons on his vest telling of the great premiere which Minneapolis and St. Paul accorded "It Happened One Night" at the Orpheum theatre.

▽

Lester Simansky has acquired a half interest with Lou Kuttnauer in the Midwest Theatre Supply Company on the third floor at 910 S. Michigan Avenue. Business is booming, they say.

▽

Fred Sliter, formerly with Metro, has joined the Fox sales staff.

▽

Film row and theatre goers got a thrill last week when the Moulin Rouge caravan of handsomely silver plated automobiles arrived in town for the opening of the picture at the United Artists theatre. In the party were Roscoe Ates, John Hundley, Mary Carlisle, Antonio Moreno, Anna Q. Nilsson, Dorothy Dunbar, Ben Turpin, Jack Mulhall and Nancy Welford. The group, headed by G. P. Sully, Al Selig and Myer Beck, made a personal appearance at the 10 o'clock show at the United Artists theatre.

▽

The Rex Theatre at Oshkosh, Wis., has been leased by the Gregory circuit and will be operated by it, the lease having been negotiated by Albert Goldman.

HOLQUIST

Disney Contract Discussed

Al Lichtman, before leaving the Coast for New York last weekend, opened negotiations with Walt Disney for a three-year extension of the Disney distribution contract with United Artists, which has one more year to run.

To Handle Nazi Film

Bavarian Films, new company with offices at 489 Fifth avenue, will handle "S. A. Mann Brand," first of the Nazi importations, in this country.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"SHOT IN THE ARM"

Definitely committed to strong exploitation is Merlin H. Aylesworth, RKO chief, who is quoted in the *Motion Picture Daily* as saying that "big exploitation is the answer to the question why mediocre productions develop into outstanding attractions at the box office."

Mr. Aylesworth gives utterance to a truth upon which many, but not too many showmen have long capitalized, but there is still too great a percentage of exhibitors endeavoring to make their profits on the buying of product and not on the selling of it at the box office.

Pictures being what they are, a sizeable number will always be turned out that require plenty of assistance in the form of skilful exploitation. In too few instances, unfortunately, is this skill apparent, and in still fewer instances are able showmen turned loose to save the pieces.

The motion picture industry must learn that infrequent "shot-in-the-arm" exploitation is an ineffectual cure for sick pictures. Life-giving grosses can be obtained only by the continuous application of exploitation from the brains and imaginations of those skilled in its uses.

▽ ▽ ▽

THEATRE MANNERS

In the main, today's audiences at motion picture theatres are well behaved and considerate of others. Flagrant breaches of courtesy are reported infrequently and cases requiring managerial intervention are happily few.

Of interest then is a letter published in a recent issue of the New York *World-Telegram,* in which a disgruntled patron voices disapproval of the manner in which a justifiable complaint was received. We quote from the letter:

"In a picture theatre a woman sat in front of me who wore a hat with a white chrysanthemum. This white flower threw a glare into my eyes and distracted me from seeing the movie, and as the theatre was crowded there was no other seat into which I could move. I asked the lady if she would remove her hat. She refused. I went to the manager of the theatre and told him I could not see the movie on account of the hat. He told me he could do nothing about it. He could only ask a gentleman to remove his hat and not a lady. *The result was I stopped going to the movies for a long time.*

"Formerly the theatres used to have a sign flashed on the screen before the performance, 'Ladies, Please Remove Your Hats.' I hope that theatre owners will do this again."

A public outburst of this nature is unnecessary, and indicates that the manager in this case was not doing his job properly. In these days of shrinking grosses, every extra effort must be made to satisfy patrons whose wishes are not out of line.

Anything that interferes with the comfortable enjoyment of the program should immediately be corrected if the box office is not to suffer.

▽ ▽ ▽

SHOWMEN PUBLISHERS

We question the stand-offish attitude taken by too many newspapers toward motion picture publicity. There are, unfortunately, more than a few publishers who extend little cooperation to managers striving to put over advertising ideas that might stimulate business in general as well as the box office.

Happily, showmen in spots so afflicted refuse to take it on the chin and among these we cite the case of Manager Tom Simmons, Dunlap Theatre, Clarksville, Arkansas. Turned down by his local paper on a special section as part of a big campaign, Tom stepped right out and published his own four-page tabloid size sheet, rounding up enough outside advertising to cover all printing and distribution costs.

The response from readers was very encouraging, and, more important, brought such gratifying comment from the advertisers that further issues are contemplated.

Managers in similar situations should consider the adoption of this effective means to obtain the required publicity they are not now receiving. Such publications usually produce the desired results, for in most cases only a few issues are necessary to make "conservative" publishers see the light.

▽ ▽ ▽

"BELIEVE IT OR NOT"

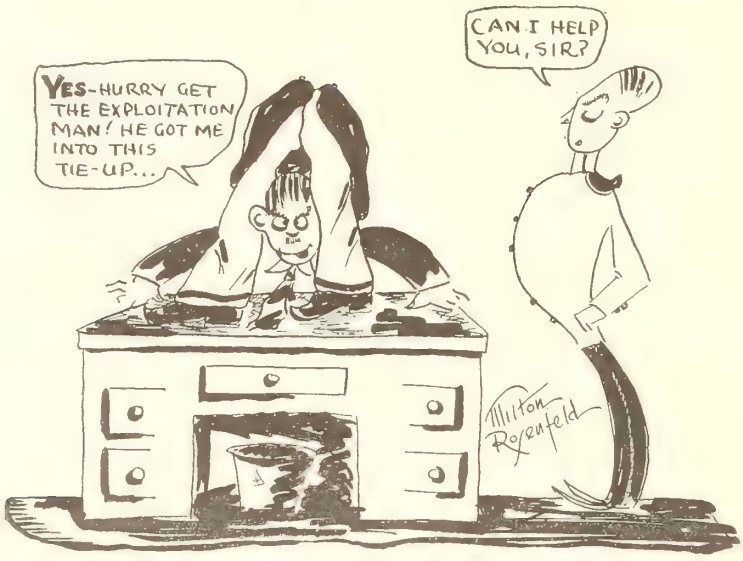
From Tom Soriero, Fox West Coast Arizona division chief, comes a report, in these days worthy of the attention of Mr. Ripley.

Tom sends along newspaper clippings which tell of the arrest of Manager Bill Osborne on the charge of—believe it or not—overcrowding at the Phoenix Theatre, in Phoenix.

Our congratulations, gentlemen. It's nice to know there is prosperity in Arizona sufficient to call forth the majesty of the law. We know quite a number of other Round Tablers who would willingly serve time for the same offense.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Here's one tieup the manager can't get himself out of!

Crabill's Zone Scores On "Dinner at Eight"

Wally Allen, who enjoys the distinction of being one of the charter members of the Club, wasted little time in getting under way in his new assignment as Warner City Manager, Elmira, N. Y., in Ralph Crabill's zone, putting over an ace campaign on "Dinner at Eight" that did plenty at the box office of the Keeney, as a result.

Complete coverage was secured with a number of effective angles, not the least of which was a full-page co-op ad, in which the title was tied into the copy on eight different ads. Out of the ordinary was an additional news story run by the paper which mentioned the names of all the merchants taking space on the page.

Ushers dressed as chefs paraded the streets with signs reading "We're cooking up Dinner at Eight," etc., and a tieup was made whereby car cards were carried by each bus, advising the use of the buses to see the picture. These cards were also placed at all stations within a 50-mile radius.

The A. & P. and Coca Cola tieups were also effected whereby all dealers plugged the attraction and the stars in these hookups. Thousands of imprinted napkins and paper bags were distributed in restaurants and candy stores. Among the radio plugs used was one in which the biographies of some of the stars were broadcast, and the picture was also advertised during the regular theatre organ "hours."

Winter Garden Theatre
Jamestown, N. Y.

Manager F. M. Westfall, of Crabill's division, also did a handsome job on selling "Dinner at Eight," his newspaper campaign including ads in the Scandia and Italian papers of his district, plugging the picture attractively. Outdoor displays included tack cards on poles at street intersections and corners, and although this was objected to by the police department, the cards were left on display long enough to serve their purpose.

A number of prominent windows were secured in the towntown area, one of the more important being the entire center window of one of the leading department stores which included a six-sheet cutout of the heads of the complete cast and a life size figure of Jean Harlow. Large cutout title letters plus stills and theatre credits were also included.

The A. & P. tieup was also made with each of the stores in the district inserting a herald in every package leaving the store on the Saturday before the opening. Tie-in window cards were also used and these were also displayed on the coffee counter in each store.

The Ford motor dealer ran special 30-inch ads, the copy stressing the performance of Marie Dressler as compared to that of the new Ford model, a cut of Dressler being used in the ads which ran on two successive days. Counter cards were also planted in other stores and imprinted napkins distributed in the leading restaurants.

Personal letters were sent to all local physicians advising them to leave their seat numbers with the ushers while seeing the picture, and this service resulted in the attendance of over 50 doctors who took advantage of the offer.

Crabill's boys are doing a nice job in that Warner zone and these ideas are just a few in their line-up.

Work for a Quigley Award!



OUTSTANDING. H. M. Addison's Loew Theatre Cleveland ad crew report this out of the ordinary plug planted on lawn of prominent church. It's aces and will take a lot of topping from other Round Tablers

Collins Puts Over Good Will Builder

Realizing there are many residents in the smaller towns and rural districts who have never seen a talking picture, Manager L. V. Collins, Lindina Theatre, Edina, Mo., in cooperation with his local paper sponsored a free "talkie" show for adults and children in this classification.

The newspaper, a weekly, began publicizing this a month ahead with front page stories, each of which in addition carried copy on the current shows. Collins also advertised this on his screen and with the further cooperation of the county school superintendent, many pupils from the county schools were able to attend.

Edina has a population of 1,400, and the theatre a capacity of 311, but as a result of the strong campaign, the show played to capacity. As the attendance was restricted as above noted, this meant that additional hundreds of potential patrons were made by Collins' good will gesture, and he reports that quite a few of his guests at the show are now buying tickets.

Work for a Quigley Award!

Cohen Hits Hard from Various Angles

The "Fugitive Lovers" newspaper contest put over by Oscar Doob's staff on the New York engagement was adapted successfully by Manager Ben Cohen, College, New Haven, Conn., who tied the stunt in on a co-op page in which 12 merchants participated.

At the head of the page was a two-column box showing the backs of the two "Fugitive Lovers" and copy explaining that during the day they would be seen in the various stores advertised. Tickets were given to those who stopped them and said, "You are the Fugitive Lovers coming to the College Theatre on Thursday." To further aid the search, a detailed description of the "Lovers" was also printed.

Students Help "Mr. Skitch"

Cohen also put over a nice campaign on "Mr. Skitch," in which he featured an old car contest, with a parade of these vehicles on the opening day, the papers running pictures of the winners. Tying in with this, auto dealers took display space to advertise the durability of their cars, many of the entries being models of many years ago.

Working with some of the students at Yale, Ben organized a Rogers for Governor of California Club with undergraduates from that state holding a meeting on the stage of the theatre to advance the idea, which of course broke in all the papers.

This Round Tabler takes full advantage of the possibilities in tying in the college students in his city to many of his stunts, and members situated in college towns might be able to garner a few tips from his activities

Full Page "Suzanne" Ads

Al Boyd thought so much of the box office possibilities of "I Am Suzanne" that he took full-page ads to plug the date at his theatres in Allentown, Bethlehem and Easton, Pa. The copy announced the engagement as the first big hit of the year and praised the Fox studio for producing the picture.

Round Tablers Win Fox Contest Prizes

Six Round Tablers are included in the nine winners of the $600 in cash prizes offered by Fox in the advertising and exploitation contest on the coming "Fox Follies," "George White's Scandals" and "Bottoms Up," as announced by Charles E. McCarthy, head of advertising and publicity.

Barney Dobrans, Community, North Attleboro, Mass., receives $100 for the best complete campaign on "Fox Follies"; Jack L. Hobby, Inwood, Forest Hills, N. Y., wins $100 for the best complete campaign on "Bottoms Up," and Richard L. Moss, United Artists, Long Beach, Cal., $50 for the best newspaper advertising campaign on "George White's Scandals."

Arthur Swanke Saenger, Hope, Ark., $50 for the best newspaper advertising campaign on "Fox Follies"; T. Y. Walker, State, Granville, N. C., $50 for the best newspaper advertising campaign on "Bottoms Up," and Sonny Shepherd Mayfair, Miami, Fla., $50 for the best outdoor and exploitation campaign on "Fox Follies."

Other managers in on the money were Tom Schmidt, Plaza, Blackwell, Okla., $100 for the best complete campaign on "George White's Scandals"; C. H. Richelieu, Clearfield, Pa., $50 for the best outdoor and exploitation campaign on "Bottoms Up," and Louis Goodman, East Side, Detroit, Mich., $50 for the best outdoor and exploitation campaign on "George White's Scandals."

The contest opened early in January and closed February 17, and according to McCarthy, it was highly successful.

Work for a Quigley Award!

Goldstein Plants Mirror Series on "Unknown Blonde"

With the cooperation of the New York *Mirror,* E. H. Goldstein, executive vice-president Majestic Pictures, has inaugurated an advance campaign on "Unknown Blonde," which will have its New York premiere shortly. Titled, "I Was the Unknown Blonde in One Hundred Divorce Cases," the *Mirror* is already running a series of articles having to do with the actual experiences of the professional co-respondent who acted as special advisor while the picture was in production and also aided in preparing the articles.

These stories which have been used as the background of the theme of the picture purport to be the real lowdown on many cases of divorce collusion. During production, the Majestic publicity department planted an ad in the Los Angeles papers for a professional co-respondent who could act as technical advisor and the resultant publicity is reported to have sold the *Mirror* on the possibilities of the series.

Work for a Quigley Award!

McManus' Radio Contest

Tying in with his recent radio article is one of McManus' recent broadcasts on "Roman Scandals," in which, in addition to an extensive plug on the picture, tickets were offered to listeners-in sending in a picture of Cantor which appeared in newspaper ads together with the correct names of all the songs he sings in the picture, the prizes given to the five neatest and most original entries.

This is another instance of the work McManus is doing on the radio to sell Loew's Midland, Kansas City.

THIRD MONTH OF QUIGLEY AWARDS

March Competition Ushered In As February Campaigns Are Received By Committee; Deadline for Month is March 7

by A-MIKE VOGEL

The bell for the third lap has sounded, and managers are now preparing for their entries for the March Quigley Award. The grand finale of the January competition, described in last week's issue, has heightened the enthusiasm of showmen everywhere, and February campaigns are pouring into Committee Headquarters.

The deadline for the February entries is March 7. Competitors for the second month Award who have not as yet forwarded their campaigns are advised to keep this date in mind and to get those entries into the mail by Wednesday at the latest. Remember that evidence on all exploitation used, such as photos, heralds, tear sheets, etc., MUST accompany every entry. Please do not forget this important contest requirement.

ENTRIES FROM ALL THEATRES RECEIVE EQUAL CONSIDERATION FROM JUDGES

The January Award proves conclusively what has been maintained since the inception of the Quigley project, that the small town campaign has received, and will continue to receive, the very same consideration as those from the bigger spots. Final decisions will be influenced by how much was obtained for what was spent, thus giving the restricted advertising budget the same break as the unlimited bankroll. As has been stated before, "it's not how much, but how good."

This means that each individual effort will be judged purely on its merits, and the best one wins, from big town or small.

JANUARY AWARD WINNER IS HONORED BY SECRETARY EARLY IN WASHINGTON

In the issue of Dec. 16, 1933, your Chairman made the following statement:

"Winners of the prizes may well point with pride to their accomplishment, undoubtedly a most distinct mark of honor."

The presentation of the January Award has already borne this out. As the guest of the Motion Picture Herald, Kenneth Grimes was brought to Washington to receive his plaque from Roosevelt Secretary Stephen Early, who, before representatives of every branch of the industry, complimented the winner upon his showmanship, and also praised highly the Quigley project to encourage theatre exploitation.

Grimes also won the congratulations of his chief, Harry Kalmine; Mort Blumenstock, Warner Theatres ad head, and other executives of this organization, and the fact that he was so singled out, augurs well for the future of this showman, and, by the same token, the futures of the theatremen winning the Awards during the rest of the year.

Every manager everywhere in the world is invited to try for the Quigley Awards, given one a month for the theatre exploitation campaign of that month possessing the highest merit, on any product, domestic or foreign.

Get in on it now. It's worthwhile winning.

OF WHAT VALUE IS LAYOUT?

Second of Series on Poster Art in Which This Round Tabler Discusses an Important Factor

by DONALD ANDORFER
Strand, Whitewater, Wis.

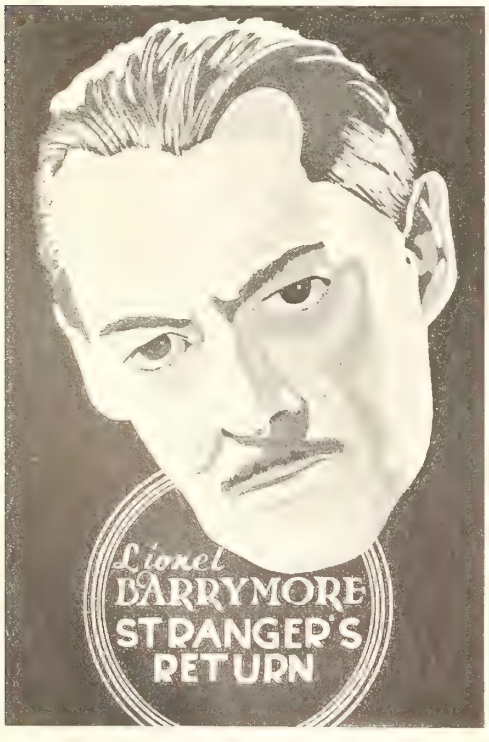
The most important factor in poster design is the layout, and in much of present-day art it seems to be disregarded. In my previous articles I have written of the use of color and lettering as contributing to a successful poster, but in this treatise I want to discuss the most important subject—the layout.

It is true that good color harmony and lettering design are necessary, but the best of advertising is wasted if the composition is unbalanced and out of sympathy. Without balanced layout we cannot expect to get undivided attention for our advertising.

In my travels, I have seen many examples of good and bad layout both in posters and newspaper advertising, and though it has been mentioned over and again in articles on poster art, I want to discuss the art of composition again. I do not believe it can be emphasized too strongly.

In our poster, we have exactly two elements to be balanced—art and copy. These should be so placed as to be pleasing and harmonious, one should be balanced against the other. There is nothing more distressing than to see a poster with the art, copy, and probably some stills, scattered all over the face of the poster with each element literally fighting for position. One likes to see a poster wherein only one element is emphasized and the remaining element pleasingly balanced or "tied in." It is rather difficult to give an example in just so many words and I don't want to take up too much space in the HERALD and inasmuch as one picture is the equal—well, compare illustration below left to illustration, right.

All the designs on the poster should lead the eye from one element to another in an uninterrupted imaginary line. Ofter this is accomplished by connecting two elements with a real line drawn, thus making the entire design a unity. This is advisable in posters of odd sizes which often present a serious obstacle to good layout. The most pleasing and easiest shape to compose is one with proportions of 1 to 1.68. This is the ideal in proportions and makes balanced composition an easy task.



"Emphasizing One Element"

"The Main Element"

The main element, which is usually a star's head, should be placed above and to the left of the exact center of the poster, this location is known as the optical center by the fact that it is the spot the human eye naturally seeks when it sees a panel. In perfect balance to the head the copy should be placed below and to the right of the exact center, the distance depending on the relative size of the lettering mass to the illustration. It is not wise to have both elements the same size, as this presents what might be called a "static" layout and is not as attractive as when both elements are of unequal size and shape. Personally, I like to "tie up" the art and copy by overlapping the illustration on the panel carrying the copy as in the poster reproduced below. Panels are usually a "life saver" when planning a layout. Incidentally, the poster below is balanced on an imaginary vertical line. A layout of this type is known as a vertical composition and differs from the other type in that elements are balanced one above the other instead of on each side of the vertical. This is the method most in use at this time by present day theatre artists.

Work for a Quigley Award!

Warner Issues Advance Broadside on "Wonder Bar"

To give managers sufficient ammunition to advertise "Wonder Bar" in advance, S. Charles Einfeld, Warner Bros.' ad chief, has just issued a four-page broadside in color containing a synopsis of the story, reproductions of stars and production stills available from the home office, underline ads for a three weeks' advance plug, and trailer copy, as well as special press stories. A complete radio sketch, blowups of ads and an illustrated fictionization of the story are also made available.

A number of radio tieups have already been effected over a number of stations on the Rye Crispies program which will continue up to and after the opening. Other broadcasting has been arranged whereby stations in all parts of the country are set to "etherize" the song hits of the picture.



Scattered Art Work

Swanke's Teaser Campaign Keeps Town Buzzing

Manager Arthur Swanke, Saenger, Hope, Ark., went about it thoroughly to find "The Meanest Gal in Town" when he played the picture of that name with a number of snappy gags which included a very effective newspaper teaser campaign. This started six days in advance with small two inch box ads scattered throughout the paper in which five dollars were offered for the name of the meanest gal in town, the ad signed by "James Gleason," and the post office box given was of course that of the theatre.

This opening shot was followed with a number of other teasers, all of which kept the town excited and in the dark, as Arthur took great care to make sure that there would be no leak from the theatre or newspaper. When he broke his theatre ads, the newspaper ran a good story about the campaign and further plugged the picture. Incidentally, Swanke states that he received over fifty replies including the names of seven local girls.

The two largest beauty shops were promoted to put out heralds tying into Arthur's teaser campaign and a resturant did likewise, all at the cost of a few passes. Downtown sidewalk corners were lettered three nights before the opening, old tire covers were repainted, the copy for these gags asking who was the meanest gal.

All in all, a very clever teaser campaign in which every angle was pointed to arouse a lot of ace box office publicity.

Work for a Quigley Award!

New "Christina" Furniture

A new trend in interior decoration is being inaugurated by Lord & Taylor, the New York department store, that might be of aid to managers playing "Queen Christina." Plans are now being made to adapt the Swedish inn bedroom furniture shown in the picture for modern usage. It is suggested that inquiries be made locally, for if these new furniture styles are available, they can be tied into advance campaigns.

Feinstein Puts On Ace First Run Campaign

His house a "last run" in the Boston territory, Manager Samuel Feinstein, Franklin Park, Dorchester, Mass., did not have much opportunity to spread his exploitation wings and therefore did a very nice job on a recent first run of the Jewish talking picture "The Wandering Jew," which brought in very sizeable grosses.

Contacting the leading Jewish newspaper people in New England, Sam put on a special preview which brought excellent editorial and first page publicity in the three language papers distributed in his section. This led to a second showing, to which were invited 100 members of the American Jewish Congress, leading rabbis and Hebrew school principals, this combination insuring plenty of word-of-mouth publicity in various quarters.

Hundreds of one sheets, window cards and special heralds were distributed to all prominent shops in the district and at the regular Sunday meeting of the Dorchester Open Forum. Book stores specializing in Jewish literature also distributed heralds and a special trailer in Jewish was also shown.

Feinstein also rubber stamped grocery bags with a message in both languages, plugged the date further with a P. A. system over his box office, had announcements made on the leading Jewish radio hour and also had two girls on the phone calling many private homes in the district.

This member reports that as a result of all this activity, the picture did a gratifying business, and he is to be commended for his first run efforts at his subsequent run house.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

A Step Behind— or a Step AHEAD?

Better theatre business is no longer in the future—it is here! What are YOU doing to encourage better attendance at YOUR theatre? Good pictures, of course. But beyond this?

Peter Clark, Inc., offers a free consulting service to all managers and owners who are interested in modernizing present equipment. Our 29 year experience as specialists in the theatre field is at your command. It will pay you to get our ideas.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

BUILDING GOOD-WILL!

The majority of Parent-Teachers Associations must operate practically without funds due to the fact that no provision is made for such purposes by local authorities. Which gives wide-awake managers a golden opportunity of getting these powerful organizations behind the theatre.

Meet your local association and offer to run a special Saturday morning show, giving them the full receipts, less your bare operating expenses. The best method is to let them sell the tickets for such shows.

This kind of cooperation nets the P-T Association some much needed funds and nets your theatre the good-will and aid of the organization in sponsoring particular pictures, etc. In working with them one hundred per cent you can also arrange previews to endorse some coming attraction which you want to plug in particular, besides opening up many other avenues for tying them into your various activities.

Many members have cited from time to time how valuuable this angle is to the theatre, and showmen who have never tried it or have failed to even give it any thought will soon learn that they have been passing up a great medium for spreading worthwhile propaganda for the theatre.

"Eskimo" Highlights From North and South

Showmanlike slants showing various angles of advertising and exploitation in "Eskimo" are being forwarded daily by members from the field and the following touch upon some of the many things done in different situations:

Palace, South Norwalk, Conn.

Manager Kugell used the unique stage presentation of a dated 24 sheet for a week in advance, this poster being shown before and after the show and during intermission, lighted only by a spotlight with the rest of the stage blacked out. Walls of the inner lobby were entirely covered by other posters of the regular paper with the box office decorated in keeping with the picture.

Loew's Grand, Atlanta, Ga.

Manager E. J. Melnicker, of Lionel Keene's division, hooked up a lot of attractive stuff that culminated in a brilliant opening night attended by many of the local prominents, with broadcast tiein, wherein the celebs spoke over a lobby mike (see photo).

A feature was the personal appearance of Captain Phifer with his now famous penguins, who also appeared at school assemblies and spoke over the air. Promotions were effected with local railroads, for special round trip rates, put into effect from nearby points during the week of the date, stations and trains carrying window cards to this effect.

A further plug was given the campaign by the arrival of the MGM traveling studio during the engagement, this being used as a street bally to advertise the picture.

State and Paradise, New York Valencia, Long Island City

These Loew Theatres in the metropolitan area made prominent use of the dog sled idea, in which local personalities were invited to guide the dog teams up and down the main streets. The bally was put on at the opening of the new Flushing, L. I., post office, where Postmaster General Farley in attendance was invited to ride in the sled.

Further arrangements were made by Oscar Doob's ad crew to use the sleds for delivery of newspapers on various routes, and another idea that brought attention was a race between a newsboy and the sled dogs to deliver 200 newspapers in the quickest time.

Parkway, Wilmington, Del.

Promoting the public libraries for the first time on a stunt of this kind, Manager George A. Jones was allowed to place 25 stills of the picture as exhibits in the various branches. A street bally that proved a traffic stopper was a bannered trolley car decorated with colorful colored signs (see photo) and special lighting that showed up brilliantly at night.





(Above) Atlanta's "Hollywood Premier" and (below) Bannered Car Bally, Wilmington

Click Air Announcement

W. K. Saxton, Loew's city manager, Baltimore, Md., put on a radio plug for "Roman Scandals" by promoting a tag announcement after the regular Eddie Cantor Sunday night broadcast that plugged the picture and included mention of theatre and date. This was done in advance and during the run.

The idea is being utilized in many spots where managers have occasion to tie in radio appearances of stars.

INCOME TAX WOE?

You can get all your tax data from one page in one minute if you have this simple system. All you have to know is how to add. Save yourself $100 worth of trouble and maybe a lawyer's bill by getting this set of 3 simple books. Money back if not satisfied. $10. Order now.

EASY METHOD LEDGER SYSTEM
Seymour, Indiana

ADDITIONAL BOX-OFFICE 'BESTS'

SID LAWRENCE
Avon, Watertown, N. Y.

Laundry Tieup

Cooperation was effected with local laundry wherein all trucks carried banners reading, "There are no Blue Mondays at the Avon," and this copy was also included in a four-page herald placed in each laundry package the back page carrying space for names and addresses of patrons who desired to have laundry trucks pick up bundles at their homes.

These filled-in heralds were left at the box office, and in return for this and a short trailer, the laundry printed and distributed over 50,000 of the heralds, which, of course, included copy on each change of program.

J. C. McKENNA
Paramount, Greenwood, Miss.

Hollywood Revue

Local girls were selected who most closely resembled the stars, each giving her conception of the star she impersonated in one of the pictures; for example, Joan Crawford, as Sadie Thompson in "Rain"; Clara Bow in "Call Her Savage," etc., etc. McKenna states that this went over so well that not only were receipts increased over 300 per cent, but the show had to be repeated.

JOHN McMANUS
Midland, Kansas City, Mo.

"Three Pigs" Bally

The stunt involved a Kansas City midget who had the trained pigs and fitted them with harnesses carrying small theatre banners. The midget himself was an added attraction, doing head and hand stands, and running the porkers through a routine of various stunts.

STAN MEYER
Alhambra, Milwaukee, Wis.

Christmas Week Program

"Counsellor at Law" and the "Merry Old Soul" cartoon were arranged for the holiday week showing and broke records with the following campaign highlights. A four page class mailing piece was sent to every lawyer in the city, the face of which carried this copy: "Will you defend your own case?" the inside pages devoted to a discussion of the picture in a letter signed by John Barrymore, in addition to some fine art of star and title.

The "Merry Old Soul" campaign was publicized on page 52, issue of Dec. 30, and the campaigns according to Meyer established a new high for publicity.

RICHARD L. MOSS
United Artists, Long Beach, Cal.

Radio Broadcasts

Dick spent 1933 at the RKO Hillstreet, Los Angeles, and reports that during that time he received the most value from a series of free broadcasts which were in the form of contests on various pictures. Listeners-in were invited to send answers in to such inquiries as "Why I Believe Ann Vickers Will Make a Great Picture," or "Why I Believe Katherine Hepburn Will Become a Great Star."

Moss says that an astonishing number of replies were received and in order to keep up interest different contest ideas were used. He further states that he believes radio to be a tremendous advertising factor, especially when a theatre can promote free time.

GRACE SEVERSON
Liberty, Wolf Point, Mont.

Trading for Tickets

Mrs. Severson's detailed explanation of how she effected a trading project with farmers, taking their products in exchange for theatre coupon books, was published on page 54, issue of Nov. 4, 1933. Since then, this Round Tabler states that immediately after the first letter to this effect was circulated on all rural mail routes, outside business almost doubled, and has continued to hold up since that time.

Inestimable good will was established by this campaign and actual box office benefits are proven by the fact that the weekend change of pictures now often outgrosses Sun-Monday receipts.

THOMAS D. SORIERO
WILLIAM OSBORNE
Phoenix, Phoenix, Ariz.

"Hoopla" Street Carnival

Convincing Phoenix civic officials that anything out of the ordinary which would bring people downtown would benefit business in general, Tom Soriero, Fox West Coast division manager, working with Manager William Osborne, secured permission to put on a street carnival in front of the theatre on "Hoopla."

Merchants cooperated with special windows, the street was roped off and a number of real carnival shows put in operation, with barkers, caliopes, etc. Many concessions were set up, the entire gross of these gains given to the police department which paraded daily and otherwise aided the campaign, with every patrol box and telegraph pole within 50 miles covered with placards. A photo of this stunt will be run in an early issue.

HARRY M. SUGARMAN
Egyptian, Los Angeles, Cal.

"State Fair" Lobby

The spacious forecourt of the theatre where Harry puts on those ace ballyhoos was transformed into a fair ground to plug "State Fair." Corrals were erected to house prize stock, such as cows, sheep, hogs, (the last featuring the well known "Blue Boy") and pony rides, hot dog stands, paddle games and all the other requisites of a fair were provided.

Sugarman states that this drew so many thousands of people that it actually marked the turning point in the theatre's fortunes, and since then he has kept up a continuous stream of lobby ballyhoos which have helped grosses immeasurably.

R. M. THOMASON
Crystal, Ellis, Kan.

School Price Reduction

Tied up with local schools allowing students a ten cent reduction on Wednesday or Thursday nights, these days not being up to the rest of the week in receipts. The deal was made on the provision that students came in a group of at least 100, but plan resulted in more than this number taking advantage of prices.

This member also includes his best single picture idea—a personal recommendation in the form of a special herald on "Stranger's Return," an overnight booking, which drew poorly on the first day. The personal plug pulled by Thomason for the first time helped on the rest of the date and brought the gross up to normal for that spot in the week.

ANNA BELL WARD
Phoenix Amusement Company
Lexington, Ky.

Three Stand-out Ideas

The highlight institutional event of 1933 was a special section which both leading papers ran on the reopening of the Kentucky and State Theatres in May, when the houses were taken back from the previous operators by the Phoenix Amusement Company of which Miss Ward is the assistant general manager.

The outstanding box office idea was included in this member's campaign on "I'm No Angel" publicized on page 69, issue of Dec. 16, 1933, in which Miss Ward put over the appointment of Mae West as a colonel on the staff of the Governor of Kentucky, story and pictures on this being carried by the Associated Press in papers all over the country.

The most novel idea was the Culbertson bridge "double truck" which ran for three successive days in December 1933 in one of the local papers and was also reproduced in the issue of Jan. 13.

Zimbalist Reports on St. Louis Ideas

From Al Zimbalist, zone advertising director, St. Louis Warner Theatres, skippered by Leto Hill, comes a number of campaigns put over in conjunction with some of the managers and district supervisors, the highlights of which we are pleased to publicize for the information of the members.

Hi-Pointe Theatre

Manager Harry Swan worked with Al on a very complete campaign on "Little Women" which started two weeks ahead featured by a six-sheet pasted on the lobby floor, and a number of panel boards and easels containing scene stills and cutouts. A week in advance, a 35-foot banner was placed over the canopy and was used during the run with "now playing" copy.

The special one-sheet was posted in a number of public and private schools, in colleges and high schools, with additional announcements made in all classes. The neighborhood newspaper, carried advance stories and cuts and to insure complete coverage heralds were distributed house to house.

Maplewood Theatre

A standout stunt on "Little Women" at this spot was an announcement carried prominently in the neighborhood paper under the signaturees of the superintendent of Maplewood schools and the principal of the high school which expressed complete approval of this feature, requesting all children of school age to see it. A further plug was given the date in the house program, the back page plugging the date.

West End Lyric Theatre

On the showing of "Alice in Wonderland" at this spot, Zimbalist, aided by District Manager William Hoppe, Jr., made an effective tieup with the National Refining Company, in which the cover of the "movie number" of that company's 20-page magazine was given over to a picture of Charlotte Henry, being given away at all filling stations handling the refiner's products.

For "One Sunday Afternoon" at this theatre, these boys put out an effective street bally wherein a young couple dressed in character paraded the main streets of the section and exhibited a lobby frame (see photo) which contained a number of old-time photos.

Lindell Theatre

District Manager Al Poos worked out the town crier gag illustrated in the accompanying photo which served to publicize "Torch Singer" at this spot. Dressed in colonial costume, ringing the regulation bell and carrying a sign on his back (see photo), the crier brought a lot of attention to the date in this out-of-the-ordinary manner.



Hoppe's Character Couple Parade



Poos' Colonial Street Bally

CONNECTICUT'S PARTY READY FOR MARCH 17

New Haven, Bridgeport, Hartford and Other New England Round Tablers Select New Haven for Their First Party

Next in the series of the Managers' Round Tabler Club "Get-Together" parties is announced by the members in the Eastern New England zone, to take place in New Haven, on Saturday, Mar. 17, starting at midnight, and continuing from then on. Chairmen Morris Rosenthal, of the Majestic, Bridgeport, and Walter Lloyd, of the Paramount, New Haven, state that the exact location of the gathering, in the rear of the Paramount Theatre, will be announced in time for the next issue.

The price is to be One ($1.00) Dollar, to include buffet luncheon, plenty of beer and entertainment, and members, as well as other managers, are advised to make immediate reservations by filling in the blank below.

A swell turnout is expected. Round Tablers and their friends will come from Bridgeport, New Haven, Hartford; from New Britain, the Norwalks, and other Connecticut towns in the area; from Springfield, Worcester and additional Massachusetts situations.

With the lineup of members behind it, an ace evening of good food and drink, fun, frolic and good fellowship is expected, and few showmen who can make it will want to miss this grand party.

For a grand party it is going to be. At this writing, the program of entertainment has not been definitely set, but according to the committee, every effort is being made to round up a lot of good talent, and it all sounds like a flock of good talent, and it all sounds like a flock of fun.

At this writing the committee is as follows: from Bridgeport, Morris Rosenthal and Edgar Lynch; from New Haven, Walter Lloyd, Jack Sanson and Ben Cohen; from Hartford, George Landers, Lou Schaefer, Charlie Brennan and Jimmie Weist. Other will be announced.

The committee asks that those intending to be present, make their reservations immediately to Walter Lloyd, Paramount Theatre, New Haven, Conn., and for this purpose the blank below is provided.

Brennan Reports Features On Two Campaigns

Hartford, Conn., has one of those illuminated type ribbon displays on the order of the one on the New York Times building, and Charlie Brennan, of Poli's in the Insurance City promoted it for some copy on "Roman Scandals." He tied up a lot of other money angles, working the Chase and Sanborn coffee hookin for over 400 windows in and around the city, and did likewise with the Lux advertising.

On "Dinner at 8," Charlie mailed out special dinner invitations to a select list of 500, and went at the window idea for keeps by landing every one in his leading store with individual displays on gowns, furniture and dishes, also securing another ace display right next door in the most exclusive shop in town.

A number of other prominent spots were also tied in, including music, book shops, and an ace men's store, the last showing a complete line of dinner clothes. Restaurants distributed special menus with plenty of picture copy, and Brennan followed all this with a click spread of newspaper stories, posters, and a lot of other good angles that gathered in a heap of business.

WALTER LLOYD, Chairman of Reservations,
Paramount Theatre, New Haven, Conn.

Enclosed find $..... for ..... reservations ($1.00 per head) to the Managers' Round Table Club "Get-Together" to be held in New Haven, on Saturday, March 17, starting at midnight.

NAME .....

THEATRE .....

CITY and STATE .....

Ace Exploitation from Anna Bell Ward

Jumping the field by a wide margin, Anna Bell Ward, the able showwoman who does things down in Lexington, Ky., for the Phoenix Amusement Co., planted the life story of Mae West in one of her local papers and in eight others in surrounding towns as an advance buildup on the coming "It Ain't No Sin," the head carrying this copy—"As Presented by Anna Bell Ward With Special Permission of Mae West."

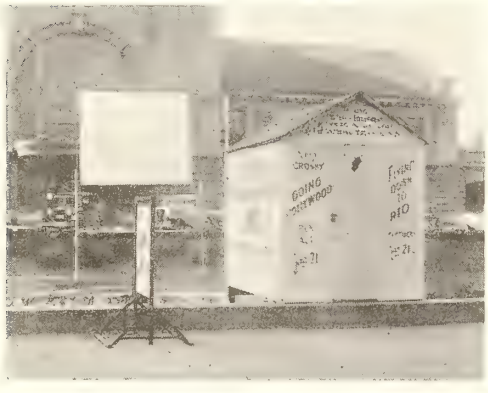
This member put on some ace stuff to plug "Flying Down to Rio" at the Kentucky, an outstander being a projection outfit placed in a specially built booth right out in front of the Union Station, with trailers being shown on a screen (see photo) placed so that it could be seen by everyone from blocks away. The booth carried plenty of picture copy on "Rio" and also "Going Hollywood" at the Ben Ali, a trailer on this feature also being shown.

The gag was further advertised cleverly by "passes" in the form of small throwaways calling attention to the premiere showing of the previews at the Union Station "Open Air" Theatre.

The stunt cracked the front page "Good Morning Column" on one of the papers wherein both features were mentioned by name, and Anna Bell says that this is a rare accomplishment, it being almost impossible for theatres to hit that covered space.

Other things that sold "Rio" in this stand were an art window display in one of the leading shops showing a gown worn by Del Rio, strong newspaper ads, cards in street cars and on 40 street cans.

Work for a Quigley Award!



Miss Ward's Projection Booth

Barrett Promotes Soup On "Duck Soup" Date

Due to conditions over which he had no control, a previous Marx Brothers picture did not do as well as he expected, but Manager Russell W. Barrett, Strand, Woburn, Mass., did not allow this to deter him from putting over a very successful campaign on "Duck Soup," which he reports stepped up the gross.

Russell had all the local restaurants giving away duck soup with all meals, and he followed this thought further by distributing duck soup recipe throwaways, house to house, and in all restaurants and stores selling canned soup. Grocery stores were further tied in on window displays of canned goods of various brands, tiein copy reading, "We have every brand but "Duck Soup" and that you can see at the Strand."

For a street gag, Barrett had some bannered live ducks led around the business district in advance and during the showing. These gags, in addition to a stronger newspaper and publicity campaign, did very well for this member, all of which clearly indicates that a good showman who won't be licked can't be licked.

Work for a Quigley Award!

Field Figures New Slant On Personal Endorsements

Manager Milton Field, Warners' Parker, Darby, Pa., has doped out a new slant on the personal letter to patrons idea that has a lot of meat to it, and should be of interest to other members. Here is how he handled it on "Only Yesterday."

A letter was sent out with every herald on the picture, but in printing them, Milt had a certain number run without his signature. Then every house employee made up a list of friends and acquaintances, and to these a copy of the endorsement was mailed with the individual signatures of the various house staff members, thus giving the gag a more authentic touch, and selling the show that much stronger.

In addition, Field contacted the heads of his different women's organizations, and they assisted him in sending out the endorsements to their memberships, at the same time making it possible for him to improve the theatre mailing list.

This member states that as a result, the picture clicked big, which it deserves if only for the smart manner the personnel plug was handled.

Work for a Quigley Award!

Richmond's Club Builds Up Saturday Grosses

In our recent Boston article, comment was made on the activities of Manager Louis W. Richmond, of the E. M. Loew National Theatre, who has put across a highly successful "Booster Club," a kid club idea that pays fine dividends at the box office. With conditions what they are, many of the members cannot dig up the necessary 10 cents to see the show, and for these Louis has made arrangements so they can attend free of charge, which has proved to be a profitable good will builder.

One of this Round Tabler's latest ideas was a special card distributed to his club to plug his "Tarzan the Fearless" serial, shown at the theatre on Mondays and Tuesdays. The card contains 12 Saturday dates and when the children bring these to the theatre on Saturdays, that date is stamped which allows the holders free admission after school on the following Tuesday to see the serial.

Richmond reports as a result that his Saturday business has increased considerably and recommends the idea to those seeking a way to stimulate children's attendance.

We have asked Lou to send us further details of his Booster Club which will be published shortly.

PLEASE NOTIFY YOUR CHAIRMAN OF ANY CHANGE IN ADDRESS

Golden's "Scare" Gags Click at Riverside

The campaign that Walter Golden, ad manager, Riverside, Jacksonville, Fla., put on for "The Vampire Bat" was frankly aimed to touch a new high in thrills and chills, and in this he succeeded.

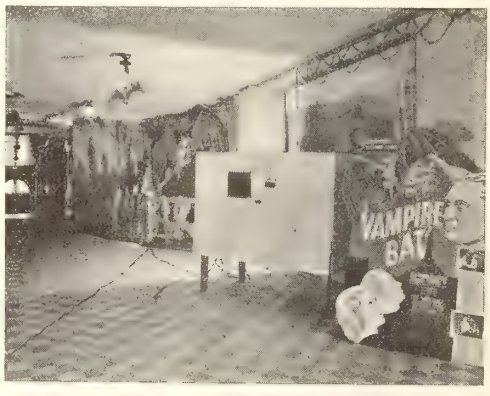
Out of the ordinary was an advance stage presentation in which the house was blacked out and a scare announcement made over the house P. A. system while colored bats of different sizes were flashed on the walls and ceiling by a special projector. Coincident with this was a record of eerie music.

This presentation was put on ten days in advance during the run of a special feature produced by Ford Motors which bought the house for four days to show this picture free of charge. The attendance during that time was capacity, the house playing to over 12,000 people, and the stunt is reported to have gotten more comment than anything put on in quite some time.

A lobby teaser idea was next worked by placing a cabinet in the form of a large box in the foyer with small peep holes (see photo), the only copy on it reading, "Do you dare look?" and inside, illuminated dimly, was another "scare" scene that further sold the atmosphere of the picture. Other lobby decoration was of the same nature with cobwebs made of string and sprayed with aluminum bronze strung at every available point.

Manager M. M. Moore very generously gives all the credit to Golden for the hard work, and although a like "scare" campaign is not recommended for extensive duplication, nevertheless these showmen report no unfavorable reactions and very satisfactory grosses on the engagement.

Work for a Quigley Award!



Golden's Peep Hole Cabinet

Silver Puts Over Four Co-op Pages on "Dinner"

It takes quite a bit of effort to put over any kind of a co-op page in these days, and when a manager puts over two co-op pages on any one picture, he is doing his share of fast stepping.

But we believe that Manager Nat Silver, Strand, Lowell, Mass., is entitled to a flock of extra bows for landing four slick co-op pages in four different newspapers on succeeding days in advance of his showing on "Dinner at Eight."

Each of the pages was set differently and all sold the picture in an important manner, many of the ads carrying cuts on the stars. These tieups no doubt necessitated lots of hard work on Nat's part, but their effectiveness was clearly indicated at the box office.

personalities

HENRY HEBER
is the new skipper of the Plaza Theatre, Sacramento, Calif.

▽

FRANK GILBERTSON
is the new skipper of the Cozy Theatre, LeRoy, Minn., succeeding E. Eckstein.

▽

RUDOLPH ELMAN
has acquired the Star Theatre in East Des Moines, Ia., purchasing it from G. Mullenix.

▽

JOHN STILLE
is managing the Pantages Theatre, Portland, Ore.

▽

VIC MEYERS
is skippering the Orpheum Theatre, New Orleans. House recently celebrated its thirty-second birthday. Vic has been manager of this house many years.

▽

C. T. McINTYRE
formerly manager of the New Theatre, Berthold, S. D., has acquired the Rex Theatre at Bloomington Prairie, Minn.

▽

FRED GLEASON
has purchased the Fox Theatre from E. H. Anderson at Osseo, Wis.

▽

R. A. WALKER
has taken over the management of the Lyric Theatre, Garrison, Wyo., succeeding J. C. Burton, who has acquired the Lyric at Carazoza, N. M.

▽

A. P. SCHMIDT
has purchased the Rialto Theatre, St. Paul, from Barnet and Belmont.

▽

MRS. A. T. MITCHELL
has taken over the helm of the Unique Theatre at Spokane, Wash.

▽

ED. PATTERSON
has taken over the skippership of the Baldwin Park Theatre, Los Angeles.

▽

JIMMY O'CONNELL
is skipper at the McDonald Theatre, Evergreen Corp. house at Eugene, Wash., and BARNEY KENTWORTHY is at the helm of the Rex.

▽

MORGAN WALSH and GEORGE MANN
have acquired the Mission Theatre, San Francisco.

▽

DR. HOWARD BURT
has taken over the management of the Lanesboro Theatre, Lanesboro, N. D.

▽

ED. GLEASON
has succeeded J. W. Anderson as manager of the Fox Theatre at Osceola, Wis.

POSTER ART WORK FOR THE THEATRE!



STILL MORE EXAMPLES OF POSTER ART WORK DONE BY FRANK BONAIT. Poster Artist, Shea's Theatre, Erie, Pa., sends more of his decorative panels. The Marie Dressler face is flesh with brown eyes and reddish brown hair with yellow, orange highlights. Dress, cobalt blue, yellow and white. The background a light strawberry color; panel light yellow, medium yellow, dark yellow, etc., ending in red orange. Shearer's face was flesh with blue eyes and chestnut brown hair. Background a light vanilla with the dress a dark red with white, yellow and orange flowers. The panel pinkish light American vermilion and several shades of red.

DILLON and WARNER
have taken over the Arlington Theatre, Suisun, Cal., and have reopened the house, which has been dark.

▽

ELWOOD P. LAWS
has taken a lease on the Ramona Theatre, Walnut Creek, Cal., and has reopened this following alterations, renaming it the Walnut Creek Theatre.

▽

E. E. POLLOCK
of Upper Lake, Cal., is planning to open a theatre at Ukiah.

▽

MARC BOWMAN
has been appointed city manager in Wenatchee for Evergreen State Amusement Corp. He will supervise the operation of the Liberty and Rialto Theatres.

▽

RONALD FAILS
formerly at the Kingsbridge is now managing the Ogden, Bronx, N. Y.

▽

OSCAR WEBBER
may now be found managing the Tuxedo in the Bronx, N. Y. Oscar was formerly at the Majestic.

▽

D. O'BRIEN
is holding down the managerial reins at the Uptown, a neighboring house there. He was formerly at the Midtown.

▽

SAM SAX
prominent Oregon exhibitor has taken over the Rex Theatre in Seattle, Wash.

CHARLES B. HANN, JR.
will continue the management of the Ponton Theatre in Crewe, Va. Theatre is affiliated with the new Carillon nearing completion in the West End of Virginia. Theatres are controlled by the Venetian Amusement Corp.

▽

MITCHELL CONERY
has been transferred from Mt. Vernon, O., to Bellefontaine, where he will manage the Holland. Mitch succeeds TOM OLSEN who was promoted to district manager with headquarters at Piqua.

▽

MAURY FOLDARE
recently in charge of the Evergreen State Theatres at Wenatchee, Wash., has been transferred to Portland to handle the Liberty.

▽

C. ELMER NOLTE
has left the Grand, Highlandtown, Md., to go to the Patterson, Baltimore, while BILL MOORE was transferred from the Belnord to the Grand, Baltimore.

▽

BILL BIEMANN
has been transferred from the Edgewood, Baltimore, Md., to the Belnord and ROY MILLER from the Patterson to the Edgewood.

▽

H. L. JOHNSON
has been named skipper of the Capitol Theatre, Macon, Ga.

WE WANT YOUR IDEAS TOO; SIGN UP

JOHN E. FEENEY
manages the Gem Theatre in Tulsa, Okla. With a theatre bearing such a name, John, you doubtless have plenty to live up to, so suppose you sit down and tell us how you treat the folks out yonder in Tulsa? When you get around to it, you might also remember us to all our brother members there too.

▽

JAMES E. DELANEY
may be found up in Gananoque, Ontario, Canada, where he is managing the Delaney. We presume this is either his or his father's house, since it bears the same name. At any rate, Jimmy, tells us that he is joining in zero weather and he finds the pages interesting and useful and that he will submit something in the near future. Don't forget your promise, brother, we'll be waiting for something from you.

▽

DONALD J. O'BRIEN
is up at the Uptown Theatre, a New York City neighborhood house, and we shall drop in on him one of these nights and say "howdy." When Don joined the Club a few weeks ago, he was at the Midtown, so we'll take this opportunity to welcome him and wish him luck in his new assignment. Remember us to Sam Chernow when you see him, Don, and drop in here too; you know we like to see you boys.

▽

CHARLES B. HANN, JR.
applies for membership from Crewe, Virginia. Charlie is at the Ponton Theatre there and we wouldn't mind being there either now that the thermometer hovers around zero so playfully. You've got a task on your hands, boy, because you're the first member from Crewe to join us, so you'd better see that the rest of the membership knows about your town and what's going on down there.

▽

JOE JOEL
is the publicity director of the Greater Australasian Films, Ltd., in Sydney, Australia, and he says if distance is no object he'd like to join us. Well, Joe, we have 'em a durned sight further away from Sydney, which, incidentally, is very well represented in the club membership. Just keep us informed on your activities, Joe, and leave the rest to us.

▽

HAROLD P. MIDGLEY
is the assistant manager at the Ritz Theatre in Elizabeth, N. J., and he certainly comes well recommended by his superior, C. P. Murphy, who manages this Warner house. Hal started as doorman with a stock company and he likes show business so well that he expects to have a house of his own some day. Well we're rooting for you, Hal, just keep on striving and you'll have one some day.

J. S. HOSTETTER
is the owner of the Angleton Theatre in Angleton, Texas, and he joins the Club and subscribes to the Herald at the same time. That shows rare good judgment, "J. S." Texas is about one of the liveliest show towns in the United States and we're sure we won't go wrong in betting that the Angleton Theatre will be heard from frequently.

▽

HENRY H. ELSNICK
conducts the Y. M. C. A. Theatre in Jewell Ridge, Va., and apparently gets a lot of help from our pages in putting over his enterprise, so the only fair thing for him to do it to tell us some of his "tricks"; they may be applicable to some of the houses, Henry, what say?

▽

HAROLD J. SCHMIDLEY
is the assistant manager at the Jeffris Theatre in Janesville, Wis., where he helps Eaton Sizer. Well, Harold, you're getting your training under a good showman, so we'll expect to hear of you getting places and doing things. Don't disappoint us, we're rooting for you.

▽

DESMOND RUSHTON
is the publicity manager of the Savoy Cinema in Dublin, Irish Free State, and he joins at the same time Desmond Murphy does. Between the two of you men, if we don't hear things from Ireland, we're going to be mighty disappointed. Don't let us down, will you?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

Y. L. BAIN
is the manager of the Star Cinema in Shanghai, China, joins and gets his Club pin at the same time. China is well represented in our pages, and as a matter of fact we have a Y. Y. Bain of Universal Films as a member. Any relative of yours Mr. Bain? Please let's hear from you, because our membership is always interested in what their foreign brothers are doing to put pictures over.

▽

DESMOND B. MURPHY
is the general manager of the Savoy Cinema in Dublin, Irish Free State, and judging from the number of houses you handle there ought to be plenty of material that you should be able to send us for use in our pages. We can't stress too often how much the boys on this side of the water enjoy hearing from our foreign membership, so please let's know what exploitation methods you are using.

▽

J. J. ROSENFIELD
manages the first run Orpheum Theatre in Omaha, Nebraska, and, while we are just welcoming Joe into the club in this formal fashion, he is one of the most active new members we have, and we know he is going to continue that way. Joe has had some pretty swell jobs, he was district manager for Publix in South Dakota and city manager of St. Paul. Well, old man, it's a poor day that doesn't bring a letter from Omaha, so let's hear from you.

▽

LAWRENCE P. COE
manages the Magee Theatre, in Magee, Miss. Apparently Larry started in at the bottom, because he tells us that when he was very young he delivered handbills and filled every position around the theatre. He has been house boy, billposter, usher, assistant cashier, relief operator and with the advent of talkies he saw his first through a port hole as chief operator. Well, I guess there's little we can tell you about running a house, so suppose you tell us.

▽

MORTON M. BRATTER
manages the Rex Theatre in Irvington, New Jersey, and the last time we saw him was at the Managers' get-together here in New York. Remember that memorable night, Mort? Do you have to wait for another party for you to come over to the Big City and stop in and say hello?

▽

ROBERT L. ALBERTS
can be found managing Skouras' Granada Theatre out in Corona, Long Island. A lot of our good friends and members from your town belong to and contribute regularly to the Club pages, and a little friendly competition wouldn't be a bad idea. Tell us about your latest campaign.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25,'34	62	

Coming Feature Attractions

Stolen Sweets	Sally Blane-Charles Starrett

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing (See "In the Cutting Room," Nov. 18.)	Bruce Cabot - Mary Brian	Dec. 3	65	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25

Coming Feature Attractions

Don't Fall In Love	Grace Moore			
Fighting Ranger, The	Buck Jones-Dorothy Revier			
Highway Patrol	Tim McCoy-Lilian Bond			
Lady Is Willing, The	Leslie Howard-Binnie Barnes		76	Feb. 10,'34
Line-Up, The	William Gargan-Marian Nixon			
Man Trailer, The	Buck Jones-Cecilia Parker			
Most Precious Thing in Life	Karen Morley-Richard Cromwell			
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston			
One Is Guilty	Ralph Bellamy-Shirley Grey			
Party's Over, The				
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut			
Social Register	Colleen Moore-Alexander Kirkland			
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21
Twentieth Century	John Barrymore-Carole Lombard			
Voice in the Night	Tim McCoy-Billie Seward			
Whirlpool	Jack Holt-Lila Lee			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Gallard	Feb. 15,'34	59	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34		

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Colletta Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Forgotten Men	War Film	Apr. 1,'34	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15,'34	58	Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	Feb. 17,'34
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	90	Sept. 16
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Dr. Monica	Kay Francis-Warren William			
Hit Me Again	Joan Blondell-Warren William			
Journal of a Crime	Ruth Chatterton	Mar. 10,'34		
Modern Hero, A (See "In the Cutting Room," Feb. 17,'34.)	Richard Barthelmess	Apr. 28,'34		
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 21,'34		
Sawdust (Tent.)	Joe E. Brown			
Very Honorable Guy, A (See "In the Cutting Room," Feb. 24,'34.)	Joe E. Brown-Alice White			
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis		90	Feb. 17,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95	Feb. 3,'34
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	80	
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60	Feb. 17,'34
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	Feb. 10,'34
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sleepers East (See "In the Cutting Room," Dec. 30.)	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 27,'34		
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Apr. 13,'34		
Cats-Paw, The	Harold Lloyd-Una Merkel			
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	80	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34		
Follies, The	(All Star Musical)	Mar. 30,'34		
Free Gold	John Boles-Claire Trevor			
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster	Apr. 6,'34		
Only Girl, The	Lilian Harvey-Charles Boyer		95	Aug. 12
"Scandals" (See "In the Cutting Room," Feb. 10,'34.)	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34		
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34		
Too Many Women	Warner Baxter-Rosemary Ames	May 18,'34		
World Is Ours, The	Madeleine Carroll - Franchot Tone			
World Moves On, The	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	80	
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunt Sally	Cicely Courtneidge-Sam Hardy		82	
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		69	
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
No Ransom	Phillips Holmes-Leila Hyams			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Unknown Blonde	Edward Arnold-John Miljan			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie	Sept. 15	89	Sept. 8
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	78	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Lazy River (See "Louisiana," "In the Cutting Room," Feb. 24,'34.)	Jean Parker-Robert Young	Mar. 2,'34	75	
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85	
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo - John Gilbert	Feb. 9,'34	103	Dec. 30
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 10
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	76	Jan. 27,'34
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	Feb. 10,'34

Coming Feature Attractions

Hollywood Party, The	(All Star Musical)			
Lady Mary's Lover	Norma Shearer - Robert Montgomery-Herbert Marshall	Mar. 16,'34		
Laughing Boy	Ramon Novarro-Lupe Velez			
Men in White	Clark Gable-Myrna Loy		75	Feb. 17,'34
Operator Thirteen	Marion Davies-Gary Cooper			
Sadie McKee	Joan Crawford-Franchot Tone			
Show-off, The	Spencer Tracy-Madge Evans	Mar. 23,'34		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Viva Villa! (See "In the Cutting Room," Feb. 10,'34.)	Wallace Beery-Fay Wray	Mar. 9,'34		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Beggars in Ermine	Lionel Atwill	Feb. 22,'34	72	Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	Feb. 10,'34
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct 14
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne			
City Limits	Ray Walker-Sally Blane	Apr. 15,'34		
Derby Day				
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30,'34		
Jane Eyre				
Loudspeaker, The	Ray Walker			
Man from Utah, The	John Wayne			
Manhattan Love Song	Dixie Lee-Robt. Armstrong			
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar. 15,'34		
Numbers of Monte Carlo				
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80	Feb. 17,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72	Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
No More Women	Edmund Lowe-Victor McLagen	Feb. 23,'34	72	Feb. 17,'34
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Oct. 27	82	Nov. 4
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Cleopatra	Claudette Colbert - Harry Wilcoxin-Warren William			
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34		
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78	Jan. 20,'34
It Ain't No Sin	Mae West-George Raft			
Melody in Spring (See "In the Cutting Room," Feb. 17,'34.)	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Mar. 30,'34		
Murder at the Vanities	Carl Brisson-Victor McLaglen			
Scarlet Empress, The (See "In the Cutting Room," Feb. 10,'34.)	Marlene Dietrich-John Lodge			
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78	Feb. 24,'34
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake			
We're Not Dressing	Bing Crosby - Ethel Merman - Carole Lombard - Leon Errol			
Wharf Angel (See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16,'34		
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Desperate Trails	Kazan			
King of the North	Kazan			
Little Damozel	Anna Neagle-James Rennie			
Lone Avenger, The	Kazan			
Peck's Bad Boy	Jackie Cooper			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	72	Feb. 10,'34
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19,'34	63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb. 16,'34	75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34
Coming Feature Attractions				
Alien Corn	Ann Harding	May 25,'34		
Crime Doctor	Otto Kruger-Karen Morley	Apr. 20,'34		
Dover Road	Clive Brook-Diana Wynyard	May 11,'34		
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	Apr. 27,'34		
Green Mansions	Dolores Del Rio-Joel McCrea			
I Love an Actress	Gregory Ratoff			
Of Human Bondage	Leslie Howard-Bette Davis	June 1,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	Apr. 13,'34		
Spitfire	Katharine Hepburn	Mar. 30,'34	84	Feb. 24,'34
Stingaree	Irene Dunne-Richard Dix	May 18,'34		
Strictly Dynamite	Jimmy Durante-Lupe Velez	May 4,'34		
Success Story	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 9,'34	77	
Transient Love	Irene Dunne-Ralph Bellamy	Apr. 6,'34		
Wild Cargo	Frank Buck	Mar. 16,'34		

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16
Coming Feature Attractions				
Golden Head				
St. Louis Woman	John Mack Brown-Jeanette Loff	Mar. 15,'34		
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	Feb. 17,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Film Parade		General Picts.	Jan. 12,'34	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10,'34	56	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell on Earth	All Star	Aeolian Picts.	Jan. 27,'34	70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20,'34
Mad Age, The		Resolute Picts.	July 19	70	July 29
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sweden, Land of the Vikings		John W. Boyle		70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9
Coming Feature Attractions				
Born to Be Bad	Loretta Young-Cary Grant			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Mar. 16,'34	91	Feb. 10,'34
Firebrand, The	Fredric March - Constance Bennett-Fay Wray			
House of Rothschild, The (See "In the Cutting Room," Feb. 24,'34.)	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	Feb. 3,'34
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Mar. 16,'34	99	Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	
Myrt and Marge	Myrtle Dale -Donna Damerell-Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 6,'34
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	Feb. 24,'34
Wheels of Destiny	Ken Maynard	Feb. 19,'34	64	
Coming Feature Attractions				
Countess of Monte Cristo (See "In the Cutting Room," Feb. 17,'34.)	Fay Wray - Paul Lukas	Mar. 19,'34	70	
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman - Mrs. Leslie Carter			
Glamour	Constance Cummings - Paul Lukas	Apr. 2,'34		
Honor of the West	Ken Maynard	Apr. 16,'34		
I'll Tell the World	Lee Tracy-Gloria Stuart			
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26,'34		
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	Apr. 30,'34		
Love Birds, The	Summerville-Pitts	Mar. 12,'34		
Uncertain Lady	Genevieve Tobin-Edward Everett Horton			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61	Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34	68	Feb. 10,'34
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	76	Dec. 2
Coming Feature Attractions				
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	72	Feb. 10,'34
Dragon Murder Case, The	William Powell			
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Fur Coats	Aline MacMahon-Paul Kelly			
Gambling Lady	Barbara Stanwyck	Mar. 31,'34		
Happy Family	Aline MacMahon			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34	65	Feb. 24,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34		
Key, The	Edna Best - William Powell - Colin Clive			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods			
One Man's Woman	Pat O'Brien-Glenda Farrell			
Return of the Terror	Lyle Talbot-Mary Astor			
Rhythm in the Air	Dick Powell - Ginger Rogers - Pat O'Brien			
Upper World	Warren William - Mary Astor-Ginger Rogers			
Without Honor	James Cagney-Joan Blondell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Radio Parade		British Int'l		70	May 13
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8,'34	90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6,'34	92	Feb. 24,'34
Volga Volga	H. A. Shilleton	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours		9
Hans Lange and Orchestra		
2—Ave Maria		7
Dion Kennedy at the Organ		
3—Waters of Minnetonka		6
Gus Haenschen and Orchestra		
4—Hula Moon		7
Native Hawaiian Troupe		
5—Waltz In A Flat Major		4
Hans Lange and Orchestra		

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Banker Buckeroos		2 rls.
Sidney and Murray		
Elmer Steps Out		2 rls.
Walter Catlett		
Hold Your Temper	Dec. 15	2 rls.
Smith and Dale		
Hot Daze	Oct. 20	2 rls.
Smith and Dale		
Radio-dough	Feb. 5,'34	
Sidney and Murray		
Ten Baby Fingers	Jan. 15,'34	
Sidney and Murray		
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	7
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure		1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics		1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—School for Romance	Jan. 31,'34	2 rls.
Lou Holtz		
No. 4—Love Detectives		
Frank Albertson		
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse		1 rl.
False Alarm		1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 8	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Oct. 4	20
Will Mahoney		
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl.
It's Sport in Any Language		1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills		1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	26
Dawn to Dawn	Dec. 25	35
Julie Hayden-O. M. Ness		
Lot in Sodom	Dec. 25	26
Frederic Haak		
No Woman's Land		45
(Travelogue)		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	2 rls.
Hello, Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	1 rl.
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	19
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	2rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	2 rls.
Leave It to Dad	Oct. 20	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34	2 rls.
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	2 rls.
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	2 rls.
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	1 rl.
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby	Nov. 24	1 rl.
Helen Morgan		
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
Trav'lling the Road	Feb. 9,'34	1 rl.
Alexander Gray		
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Gold Ghost, The	Mar. 16,'34	2 rls.
Mr. Adam	Nov. 17	2 rls.
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Grand Uproar	Aug. 25	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	1 rl.
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	2 rls.
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Static	Sept. 29	20
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Day Dreams	Dec. 8	
Hula Honeymoon	Mar. 2,'34	2 rls.
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	16
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	8
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organologue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Melodies of Love		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
Rhapsody in Black		1 rl.
Gary-Rawlinson-White		
Wine, Woman and Song		1 rl.
Tommy McLaughlin-Lew White-Kelvin Keech		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		9
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	9
New Zealand		9
Scotland the Bonnie	Sept. 30	9
Tibet, Land of Isolation	Feb. 17,'34	9
FLIP, THE FROG		
Paleface	Aug. 12	8
Soda Squirt		7
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9
Perils of Arsenic Annie		1 rl.
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Jail Birds In Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Nertsery Rhymes	Aug. 26	20
Rhapsody in Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
Roping Wild Bears	Jan. 13,'34	1 rl.
Vital Victuals	Feb. 10,'34	10
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes in the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Ha! Ha! Ha!	Mar. 2,'34	1 rl.
I Heard	Sept. 1	7
Don Redmond		
Morning, Noon and Night	Oct. 6	7
Rubinoff		
Old Man of the Mountains	Aug. 4	7
Cab Calloway		
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
Broadway Knight	Feb. 23,'34	1 rl.
Yacht Club Boys		
Bundle of Blues, A	Sept. 1	10
Duke Ellington		
Captain Henry's Radio Show	Aug. 11	11
Lanny Ross-Annette Hanshaw-Don Voorhees		
Little Broadcast, The	Oct. 27	11
Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Ray Atwell		
Radio Roundup, A	Nov. 24	11
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Rumba Rhythm	Sept. 29	6
Vincent Lopez		
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger?	Dec. 22	10
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6— Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—	Feb. 23,'34	1 rl.
No. 9—	Mar. 23,'34	1 rl.
No. 10—	Apr. 20,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	6
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music	Nov. 10	10
Eton Boys		
Keeps Rainin' All the Time	Jan. 12,'34	10
Gertrude Niesen		
Lazy Bones	Apr. 13,'34	1 rl.
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing	Dec. 15	9
Baby Rose Marie		
Stoopnocracy	Aug. 18	7
Stoopnagle and Budd		
Tune Up and Sing	Mar 9,'34	1 rl.
Lanny Ross		
When Yuba Plays the Rumba on the Tuba	Sept. 16	7
Mills Bros.		
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11
No. 2—Sporting Melodies	Aug. 25	10
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horse Power	Feb. 16,'34	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 9—Flying Bodies	Mar. 23,'34.	10....
No. 10—Animal Antics	Apr. 13,'34..	1 rl..
TWO REEL COMEDIES		
Circus Hoodoo (Harry Langdon)	Feb. 16,'34.	21....
Cold Turkey (Joseph Cawthorn)	Dec. 1....	19....
Ducky Dear (Sidney Toler)	Sept. 1....	19....
Gold Nuggets (Walter Catlett)	Feb. 2,'34.	18....
Just an Echo (Bing Crosby)	Jan. 19,'34.	20....
Marriage Humor (Harry Langdon)	Aug. 18....	19....
Meet the Champ (Eugene Pallette-Walter Catlett)	Aug. 4....	21....
New Dealers, The (Pallette-Catlett)	Apr. 6,'34..	2 rls.
No More Bridge (Leon Errol)	Mar. 16,'34..	2 rls.
Old Bugler, The (Chic Sale)	Jan. 5,'34.	20....
On Ice (Harry Langdon)	Oct. 6....	21....
One Awful Night (Pallette-Catlett)	Oct. 20....	21....
Please (Bing Crosby)	Dec. 15....	22....
Roaming Romeo, A (Harry Langdon)	Dec. 29....	21....
Sailors, Beware (Catlett-Pallette)	Sept. 15....	18....
Three Little Swigs (Leon Errol)	Nov. 10....	21....
Up and Down (Franklin Pangborn)	Mar. 2,'34..	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1....	7....
Circle of Life of the Ant Lion, The	Feb. 14,'34.	7....
City of Contrasts	Nov. 22....	19....
Cuba	Sept. 27....	21....
Farmer's Friend, The	Oct. 4....	7....
From Cocoon to Butterfly	Jan. 10,'34.	7....
Great Raccoon Hunt, The	Sept. 1....	20....
Her Majesty, the Queen Bee	Dec. 1....	6....
Insect Clowns	Mar. 4,'34.	7....
Kick-Off, The	Oct. 11....	27....
Newslaugh—No. 2	Dec. 20....	9....
Queen of the Underworld	Dec. 6....	7....
Wonders of the Tropics	Dec. 13....	32....

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34..	1 rl..
Rasslin' Match, The	Jan. 5,'34.	11....
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34.	21....
Flirting in the Park	Aug. 18....	20....
Walking Back Home	Dec. 8....	19....
CHARLIE CHAPLIN SERIES (Reissue)		
The Cure	Aug. 19....	20....
The Fireman	Aug. 28....	21....
The Count	Nov. 17....	21....
The Immigrant	Jan. 19,'34.	21....
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20....	14½..
Hey Nanny, Nanny	Jan. 12,'34.	2 rls.
Iceman's Ball, The	Aug. 13....	20....
In the Devil Dog House	Feb. 2,'34.	21....
Kicking the Crown Around	Aug. 4....	19....
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2....	20....
CUBBY THE BEAR CARTOONS		
Crown Crazy	Dec. 29....	7....
Cubby's Picnic	Oct. 6....	7....
Cubby's World Flight	Aug. 25....	7....
Galloping Fanny	Dec. 1....	1 rl..
Gay Gaucho, The	Nov. 3....	1 rl..
Good Knight	Feb. 23,'34.	7½..
Nut Factory	Aug. 11....	1 rl..
Sinister Stuff	Jan. 26,'34.	1 rl..
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8....	19....
Suits to Nuts	Dec. 1....	19....
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6....	20....
No. 6—Air Tonic	Dec. 22....	21....
No. 7—On Approval	Jan. 5,'34.	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9....	20....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29....	20½..
Quiet Please	Aug. 11....	20½..
What Fur?	Nov. 3....	21....
MUSICALS		
Bubbling Over (Ethel Waters)	Jan. 5,'34.	20....
Henry the Ape (Bert Lahr)	Jan. 26,'34.	2 rls.
Hizzoner (Bert Lahr)	Nov. 17....	21½..
Knife of the Party (Lillian Miles)	Feb. 16,'34.	2 rls.
Strange Case of Hennessy (Cliff Edwards)	Dec. 8....	21½..
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15....	20½..
Knee Deep in Music	Sept. 22....	21½..
Torch Tango	Feb. 23,'34.	21....
MY BRIDGE EXPERIENCES (Elv Culbertson)		
Forced Response, A	Sept. 15....	17....
Murder at the Bridge Table	Sept. 1....	21....
Society Cheaters	Sept. 29....	21....
What Not to Do in Bridge	Oct. 13....	15....
Trans-Atlantic Bridge Tricks	Oct. 27....	21....
Three Knaves and a Queen	Nov. 10....	20....
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29....	7....
Jest of Honor	Jan. 19,'34.	7....
Jolly Good Felons	Feb. 16,'34.	1 rl..
Marching Along	Oct. 27....	7....
On the Pan	Nov. 24....	7....
Pals		1 rl..
SPECIALS		
So This Is Harris	Jan. 19,'34.	28....
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8....	10½..
Cuba	Nov. 10....	10½..
Gibraltar, Guardian of the Mediterranean		
Holy Land	Feb. 16,'34.	10....
Madeira, Land of Wine		
Moorish Spain	Jan. 12,'34.	10....

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26....
Killing to Live		17....
Kino Displays		18....
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23....
Terrors of the Amazon		29....
CELEBRITY		
Jack and the Beanstalk		6....
FIRST DIVISION		
Delhi	Nov. 15....	10....
My Side of the Story (David L. Hutton)	Sept. 22....	10....
Strange Case of Tom Mooney	July 21....	23....
IDEAL		
Canal Gypsies		9....
Evolution		28....
Goofy Games		8....
Mystic East, The		10....
Next War, The		26....
We're on Our Way		9....
INDUSTRIAL		
The Silent Enemy		30....
INVINCIBLE		
Snowman		10....
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8....
Berlin: Rhythm of a Metropolis		8....
Glimpses of Germany		8....
Green Heart of Germany, The		20....
Springtime on the Rhine		7....
The Mosel		8....
Trier, Oldest City in Germany		6....
Vintagers' Festival in the Palatinate		10....
Winter in the Bavarian Alps		1 rl..
Young Germany Goes Skiing		1 rl..

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. The Mail Pilot	June 5....	7....
14. Mickey's Mechanical Man	June 9....	6....
15. Mickey's Gala Premiere	June 30....	7....
16. Puppy Love	Aug. 14....	
17. Steeple Chase	Sept. 1....	7....
18. The Pet Shop	Sept. 22....	8....
(NEW SERIES)		
1. Giant Land	Nov. 15....	7....
2. Mickey Shanghaied	Jan. 15,'34.	7....
3. Playful Plute		
4. Camping Out	Feb. 16,'34.	7....
SILLY SYMPHONIES		
9. Father Noah's Ark	Jan. 27....	8....
10. Three Little Pigs	May 26....	8....
11. Old King Cole	July 27....	8....
12. Lullaby Land	Aug. 18....	7....
13. Pied Piper	Oct. 6....	7....
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15....	8....
2. The China Shop	Jan. 15,'34.	8....
3. Grasshopper and the Ant, The	Feb. 15,'34.	8....

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28....	8....
No. 2	Oct. 1....	10....
No. 3	Dec. 25....	1 rl..
No. 4	Jan. 29,'34.	9....
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34.	1 rl..
Chicken Reel	Jan. 1,'34.	8½..
County Fair	Feb. 5,'34.	7....
Five and Dime	Sept. 18....	8....
Gingerbread Boy	Apr. 16,'34.	1 rl..
In the Zoo	Nov. 6....	7....
Kings Up	Mar. 12,'34.	1 rl..
Merry Old Soul	Nov. 27....	8....
Parking Space	Dec. 18....	7....
Toy Shoppe, The	Feb. 19,'34.	1 rl..
POOCH CARTOONS		
Hot and Cold	Aug. 14....	1 rl..
King Klunk	Sept. 4....	9....
She Done Him Right	Oct. 9....	7....
RADIO STAR REELS		
The Old Timers (Louis Sobol—No. 3)		21....
Peeping Tom (Louis Sobol—No. 4)	Sept. 20....	17....
Boswell Sisters, The (Nick Kenny—No. 4)	Dec. 6....	21....
SPECIALS		
World's Greatest Thrills	Aug. 18....	19....
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7....	9....
No. 32—Novelty	Sept. 4....	1 rl..
No. 33—Novelty	Oct. 9....	9....
No. 34—Novelty	Nov. 20....	9....
No. 35—Novelty	Dec. 18....	10....
No. 36—Novelty	Jan. 22,'34.	11....
No. 37—Novelty	Feb. 26,'34.	1 rl..
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20....	21....
Big Benefit, The (Mentone No. 3)	Oct. 18....	21....
Big Casino, The (Mentone No. 4)	Nov. 29....	21....
Born April First (Sterling Holloway)	Mar. 14,'34.	2 rls.
Broadway Varieties (Mentone No. 7)	Feb. 14,'34.	2 rls.
Ed Sullivan's Headliners (Mentone No. 8)	Mar. 21,'34.	2 rls.
Full Coverage (Henry Armetta)	Feb. 28,'34.	2 rls.
Meeting Mazie (Sterling Holloway)	Dec. 20....	20....
Mountain Music (Louise Fazenda)	Jan. 3,'34.	18....
Not the Marrying Kind (Sterling Holloway)	Nov. 22....	20....
On the Air and Off (Mentone No. 1)	Sept. 6....	19....
Open Sesame (Henry Armetta)	Oct. 25....	20....
Out of Gas (Louise Fazenda)	Nov. 8....	21....
Palsie Walsie (Henry Armetta)	Jan. 31,'34.	20....
Pie for Two (James Gleason)	Dec. 13....	21....
Stung Again (Louise Fazenda)	Oct. 18....	18....
Supper at Six (Mentone No. 5)	Dec. 27....	18....
Trifle Backward, A (Vince Barnett)	Jan. 17,'34.	19½..
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34.	2 rls.
Warren Doane Brevity	Aug. 9....	19....
Where's Elmer? (Vince Barnett)	Feb. 7,'34.	20....

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 13—Nothing But the Tooth (Jack Haley)	Aug. 19....	19....
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy (Jack Haley)	Sept. 16....	21....
No. 2—Close Relations (Roscoe (Fatty) Arbuckle	Sept. 30....	20....
No. 3—Gobs of Fun (George Givot-Charles Judels	Oct. 21....	21....
No. 4—Turkey in the Raw (Gus Shy	Nov. 4....	21....
No. 5—In the Dough (Roscoe (Fatty) Arbuckle	Nov. 25....	22....
No. 6—Here Comes Flossie (Ben Blue	Dec. 9....	18....
No. 7—Tomalio (Roscoe (Fatty) Arbuckle	Dec. 30....	21....
No. 8—How D'Ya Like That? (George Givot-Charles Judels	Jan. 13,'34.	18....
No. 9—Nervous Hands (Ben Blue	Feb. 3,'34.	21....
No. 10—Pugs and Kisses (Charles Judels	Feb. 17,'34.	21....
No. 11—Mushrooms (Harry Gribbon	Feb. 14,'34.	2 rls.
No. 12—Foiled Again (Ben Blue	Mar. 24,'34.	2 rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34.	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34.	2 rls.
No. 15—I Scream	May 19,'34.	2 rls.
BROADWAY BREVITIES		
No. 25—20,000 Cheers for the Chain Gang (Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12....	19....
No. 26—The "No" Man (Hugh O'Connell-Anne Greenway	Aug. 26....	19....
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination (Hal LeRoy-Mitzi Mayfair	Sept. 2....	18....
No. 2—Rufus Jones for President (Ethel Waters	Sept. 9....	20....
No. 3—Seasoned Greetings (Lita Grey Chaplin	Sept. 23....	20....
No. 4—Paul Revere, Jr. (Gusy Shy-Janet Reade	Oct. 7....	21....
No. 5—Operator's Opera (Donald Novis-Dawn O'Day-Eton Boys	Oct. 14....	21....
No. 6—'Tis Spring (Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28....	19....
No. 7—Yeast Is Yeast (Tom Patricola	Nov. 11....	20....
No. 8—The Mild West (Janet Reade-Olive Borden	Nov. 18....	23....
No. 9—Girl Trouble (Mitchell and Durante	Dec. 2....	23....
No. 10—Around the Clock (Norma Terris-Four Eton Boys	Dec. 16....	29....
No. 11—Plane Crazy (Dorothy Lee-Arthur and Morton Havel	Dec. 23....	22....
No. 12—Kissing Time (Jane Froman-Georges Metaxa	Dec. 16....	22....
No. 13—A Little Girl with Big Ideas (Molly Picon	Jan. 20,'34.	29....
No. 14—Not Tonight, Josephine (Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34.	21....
No. 15—Picture Palace	Feb. 10,'34.	21....
No. 16—Come to Dinner	Feb. 24,'34.	10....
No. 17—Business Is a Pleasure	Mar. 3,'34..	2 rls.
No. 18—Silver Living (Dorothy Stone	Mar. 17,'34.	2 rls.
No. 19—Let's Play Post Office (Jean Sargent	Mar. 31,'34.	2 rls.
No. 20—Story Conference (Lillian Roth	Apr. 7,'34..	2 rls.
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34.	2 rls.
No. 22—Private Lessons (Hal LeRoy	June 5,'34.	22....
HOW TO BREAK 90 BOBBY JONES		
No. 4—Down Swing	July 8....	1 rl..
No. 5—Impact	July 15....	1 rl..
No. 6—Fine Points	Aug. 5....	10....
LOONEY TUNES		
No. 10—Beau Bosko		7....
No. 11—Bosko's Mechanical Man		7....
No. 12—Bosko the Musketeer		7....
No. 13—Bosko's Picture Show		7....
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out	Sept. 9....	8....
No. 2—Buddy's Beer Garden	Oct. 21....	7....
No. 3—Buddy's Show Boat	May 12,'34.	7....
No. 4—Buddy the Gob	Jan. 13,'34.	1 rl..
No. 5—Buddy and Towser		1 rl..
No. 6—Buddy's Garage		1 rl..
MELODY MASTERS		
No. 10—The Alma Martyr (Fred Waring and His Pennsylvanians		9....
No. 11—The Name Is Familiar (Leon Belasco and Band		
No. 12—The Audition (Hannah Williams-Phil Emerton's Band		20....
No. 13—A Castilian Garden (Señor Del Pozo's Marimba Orchestra		9....
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd (Dave Apollon and Orchestra		10....
No. 2—Barber Shop Blues (Claude Hopkins and Band		9....
No. 3—Rubinoff and Orchestra		10....
No. 4—Eddie Duchin and Band		10....
No. 5—Borrah Minnevitch and His Harmonica Rascals		10....
No. 6—Jack Denny and Band		10....
No. 7—Mills Blue Rhythm Band		10....
No. 8—Isham Jones	Mar. 17,'34.	1 rl..
No. 9—Phil Spitalny	Apr. 14,'34.	1 rl..
No. 10—Vincent Lopez	May 12,'34.	1 rl..
No. 11—Tin Hat Harmony (Abe Lyman	May 12,'34.	1 rl..
No. 12—B. A. Wolfe	July 7,'34.	1 rl..
No. 13—D. Mendoza and Vitaphone Band	Aug. 4,'34.	1 rl..
MERRY MELODIES		
No. 6—One Step Ahead of My Shadow		7....
No. 7—Young and Healthy		7....
No. 8—The Organ Grinder		7....
No. 9—Wake Up the Gypsy in Me		7....
No. 10—I Like Mountain Music		7....
No. 11—Shuffle Off to Buffalo		7....
No. 12—The Dish Ran Away with the Spoon		7....
No. 13—We're in the Money		7....
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7....
No. 2—Sitting on a Back Yard Fence		1 rl..
No. 3—Pettin' in the Park	Jan. 27,'34.	1 rl..
No. 4—Honeymoon Hotel (Cinecolor)	Feb. 17,'34.	7....
PEPPER POT		
No. 1—Walter Donaldson		10....
No. 2—Admission 5c		10....
No. 3—Rock-a-Bye-Bye, with Dr. Rockwell		11....
No. 4—Laughs in the Law		8....
No. 5—Notre Dame Glee Club		8....
No. 6—Harry Warren		10....
No. 7—Easy Aces		10....
No. 8—Little Miss Mischief		10....
No. 9—Movie Memories		9....
No. 10—The Tune Detective		9....
Sigmund Spaeth		
No. 11—Mississippi Suite		9....
No. 12—The Wrong Wrong Trail (Block and Sully		10....
No. 13—Song Hits, with Roy Turk		11....
No. 14—Easy Aces, No. 2		1 rl..
No. 15—Pure Feud		1 rl..
No. 16—Radio Ramblers		1 rl..
No. 17—Lulu McConnell		1 rl..
No. 18—Good Old Days		1 rl..
No. 19—Radio Reels (Jessel—Van		1 rl..
No. 20—Charles Ahearn		1 rl..
No. 21—Little Jack Little		1 rl..
No. 22—Radio Reel No. 2		1 rl..
No. 23—Dad Minds the Baby		1 rl..
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
No. 10—Wonder Spots of the World		1 rl..
No. 11—Costumes of the World		1 rl..
No. 12—Strange Ceremonies		10....
No. 13—Top of the World		10....
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl..
No. 2—Samoan Memories		1 rl..
No. 3—Heart of Paris		10....
No. 4—Italy, the Old and the New		11....
No. 5—Cannibal Islands		1 rl..
No. 6—Spanish America		1 rl..
No. 7—Jerusalem, the Holy City		1 rl..
No. 8—Picturesque Siam		1 rl..
No. 9—Slackers of the Jungle		1 rl..
No. 10—East Indies		1 rl..
No. 11—Central America		1 rl..
No. 12—Dark Africa		1 rl..
No. 13—South Sea Islands		1 rl..

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		
MASCOT		
Fighting with Kit Carson (Johnny Mack Brown-Noah Beery)	July 6....	20.... (each)
Lost Jungle, The (Clyde Beatty)	Apr. 1,'34.	20.... (each)
Mystery Squadron, The (Bob Steele)	Dec. 23....	20.... (each)
Three Musketeers, The (John Wayne-Ruth Hall	Apr. 7....	
Wolf Dog, The (Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30....	
PRINCIPAL		
Chandu (each)		2 rls.
Lost World (Clyde Beatty) (each)		2 rls.
Tarzan, the Fearless (Buster Crabbe) (each)	Aug. 11....	20....
UNIVERSAL		
Gordon of Ghost City (Buck Jones-Madge Bellamy (each)	Aug. 14....	20....
Perils of Pauline (Evalyn Knapp-Robert Allen (each)	Nov. 6....	20....
Phantom of the Air (Tom Tyler-Gloria Shea (each)	May 22....	20....
Pirate Treasure (Richard Talmadge-Lucille Lund (each)	Jan. 29,'34.	20....
Vanishing Shadow, The (Onslow Stevens-Ada Ince (each)	Apr. 23,'34.	20....

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Long Standing Dispute Results in Establishment of Editing Bureau To Be Maintained by Broadcasting Companies

In Two Sections—Section One

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RIPTIDE

NORMA SHEARER

Robert Montgomery



VIVA VILLA!

WALLACE BEERY





HAPPY *Springtime!*

When you talk about BIG pictures, you're talking M-G-M language. The records of 1933-34 are already bright with "Tugboat Annie," "Dinner at 8," "Dancing Lady"and others from M-G-M, but—

Springtime brings Giant M-G-M Attractions that dwarf everything else in the entire industry!

The one and only company that makes road-show calibre entertainments now presents "RIPTIDE", "VIVA VILLA!"," TARZAN AND HIS MATE". Talk about BIG pictures . . . they're yours for a joyous M-G-M Springtime!

TARZAN AND HIS MATE

JOHNNY WEISSMULLER



"As The Earth Turns" can be profitably sold as the "First Bunkless Picture." Complete material from the record-breaking Dallas campaign, available now from Warner Bros.' Advertising Dept., will show you how.

Sean



is not an accident. Heaven gave her beauty... Training gave her Technique ...Warner Bros. gave her Experience. Only a rich variety of previous role assignments, under the tutelage of the industry's most astute directors, could have prepared this new American star for the remarkable triumph she has already scored in the Dallas and Danbury test engagements of

"AS THE EARTH TURNS"

With Donald Woods, Russell Hardie, Emily Lowry, Arthur Hohl, Dorothy Peterson, David Landau, Clara Blandick.
From the best-seller by Gladys Hasty Carroll. Directed by Alfred E. Green.

Stunning



Mona Barrie

Striking in her brunette beauty. Ultra-smart in her attire. Poise, sophistication, allure... all are hers. An exciting actress of wide stage experience... her screen interpretations sparkle with emotional depth. Audiences already have admired her in "Carolina". In "All Men Are Enemies"... another important FOX production... the vivid vitality of her performance definitely stamps her as one of the screen's great!

★ ★ ★ ★ FOX ★ PERSONALITIES ★ PARADE

MAR 9 1934
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MOTION PICTURE HERALD

Vol. 114, No. 11 March 10, 1934

PROVED AGAIN

WHEN "As the Earth Turns" came along Mr. S. Charles Einfeld of Warner Brothers was confronted with an advertising and selling dilemma. He had on his hands an alleged "bunkless" picture, a down-to-earth drama, entirely devoid of "hokum" according to the studio's opinion. What to do? He tried a test campaign in Dallas, Texas, selling the idea that here was the great bunkless picture. And to check, in Danbury, Connecticut, he put on a good standard high pressure campaign of the hokum school, selling romantic love, etc. The results, now added up in successful box office figures in both cities, vindicate the great experiment. Both campaigns worked. It has long been said that it pays to advertise.

△ △ △

JUST NAMES

WITH a great flourish to publicity in the lay press it is announced that Mrs. August Belmont—now great social leader, once an actress—is the new president of the Motion Picture Research Council. The announcement is accompanied by considerable copy about the motion picture quoting Mrs. Belmont but torn right out of the mimeograph files of the Council. And in sequel Mrs. Belmont announces Mrs. Grace Coolidge, widow of the late president, as honorary vice-president. The true significance of all this is that the Reverend William Harrison Short, who is the Research Council, is a great casting director.

△ △ △

THE SCREEN'S RIGHTS?

TO all those who ask that the motion picture shall be an important commentator upon and expositor of the affairs of civilization, the judgment in the British courts in behalf of the Princess Youssoupoff against Metro-Goldwyn-Mayer on the basis of the portrayals in "Rasputin" should be regarded with dismay. This page is not the place to try or re-try the case, but it is obvious enough that the influence of such decisions as this, and it is but the most conspicuous of several, exerts a pressure calculated to drive the motion picture farther and farther into the jungles of the Land-Where-Nothing-Is-Real. The screen has yet, it seems, a long way to go in getting rights in any approximation of those of the printed word. The screen continues a shining mark for those who seek and those who sue and those who want to share its publicity.

△ △ △

THIS week-end would be a good time to re-wrap that trout rod and varnish it. Film base dissolved in acetone makes an excellent rod varnish. Efficiency suggests the use of censor cuts. Fancy enameling your tackle with a gross of Mae West or a touch of Anna Sten!

AND WHAT A RACE!

HOW very human the race is! This subject has had not a little exploration and research these several thousand years, but there was enough left of it to make news for the New York *Times* when it discovered, incidental to the new "controlled" broadcasting of news, that "the general radio audience is interested in more of the human side of the news than . . . events of political and economic importance." Several other "news"-papers and the amusement business have known this for a long time.

This important, if not startling, discovery is the first expression from the newly founded Publishers National Radio Committee's Press Radio Bureau which doles out the material which is to be permitted on the air in competition with the newspapers. This interesting, but perhaps not final, adjustment of the controversy between the press and the air is discussed in our news pages of this issue. It is a subject of considerable interest and import to the motion picture industry with its complex and difficult issues with the competition of the radio as an amusement medium, using so much of screen talent.

Here is an occasion when, if the screen had all its vaunted power as the great medium of expression to the public, it might bring as much pressure as the press which has the power, and uses it. The screen's newsreels, for instance, could say things about radio but they will not, for reasons both obvious and obscure.

△ △ △

MR. CABOT'S PATTER

MOST likely it is a crime to kid a Cabot in Boston, but we refuse to suppress an observation of the moment which arises from a curious crying out about the screen from Mr. Stephen Perkins Cabot, president of the Judge Baker Guidance Center, Boy Scout leader and profound educator, reported by *The Review* (Boston) as saying: "The morals of children are being wrecked. . . . All efforts for improvement seem vain as long as block booking and blind buying prevail."

May we not direct the attention of Mr. Cabot to the fact that one of the world's most conspicuous examples of merchandising by the "block booking and blind buying" method has been the selling, through a whole generation, of "The Five Foot Shelf," culture and education by the yard, with the impress of the classicism of New England through the use of the name of the late, great erudite Dr. Eliot of Harvard.

Block booking, whatever its merits or demerits may be in a commercial sense, has about as much moral and social bearing as the practise of selling meals table d'hote. Mr. Cabot, spare us for the saying of it, has picked up some film patter, not information.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

FIGHT STAR RATINGS

Planning concentrated opposition to the system of critics' "star" ratings of pictures, the AMPA in New York last week named Ben Atwell chairman of a committee to formulate the attack. Plans for a dinner to President John Flinn were also discussed.

WRITERS' CODE

Late last week the Hollywood Screen Writers' Guild adopted a revised working code, excepting one article, which would prevent studios from signing important writers in the event of a strike. To the executive board went the right to limit members to signing contracts beyond a specified date. . . .

LICENSE FEES

The Denver Film Board of Trade has gone into battle against the proposed license fee scale which would raise film exchange assessments from $40 to $100 annually, 150 per cent. Defeated last year was a similar proposal. . . .

PREMIUM BATTLE

For a retention of their policy of using premiums, independent exhibitors of Philadelphia plan to join forces, in order to carry their fight to the NRA at Washington, said reports late last week. . . .

CLAIMS COLLECTED

Filed by the New York Film Board of Trade during 1933 were 4,609 claims, involving $771,702.52, against local exhibitors for alleged breach of contract. Collections were made on 3,351 ($517,556.46) of the claims, totaling 86 per cent. . . .

COLUMBIA DEAL

Under discussion in Paris is a deal whereby Pathe-Natan would be distributor in France of Columbia product. J. H. Seidelman, Columbia foreign manager, is negotiating a possible arrangement in the French capital. He and Mrs. Seidelman return to the U. S. late this month. . . .

MPTO SESSION

To make plans for the semi-annual convention, probably early in April, M. A. Lightman, president of the MPTO of Arkansas, Mississippi and Tennessee, has called a directors' meeting at Memphis this week. Code boards will be discussed.

WOMAN SUPERVISOR

Perhaps unique in production executive circles is the appointment of Jane Murfin, noted writer, as a supervisor for RKO Radio, by Pandro Berman, executive producer. She has long been a scenarist at the same studio. . . .

EXHIBITORS' RIGHTS

No thought of affecting any exhibitor's right embodied in a cancellation privilege was intended by MGM's request that exhibitors consent to substitution of certain films, Allied States Association announced from Washington last week following a communication from the company answering Allied's inquiry on the request. . . .

IOWA SALES TAX

Crying unfair discrimination, Iowa exhibitors are vigorously opposing the proposed imposition of a graduated two and one-half per cent tax on amusement admissions, part of a sales levy. Legislative committee members agree exhibitors have been asked to bear too great a share of the tax burden. . . .

REEL BAN LIFTED

Following a complete ban on newsreel shots of the Socialist uprising in Vienna, the Chicago police censor board late last week rescinded the ban, after revelation the board had not seen the films involved, had clamped down after reading of their contents in a newsreel release notice. Newspapers rushed to the reels' defense.

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TITLE CONFLICT

Following protest from Fox Film, the title arbitration committee of the Motion Picture Producers and Distributors of America unanimously recommended that Warner desist from using "Fashion Frolics of 1934" as the title of what was originally "Fashions of 1934," then "Fashion Follies of 1934," since it conflicts with "Fox Follies." . . .

PROTEST FILM

On the basis of alleged direct violation of the production and advertising code, the MPPDA Hollywood office has wired a complaint to the New York office against "Narcotic," produced by Duane Esper. . . .

LENTEN FILM BAN

With numerous theatres in the affected district, exhibitors in the Kansas City sector are deeply concerned over the absolute ban on films during Lent pronounced by Bishop Francis Johannes of the Leavenworth diocese. The message scored the screen, and contained a plea for federal legislation. The language was strong. . . .

OREGON EXHIBITORS

For the promotion of better understanding of the code and increased harmony, a majority of leading exhibitors this week organized the Oregon Exhibitors' Association, with William Cutts, Portland, as president. Officers: George Appleby, Ted Gamble, vice-presidents; Ruth Doyle, secretary-treasurer. . . .

TRIAL ORDERED

Upheld last week by the appellate division was a New York supreme court denial of a motion by Educational to dismiss the action of Amity Pictures for an accounting of profits, involving Tiffany product. The case was ordered to early trial. D. C. Millward has taken over Amity distribution in Washington State. . . .

COLONIAL MARKET

The capture of a larger share of the film business of British colonies, dependencies, mandated territories, is the plan of British producers, according to reports to the United States Commerce Department's film division. British United Film Producers, established two years, is working with the cooperation of the Colonial Office. . . .

NEW PLAYERS

From among hundreds of young players, most of them with previous stage, screen experience, Fox this week selected 35—25 feminine, 10 masculine—and awarded them contracts. From minor roles they will be graduated progressively, as demonstrated talent dictates. . . .

CODE DEFENDED, ATTACKED IN REPORTS TO JOHNSON

Flinn Reports on Code Authority Progress; Allied Asks Kuykendall Removal, Addition of Independents; Hess Answers

By FRANCIS L. BURT
Washington Correspondent

Marking the starting point of a new recovery drive, aimed to put more persons to work by reducing hours to a maximum of 30 or 36 a week, and increasing wage rates by 10 per cent, members of Code Authorities governing more than 600 industries this week met at Washington with General Hugh S. Johnson and other officials of the National Recovery Administration for a general discussion of codes, code compliance and code amendment.

Members of the film Code Authority were present in sufficient number to permit attendance at each of the five conferences which ran jointly, being especially interested in the meetings on trade practices, small enterprises, and code administration.

Flinn and Hays Briefs Submitted

A report on the motion picture code, its enforcement and compliance, was submitted to the Administration by the film authority, through its secretary, John C. Flinn. The full text appears in this issue, starting on Page 33.

Also, the Hays organization submitted a brief to the Administrator in which they said the code benefits all independents. The text appears, starting on Page 60.

Reports of the Code Authorities, in general, showed a majority of enterprises cooperating with the Government in its recovery program, although definite need of tightening up to prevent evasions was disclosed. It was also apparent that codes in general will require amendment in a number of phases to protect the workers, public and industry itself. This was expected.

The conference was opened Monday by President Roosevelt, who outlined the progress thus far made. He served notice upon employers that they would have to increase employment to take over the millions now serving temporarily under the Government through Civilian Conservation Camps, Public Works projects and other specially devised agencies.

Codes to Be Tightened

Declaring industry never can return to the buccaneering methods of pre-depression days, the President warned the Code Authorities that all codes would be tightened up to prevent evasions, protect the worker and consumer and outlaw unfair competition.

However, the President declared, the Administration will adhere closely to its policy of protecting small enterprises and will demand preservation of the anti-trust laws.

Work of the NRA code conference largely centered around the defects in codes and defects in compliance brought out during public hearings at Washington last week. General Johnson had developed a "12-point program" which he laid before the Code Authorities for consideration. The program was reported in detail last week.

Announcement was made by General Johnson, on Monday, that Division Administrator Sol A. Rosenblatt had been given until April 7 to file his report on the salary investigation, as a result of which the Administration will decide whether the code clause governing excessive salaries should be made effective.

A great deal of difficulty has been encountered in analyzing the salary questionnaires, many of them now being returned promptly.

Recovery codes were also the subject of action, the House on Monday passing a bill providing penalties of $5,000 fine or imprisonment for five years or both for the willful filing of false data with any Government agency with intent to defraud.

Under some codes, production volume will be the basis of assessments for costs of enforcements. The film industry's Code Authority has not yet determined on what basis it will charge industry members for code enforcement assessment. The Code Authority is expected to set the size of its budget for code enforcement within a few days, probably March 12. The exhibition branch is expected to be assessed the most, because the code benefits it the most.

The socalled public criticism meetings at Washington were marked by submission of a brief on behalf of Allied States asking for removal of Ed Kuykendall, MPTOA president, from the Code Authority and for addition of at least two additional unaffiliated independent exhibitor representatives on the Authority.

Mr. Rosenblatt also was brought under attack again, Allied alleging he is "prejudiced" against independent exhibitors. The opposition to Mr. Rosenblatt was based on the contention that he is "biased." It was recommended by Allied that the number of Government representatives on the Code Authority be increased to three.

The brief also asked for addition of two unaffiliated subsequent run exhibitors to each Local Clearance Board and one unaffiliated exhibitor to the Local Grievance Boards.

A number of changes were asked in the code itself and a "thorough investigation" of trade practices.

Hess Answers Allied

Allied States' attack was answered in a brief filed with the Administration on Tuesday by Gabriel Hess, general attorney for the Motion Picture Producers and Distributors of America, in which it was pointed out that at the present time the unaffiliated exhibitors have four members on the Clearance and Zoning Boards against two for the affiliated group, while on the grievance board each group has two representatives. Inasmuch as none of these boards has yet begun to function, he declared, the criticism of the independents can be based only on conjecture and speculation. The Hess brief appears in full, starting on page 60.

"The attack now made upon the code is a renewed one, as Mr. Myers himself states," it was pointed out. It has been made before to the Deputy Administrator, then to the Administrator himself, and finally to the President. The objections now made are identical with those previously made and were considered at length by the Government and were found wholly without merit.

Unfair, Myers Charges

Following are excerpts from the Allied brief, submitted by Abram Myers, general counsel:

"The major objection to the code is that it vests quasi-judicial power over the respective rights of buyers and sellers of film, and producer-controlled and independent exhibitors, in a Code Authority and in local boards dominated by the sellers and producer-exhibitors.

"Under the proposed set-up the independent coming into these boards as plaintiff would find the defendant sitting on the bench.

"Not only is the policy of the code wrong in itself, but the accumulated experience shows that the majority members of the Code Authority intend to exercise the power conferred on them in their own interest.

"Not only are these quasi-judicial bodies wholly one-sided, but the powers conferred on them are extra-legal and dangerous and contrary to public policy as declared by Congress.

"The independent theatre owners, like all other exhibitors, must have fresh product in order to remain in business. Undue extension of clearance, both as to time and area, is the principal weapon used by the major producers and their affiliated theatres in exterminating the independent exhibitors.

"Confiding the subject to boards dominated by the major producers does violence to the Sherman Law and sets aside the decision and decree in the Youngclaus case, as well as consent decrees obtained by the Government in the Fox West Coast and Balaban & Katz cases.

"The labor provisions of the Motion Picture

(*Continued on page 26, column 1*)

THIS WEEK'S CODE ACTIVITIES

The center of interest in Motion Picture Code developments shifted to Washington this week, with the meetings of Code Authorities, and submission of briefs by various groups in the industry. Highlights were these:

1. GENERAL.....On This Page
(a) Film Code Authority members attend Washington conferences.
(b) John C. Flinn presents report of Code Authority.
(c) Hays Organization submits brief intended to show Code benefits all independents.
(d) Roosevelt says employers must increase employment, codes must be tightened.
(e) Allied demands changes in Code.

2. LOCAL BOARD MEMBERS Page 24
(a) Pictures of 44 members of Local Clearance and Grievance Boards.

3. CODE AUTHORITY REPORT Page 33
(a) John C. Flinn, executive secretary of Code Authority, reports on progress to date.

4. HAYS OFFICE BRIEF..Page 60
(a) Gabriel Hess submits report to show Code benefits the independents.

Rosenblatt Given Until April 7 To File Report on Salary Inquiry; Five More Local Boards To Be Named

RASPUTIN'S $126,750 HEADACHE

London Court Orders MGM to Pay 25,000 Pounds Sterling to Princess Who Charged Libel in "Rasputin and the Empress"; Two Million Suit Pends in New York

Rasputin—the "Mad Monk" of Russia—reputed throne toppler, debaucher, seducer of women, has gone back to his tomb in the ground. Hollywood inadvertently interrupted his sleep in the crypt after 18 years.

An austere court of the King's Bench in London, England, this week commanded Metro-Goldwyn-Mayer Pictures Corporation to pay some 25,000 pounds sterling ($126,750) to soothe the wounded feelings of a tall, dark, middle-aged Princess of the late Czar's regime in Russia, whose honor was allegedly libeled by a Hollywood motion picture seduction which was depicted in "Rasputin and the Empress"—a pictorial story of the dramatic Mad Monk and the Imperial Russian household of the Romanoffs—in which the Royal Family of Broadway—John, Ethel and Lionel Barrymore—made their first screen appearance together, early last year.

Participating in the particular celluloid seduction involved in this case was Mr. Lionel Barrymore (age 56), who portrayed the weird, heavily-cloaked, long-whiskered Rasputin; and the young and lovely Diana Wynyard, who characterized the reputedly fictitious "Princess Natasha" of the Romanoff household.

Sitting in a London courtroom, presided over by 80-year-old Justice Sir Horace Avory, a jury of 12 Englishmen, perched on the edges of their chairs spellbound for a week by the narration of some of the most excitingly dramatic historical testimony ever recorded anywhere by the lightning-like fingers of an expert court stenographer.

They heard supposedly authentic accounts of the weird rights practiced by the Mad Monk, Rasputin, and of the hypnotic spells which he cast at will over some of the most Royal inhabitants of the Russian Palace. They heard from the lips of the self-admitted murderer of how and why and where Rasputin was assassinated. The repetition of all of these events, and more, in the matter-of-fact question and answer of the witness chair, carried an effect that no Hollywood production has yet achieved.

Record Newspaper Notices, But—

Accordingly, the news press of the world expended considerably more than the ordinary effort in bringing the story to the public in detail. The cables, wireless and telephone systems burned under the heavy load of testimony transmitted to front pages everywhere. As a result, "Rasputin and the Empress" received one of the widest international newspaper notices ever given any motion picture. It is assumed, however, that the company gladly would have foregone the editorial comment under the circumstances.

Justice Avory ordered the verdict read on Monday afternoon, after the jury had deliberated only two hours on the arguments of some of England's most able barristers, who had argued the plea of the plaintiff, Princess Irina Alexandrovna, wife of Prince Felix Youssopoff, self-admitted murderer of Rasputin, that the "seduced" character of "Princess Natasha" was portrayed in the motion picture in such a manner that "Natasha" inevitably must be taken by "right-thinking people" for Princess Irina, who is a niece of the assassinated Czar Nicholas II.

Metro's defense was that "Natasha" was entirely fictional.

MGM in New York was literally shocked by the English verdict, which gave one of the largest awards for libel in the history of the British courts—and elsewhere, too. It was probably the largest award ever made in a motion picture libel case.

A similar case for $2,000,000 damages is pending against MGM in New York, and New York attorneys of the Princess indicated after the London decision was rendered that exhibitors everywhere who have played "Rasputin" may be sued for libel. Such a plan, if carried out, obviously would produce an almost locust-like crop of libel actions, involving millions of dollars.

"We have intended such suits" against exhibitors who have screened the picture "for some time," said a statement from Buckley and Buckley, 99 Wall Street, New York attorneys for the Princess. "The names of the different exhibitors were demanded from Metro-Goldwyn-Mayer long ago, and their attorneys have promised us that we shall have them."

Sir William Jowett, who defended Metro in London, indicated after the decision that the motion picture would be withdrawn immediately in that country. Sir Patrick Hastings pleaded for the Princess. Both are noted English lawyers

Calls Character Purely Fictitious

The reaction of the home office officials in New York to the decision was indicated in a statement made by J. Robert Rubin, general counsel of both Loew's and MGM, who said:

"We are shocked at the verdict. In presenting the picture 'Rasputin,' there was no intention of portraying the Princess Irina. The character of Natasha is a purely fictitious one. We are advised by our London counsel that they feel the judge misdirected the jury, and the appellate court will reverse the trial court. They are applying for a stay of execution pending an appeal.

"We have every hope and expectation that a careful examination of all the facts and the law by the appellate court will show this verdict to be totally erroneous."

Cable advices from London late Tuesday indicated that an application by Metro's counsel for a stay of execution had been adjourned until Monday in appeal court. By mutual consent, the Princess agreed not to seek a judgment at least until Monday, when the appeal is to be entered formally.

At the time "Rasputin and the Empress" opened at the Astor theatre, on Broadway in New York early last year, it was said that "the settings, costumes and ceremonies of the Russian Court in 'Rasputin' derive their authenticity from the famous Gold Book." The Gold Book is a parchment record of the Czar's coronation ceremonial, containing thousands of illustrations, and was formerly in the possession of the Art Museum in Moscow.

In the cast of "Rasputin" were: John Barrymore, portraying "Prince Chegodieff"; Ethel Barrymore, "The Czarina"; Lionel Barrymore, "Rasputin"; Ralph Morgan, "The Czar"; Diana Wynyard, "Princess Natasha"; Tad Alexander, "The Czarevitch"; C. Henry Gordon, "Grand Duke Igor"; Edward Arnold, "Doctor Remezov," and others.

Charles MacArthur, of Hollywood, wrote the story especially for the screen. It was directed by Richard Boleslavski, who received his first stage training at the Moscow Art Theatre. A military career interfered until about 1920, when Mr. Boleslavski participated in motion picture production in Russia. In New York he was affiliated with Max Reinhardt, with Flo Ziegfeld and with other noted stage producers.

Made in California

"Rasputin and the Empress" was made in California at the Culver City Studios of Metro-Goldwyn-Mayer, where the principal executives are Louis B. Mayer, Irving Thalberg, David Selznick.

A Russian choir supplied the Cathedral service with all the traditional details. Russian vocalists were used for the musical settings. General Theodore Lodijensky, former commander of Czar Nicholas' bodyguard, and Major John Peters, of the California Lancers, trained American cavalrymen for the Russian military maneuvers. Alexander Toluboff, Russian State architect, assisted in planning and designing the ambitious Court and Cathedral backgrounds. Lionel Barrymore ate "Borchst" and "Shaslik," according to Metro.

Statistics: Ethel Barrymore's "Czarina" gown weighed 25 pounds; a New York jeweler manufactured replicas of Russian crown jewels, including the famous Imperial Diadem; Red wallpaper—Rasputin's favorite—was used extensively; a record of "Yankee Doodle March," supposedly played by Prince Yousapoff just before he assassinated Rasputin, went into the making; 12 Arabian horses and 100 Russian army rifles were specially imported; 50 pounds of hair were used for making Russians out of Hollywood-ians.

DOZEN SIMILAR SUITS IN RECENT YEARS

In recent years there have been a dozen motion picture libel suits in this country similar to that involving "Rasputin" in England. Typical of these were the suits of the heirs of Jim Bridger, the frontier scout, and Minerva Brown, housewife, against Paramount.

The heirs of Jim Bridger brought suit for libel against Paramount seven to ten years ago, charging portrayal of their ancestor as a dissolute character in "The Covered Wagon." The Bridger heirs, unlike Princess Yousoupoff, lost their suit.

The Minerva Brown suit, an appeal on which is now pending in the appellate division of the U. S. circuit court, New York, is directed against "An American Tragedy." Mrs. Brown alleged that she was actually the mother of a girl who, in the film, was portrayed in a seduction scene.

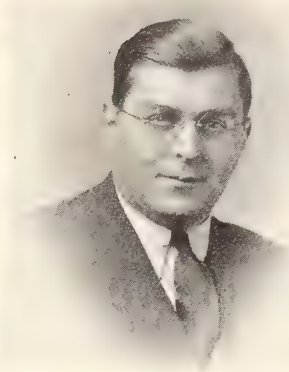
Radio May Produce 12 Features Abroad

Radio Pictures will make from 10 to 12 feature pictures in London next season in conjunction with the Julius Hagen Company, producing affiliate, according to Phil Reisman, head of RKO Radio's foreign department, just returned from abroad, where he closed several distribution deals.

THE CAMERA REPORTS



EXHIBITOR. Looking over the source of his product. John Hamrick, well known showman of the Northwest, Seattle especially, drops in, with Mrs. Hamrick, at the Warner plant, where they are shown about by Joan Blondell, making "Without Honor."



FROM THE RANKS. Walter Gould, new United Artists manager in Central, South America.

A PRESIDENT. Jeanne Dressler, of the Columbian Club, holding annual party March 10.





CHIP OFF THE BLOCK. William Faversham, famous veteran stage star, visits his son, Phillip, in Hollywood, where the youngster is following in his father's footsteps, at the Warner studio, where he recently appeared in "Gambling Lady."



AN INTRODUCTION. As Frank Buck, on left, producer of RKO Radio's "Wild Cargo" in the Malay jungles, plays host to Feg Murray, author of the King Features cartoons, "Seein' Stars," and introduces him to one of Mr. Buck's "actors" and personal friends, to whom it seems to make very little difference.



AT SCHOOL. Where, as a luncheon guest of Professor Georges F. Doriot of Industrial Management at Harvard, Samuel Goldwyn, producer, took a leading part in a discussion of a few of the problems which are pertinent to the art and the business of making motion pictures, especially the business.



DRUMMER-GIRL. With an instrument almost her own size, four-year-old Shirley Temple gleefully shows how she led a parade in the Fox musical production, "Fox Follies." The production will be released shortly.



NOW IT'S REAL. Ernest Truex was only playing in this scene from Educational's "The Expectant Father," but recently he knew how it really was.



BLACK AND WHITE. (Left) With attractive Kay Francis, Warner star, as the center of an unusual contrast in photographic art.



COASTWARD BOUND. When Jules Levy, recently named vice-president of RKO Distributing, set sail for Hollywood, his co-workers saw that he was away safely. From the left: E. L. McEvoy, eastern manager; Michael Poller, Mr. Levy's assistant; Mrs. and Mr. Levy; R. S. Wolff, New York manager; Al Mertz, short subject manager; Cresson Smith, western and southern manager.



NELLIE HIMSELF. As Paul Muni, star of Warner's "Hi, Nellie" attended the London trade showing of his vehicle recently. From the left are Max Milder, Warner manager in Great Britain; Mrs. Milder, Mr. Muni and Mrs. Muni.

PRESS ASSOCIATION TAKES CONTROL OVER RADIO NEWS BROADCASTING

New Bureau of Publishers' Committee Will Be Maintained by NBC and CBS and Cooperating Independent Broadcasters

Culminating a series of "disagreements" which had their inception more than two years ago, the American Newspaper Publishers' Association late last week took over virtual control of the radio news broadcasting situation. A central bureau, to be maintained by the two large networks, the National Broadcasting Company and the Columbia Broadcasting System, and cooperating independents, has been set up for the purpose of doling out news already printed in the daily press, thus protecting the newspapers against the possibility of what they deem unfair competition and, in many instances, copyright infringements.

The two major radio networks, in addition to many independent stations from coast to coast, henceforth will have to confine all spot news broadcasts to five minutes in the morning and five in the evening, after morning and evening newspapers have passed their final deadlines.

Press Radio Bureau Established

All "spot news" reports are to be edited and supplied by the Press Radio Bureau of the Publishers' National Radio Committee, headquarters of which is at 551 Fifth Avenue, New York. James W. Barrett, former city editor of the New York *World,* is editor of the new radio news bureau.

Not only are the regular news broadcasts of network stations thus affected, but to an even greater degree are the socalled commentators—Edwin C. Hill, Lowell Thomas, Boake Carter, Walter Winchell, and others —seriously curtailed in the style of their featured broadcasts. All such commentators on subscribing programs, who heretofore have utilized spot news, have been forced to agree to confine their remarks to local news and generalized comment, or to references during evening broadcasts to news which has appeared in the morning newspapers.

Many of these have threatened to expand what they term their present "private news gathering agencies," in order that the timeliness of their broadcasts will not suffer as a result of the new agreement. The plan went into actual operation on March 1, and already one commentator has been charged with reading several Associated Press dispatches during the course of his broadcast on Sunday, March 4.

Saw Advertising Revenue Dropped

The events leading up to the present situation can be traced back almost to the beginning of radio itself—or at least to that stage when business and industry began expenditure of large sums of money for radio advertising. Newspaper publishers throughout the country saw their own advertising revenue depreciating to a marked degree and were helpless insofar as defensive action was concerned. Matters reached a point where one publisher in the Middle West was receiving annual advertising revenue amounting to only $25,000 from a client who previously had been spending $100,000, the other $75,000 going into a regular radio program.

It was not until late in 1932 that the newspapers had an actual opportunity to put the "clamps" on news broadcasts, which already had been popularly featured on networks and independent stations alike for about a year. At that time it was discovered that at a station in Sioux Falls, S. D., the featured news broadcast consisted solely of the reading of news items from a newspaper. Immediately the Associated Press took the case to court, the station was ordered to either eliminate its news service completely or look elsewhere for its news sources.

Networks Asked to Bar Practice

That was the actual beginning of the fight against the broadcasters, a newspaper executive said this week, and while such instances of flagrant copyright violations were comparatively few, the publishers tightened their grip and prepared for "war."

During 1933 the conflict assumed major proportions. The two major networks were requested to eliminate news broadcasts. The National Broadcasting Company acceded to the request, except insofar as their commentators, including Lowell Thomas and Walter Winchell, were concerned.

Columbia's answer, however, was the creation of a news service, complete with its own correspondents in the field, in addition to its commentators. Columbia featured for some months two "spot" news broadcasts—one in the middle of the morning and the other about 10:30 p. m. Three weeks ago this service was discontinued.

The present plan, involving both networks and independents, calls for a five-minute report to be put on the air not earlier than 9:30 a. m., local time, and a similar report not earlier than 9 p. m., local time. Each report will consist of not more than 600 words, to be subdivided into approximately 20 separate bulletins.

The plan, which was worked out by representatives of newspapers, broadcasting stations and the United Press, Associated Press and International News Service, is designed purely to give broadcasting stations and listeners the benefit of careful resumé of the day's events, and at the same time protect the newspapers from unauthorized use of their news.

Every broadcasting station of the country is eligible to participate in the service if it desires to cooperate with the plan of the news bureau and pays a proportionate share of the expenses. The plan in no way limits the use of local news by local radio stations.

In addition to the two regular bulletins the bureau will provide cooperating stations with brief reports on outstanding events, which may be broadcast at any time.

Despite the fact that last year there was considerable agitation on the part of New sports promoters and newspapers to eliminate broadcasts for prizefights, football games and other sporting events, these "on-the-scene" broadcasts are allowed to continue under the new plan.

KALTENBORN FIRST NEWS BROADCASTER

H. V. Kaltenborn is credited with being the first news commentator on the radio, according to the Literary Digest *and the Brooklyn* Eagle, *starting as a regular feature of station WEAF almost immediately after the station was founded.*

Floyd Gibbons, dynamic reporter of the air waves, was probably the first commentator in the country to utilize portable broadcasting equipment—microphone and transmitter.

Commentators on Subscribing Programs Must Confine Remarks to Local News or General Comment and Old Items

Pathe News Radio Broadcasts Off

The Pathe News-Absorbine, Jr., radio broadcast, scheduled to have gone on the air commencing February 18, has been postponed indefinitely. According to officials of Irwin Wasey & Company, advertising agents who were handling negotiations, the tie-up between the newsreel company and the liniment manufacturers was held up due to a ruling of the National Broadcasting Company that no records can be broadcast over the company's stations. The sound strip of Pathe News apparently was classified by NBC as a record. The broadcast was to have gone on the air through 13 of the Yankee Network stations in New England, including some NBC outlets.

Last week, officials of the advertising firm reported that the reason for the delay involved certain "trivial details" in the contracts which were being disputed by Pathe attorneys. Jack Connolly, Pathe News manager, this week declared he was not aware the deal was off, even temporarily.

R. C. Richards Dead

R. C. Richards, 43, owner and operator of a circuit of theatres in five southern states, died at his home in Covington, La., recently.

REMBUSCH SUIT POINTS FALLACY OF ACTIONS SHORT ON EVIDENCE

Certified Audit Shows Theatres Had Higher Grosses During Period of Alleged Illegal Acts of Accused Distributors

With the end of the case of Frank J. Rembusch Enterprises against the national distributor members of Motion Picture Producers and Distributors of America, Inc., late last week in United States district court, New York, was reflected the futility of antitrust suits without fundamentally sound evidence to support them. Parties to the defense pointed to the details of the Rembusch case as illustrative of the developments frequently disclosed in suits brought under the antitrust laws.

For nearly four years Rembusch Enterprises' antitrust suit alleging, among other things, monopolistic practices through block booking and price fixing as a restraint to trade, had been prosecuted and defended at great cost to both parties. Started in May of 1930, the Rembusch suit came to an abrupt close on March 1, 1934, after three and one-half weeks of actual trial.

Filed Complaint in 1930

In May, 1930, Frank Rembusch filed a complaint alleging that his theatres had suffered staggering losses in operation because of illegal acts of the major distributors. In his bill of complaint Mr. Rembusch stated that after the formation of the MPPDA and the Film Boards, film rentals were higher than the percentage of his gross receipts. From this Mr. Rembusch deduced that these two groups "fixed prices."

A certified audit of the Rembusch theatres' books showed in some instances higher gross receipts during the period of the alleged conspiracy than prior to 1921. Had he conducted a fair audit of his own books, this fact in all probability would have appeared obvious to him, counsel for the defense indicated at the trial before Judge Coxe.

The plaintiff sought to introduce proof that price fixing was virtually openly indulged in by Film Board members. Branch managers testified unanimously that at the Film Boards' weekly meetings prices were never discussed. E. C. Grainger, Fox sales executive, called as a witness for the prosecution, was one of those who thus testified. At the trial of the Joseph Quittner case last year, which arose out of similar charges, George J. Schaefer, now general manager of Paramount Publix, testified much along the same lines.

Block Booking Plot Unproved

On the block booking charges, the plaintiff or plaintiffs sought to avoid the conclusion of the United States Circuit Court of Appeals, which held that block booking is a fair method of distribution of films, by charging distributors agreed not to distribute films except by block bookings. Witnesses called by the plaintiff to try to prove distributor conspiracy upset this allegation when they testified that their theatres in some years bought far less than the complete output of pictures actually contracted for.

To the charges of increased rentals due to alleged price fixing and distributor conspiracy under block booking the proof adduced by the plaintiffs themselves was so completely negatived that the plaintiffs themselves, through counsel, asked the court for permission to withdraw their claims. This the court granted.

Max D. Steuer, counsel for the defendants, then apprised the court of the extraordinary expense of audit of each of the 20 Rembusch theatres' books to which the defendants had been put to defeat the claims of the Rembusch Enterprises of $1,245,600 loss. He declared that the plaintiff's own books showed the charges unwarranted, because in the years preceding the alleged conspiracy the books showed losses, while during the years of the alleged conspiracy they made substantial profits, and that these profits actually made were increased when the defendants' auditors found many items charged to expense, possibly for tax purposes. Some items charged to rentals were discovered to have been cash drawings of Rembusch and his partner, Hubert H. Woodsmall.

As to Trial Costs—

Mr. Steuer then argued that if Rembusch Enterprises were to be allowed permission to withdraw their case, the costs should be imposed on them. Judge Coxe said he saw no reason why the plaintiffs should not be allowed to withdraw, and would deal with the imposition of costs after hearing the claim of the Capitol Amusement Company, in which Rembusch and Woodsmall had one-half interest, comprising four theatres in Indianapolis.

After the theatres owned by Rembusch were withdrawn from the suit, the plaintiff, Capitol Amusement Co., then placed its reliance on damages claimed to have been suffered by two theatres in Indianapolis—the Rialto, which had been acquired at a receiver's sale in 1922, and the Colonial, which had been similarly acquired in 1927.

The plaintiff sought to prove discrimination against the Rialto when it attempted to buy first-run product. Advertisements put in evidence by the defendants, however, showed that the Rialto was an old theatre, that it had played vaudeville, burlesque, strip shows and sex film roadshows with admission to "men only" and "women only" at specified times of the day.

Asked for a definition of strip shows, a witness for the plaintiff replied that it "is a game in which a girl performer plays with the audience by removing her clothes to a degree commensurate with the amount of applause offered by the audience."

From the books of Capitol Amusement Co. it was ascertained that several thousands of dollars charged to film rentals were not used for this purpose, but were cashed over the counter. One check stub introduced as evidence bore the partially erased, but easily distinguishable through a magnifying glass, notation, "Dempsey-Tunney fight picture."

In Violation of Statute

A bookkeeper for Capitol testified that one Mike Dooty, a former Rembusch employee, with others, had acquired the distribution rights for Indiana of the Dempsey-Tunney pictures, which were shown by them in direct violation of the federal statute which forbids interstate transportation of fight pictures.

After the noon recess of Judge Coxe's court on March 1, the plaintiffs' counsel asked for a conference with the judge in his chambers before resumption of the session. He informed the judge that the plaintiffs had no proof that they had suffered any damage which could be traced to the arbitration system or credit committee activities of the Film Boards of Trade which had been in existence prior to the Supreme Court decision, and that the plaintiffs had gone as far as they could in seeking to prove sufficient damages through inability to obtain first-run product for the Rialto and Colonial theatres.

After the noon recess March 1 and a conference with plaintiff counsel, Judge Coxe said that he felt certain up to that point that the plaintiffs had not made out a case; that they had failed to prove any one of the many charges made against the distributors of motion pictures, and that on coming to the last element of the case to which the plaintiff pinned final hope—inability to secure first-run product—that he felt they had not been able to show either that they were entitled to first-run product or were able to pay for same. Judge Coxe had particular reference to introduced proof which showed that Rembusch had played three Universal first-run pictures at the Colonial in April, 1927, and had failed to pay the license fees therefore, and did not make payment until Universal brought suit in February, 1928.

No Further Proof of Conspiracy

Judge Coxe said that although a theatre in competition with a large chain of theatres undoubtedly suffers a competitive disadvantage, the Sherman anti-trust law was not made to redress such inherent disadvantages.

The plaintiffs' counsel informed the court they had no further proof of conspiracy. This statement was made in open court for the record, whereupon Mr. Steuer moved for dismissal of the complaint. The court granted the motion.

The court declared nothing more would be gained by imposition of additional costs on the plaintiffs, beyond statutory costs. Thus the case ended.

CHECKS FOR HEAT MADE TO BOOTLEGGER

A piece of evidence introduced by the defense in the Rembusch trial was an item uncovered by the defense auditors from the books of Rembusch Enterprises. A sizable sum was set forth as "charged to light and heat." It was noted that the checks in the case were all made out to one man—the bootlegger!

Max D. Steuer, counsel for the defense, told the court that the motion picture industry intended to fight, "if we are just to be victims, and can be brought into court and milked with claims like these."

Plaintiffs Themselves Withdraw Claims of Increased Rentals Laid to Price Fixing and Block Booking Conspiracy

Roxy Sails for Vacation

Samuel L. (Roxy) Rothafel sailed late last week for a vacation of three weeks in Europe. He expects to return by March 21 for the start of his vaudeville tour.

death

It is the most interesting subject in life

PARAMOUNT
demonstrates this in
the following pages–

Param

in two test can

"DEATH
A HOL

**is the proper title for one of the mos
made—a picture starring Fredric
Sir Guy Standing and Kent Taylor**

FRESNO, Calif.—
With a special campaign that included more than twice the usual amount of newspaper space, street ballyhoos, radio announcements, teaser ads and teaser tack cards, house-to-house canvasses, girls executing a house-to-house telephone campaign, etc., etc., it opened on a Sunday under the title "STRANGE HOLIDAY" and did average business on the opening day.

ount

paigns, proves that

TAKES IDAY"

audacious and exciting pictures ever March, with Evelyn Venable, Directed by Mitchell Leisen.

SACRAMENTO, Calif.—

With exactly the same amount of newspaper space, and exploitation as it received in Fresno, this picture opened on a Thursday as "DEATH TAKES A HOLIDAY" to two and one-half times average business . . . and closed to better than twice average business . . . *Sacramento's theatre-goers gave us the information we were after! "DEATH IS INTERESTING!"*

turn to the next page


DEATH TAKES A HOLIDAY!
NO ONE COULD DIE WHILE HE MADE LOVE!
Fredric March
...THE WORLD STOOD STILL WHILE HE MADE LOVE!
WOMEN were drawn to him... fascinated by his magnetic charm, while men shrank from him... trembling at the knowledge of his power.
FOR THREE DAYS, DEATH TAKES A HOLIDAY! THE WHOLE WORLD PAUSES WHILE A STRANGE LOVER TAKES A BEAUTIFUL GIRL IN HIS ARMS!
The most fascinating lover ever known!
He wooed the girl of a man lasting love for the first time a love which transcended life! The whole world paused while he made love!
Train crushed in dive from rails, no one killed! In o
most amazing wrecks in railroad history, this C
express train, carrying hundreds of passengers, l
while traveling at top speed yesterday. Though
were splintered and strewn all over the rail
passengers include only minor scratches a



. . . . Advertising and Exploitation of this type was used to promote the sensational business done in Sacramento! . . .

death

It is the most interesting subject in life

and these figures prove it!

NEW YORK, N. Y.—Paramount Theatre: ***"Death Takes A Holiday"*** **held over for second week. Outstanding business in worst weather New York has ever known holds picture over for another week.**

CHICAGO, Ill.—Oriental Theatre: ***"Death Takes A Holiday"*** **opened to capacity business with sidewalk hold-out all day in face of very bad weather. Held for long run.**

SACRAMENTO, Calif.—Senator Theatre: ***"Death Takes A Holiday"*** **opened to 2½ times average business and closed to better than twice average business.**



The Hollywood Scene

EXECUTIVE SALARIES AND EXPLOSIONS
THE CODE OF ETHICS IN ACTION
41 PRODUCTIONS BEFORE THE CAMERA
WHAT'S MARQUEE, TITLE WRITER ASKS

by VICTOR M. SHAPIRO

Verbal detonations, echoing through the hills of Hollywood and Beverly, followed publication of executives' salaries and bonuses. Explosions sounded like trench mortars or cap pistols, according to the individual point of view of the exploders.

Even to Hollywood, accustomed to fancy salaries, the dramatic surprise of sudden revelation by the Senate threw confusion into the camp.

Those in the big money, and those who aspired to the high bracket class, built their briefs on the generally accepted rugged individualism axiom that there is nothing wrong in getting as much money for personal services as is possible, without using duress.

They claimed that as stars and other creative workers reaped rewards, according to box-office values, executives got theirs on individual ability also.

Supply and demand regulates executive salary as it does price of any other commodity.

Diversified Reactions

Those upholding big money said it was their opinion that bonuses, paid from profits, were morally and legally acceptable.

Some there were who felt that in the majority of cases, executives receiving big salaries and bonuses were not only worth it, but most of them were pioneers in the business, fighting a long uphill battle until they got into the heavy sugar class.

Those legally inclined discussed phases of corporate law and precedent, bringing legal tomes and judicial opinions into the controversy.

Aside from legal considerations, which a motion picture publication can hardly enter into, those denouncing high salaries and bonuses marshaled their contentions along the following lines which are set down as expressions of opinion rather than of fact:

1. Against high salaries and bonuses, some said no executive is worth more than $100,000 a year to any corporation.
2. Others said bonuses should be paid only from profits and then only after stockholders received a reasonable return on their investment.
3. Still others claimed that bonuses paid while companies were losing money seemed unfair and unnecessary.
4. Others contended that no bonuses should ever be paid, but all surplus should be set aside against bad times to prevent unemployment on a grand scale, prevent salary cuts for those in the lower brackets and to act as reserve if and when losses were sustained.
5. Others maintained that it looked as if some members on certain boards of directors were voting salaries to each other. Though no collusion was inferred, back scratching was alluded to.
6. While no condition in the film industry was pointed out similar to the one of the wellknown bank president who cut his clerks' salary twice and at each cut raised his own about $100,000 a year to which he personally testified before the government, nevertheless, script girls, stenographers and the general white collar crew, in the light of the salary revelations, are burning about the cuts in their salaries, which cuts in some instances have not been restored to date.

General opinion, on both sides, seems to be that the Government had some idea in mind in publishing the figures, and that in keeping with the present economic trend for some kind of redistribution of wealth, a new deal in salaries and bonuses could be looked for as a national policy for all industry.

Interesting is the observation that in the local newspapers, the first group of figures revealed by the Senate were published as they were given out.

However, it is alleged the *Examiner* did not publish all the individual figures of the MGM executives, but bulked them under a management corporation, which oversight might have been a typographical error. W. R. Hearst releases his Cosmopolitan Productions through MGM-Loew's.

Hard on the heels of the first listing of salaries and bonuses, came a second list made known by the Federal Trade Commission. These are published in detail on pages 24 and 25.

▽

Operation of Code of Ethics

The operations of the Production Code of Ethics were given focus this week as "Bottoms Up," Fox-DeSylva musical, shuttled back and forth from preview to Code Committee, to producers' jury, to public preview, to the Fox Studio and from there on its merry way to the exchanges.

After its first screening, the Code Committee refused to pass "Bottoms Up" and the studio made some cuts. The Code Committee still refused to pass it. According to provisions of the Code, a producers' jury, this one composed of Jack Warner, Harry Cohn and Emanuel Cohen, was then called in. They passed it after screening.

Fox Studio, however, even after the producers' jury passed it, took it back to the studio, shot some added scenes, overcoming any and all objections, leaving no spots where censors' shears could snip.

Based on three general principles, the Code is a large document collated with the aid of three score educators, philosophers, editors, lawyers and church authorities, and is called a "Resolution for Uniform Interpretation of the Code."

Here are the three basic principles:

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the *sympathy* of the audience should never be thrown to the side of crime, wrong-doing or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

To put into effect these general principles, the supervisor of the production code, at the Hays office, follows a picture from script to screen.

Eleven major companies, members of the Association, submit all scripts before shooting begins. These scripts are carefully read for observance of any violations which may appear at that time.

Pages are marked on which violations of words, sequences or situations appear. The script is then returned to the studio, with violations carefully narrated in a letter to the producer concerned. If the entire character of the plot is bad, the Code Committee goes into a huddle with the producer, the authors and the director to suggest neces-

(Continued on following page)

Two producers at luncheon announced to their staff that they were going to Europe.

"I ought to go along with you too," piped a writer.

"What for?" asked the head man.

"As interpreter," re-piped the writer.

"You're fired," said the head man, and fired he was.

An independent producer taken with the idea that a "quickie" could be made in one spot along the lines of "Grand Hotel," "Transatlantic" or "Union Depot," is toying around with a dramatic idea centering around a telephone booth.

"The big scene of my telephone booth opera," he says, "is the Turkish bath sequence—a long distance call on a hot day."

Social Climber, cinema star, who says she sits right on the pinnacle of the Social Strata, gave a rococco birthday party for her pet poodle, to outdo another climber.

The setup was a gaudy birthday cake with candles and everything.

In the so-called Hollywood manner, no celebration is complete without lights.

THE HOLLYWOOD SCENE

sary changes to make the story conform.

Often during shooting, a director, who ad libs on the set, may "write-in" a new sequence, a line or a character. Often in the actual production, the entire plot of the story may be subtly changed.

Immediately after the first cutting of the picture, two or more representatives of the Hays office inspect the picture to ascertain whether all suggested changes have been complied with or whether "write-ins" have contorted the original script.

If changes are requested or the Committee finds that the picture does not conform to the Code, it may reject all, or part of it.

The studio may appeal this decision and a jury of three producers is impounded on a rotating arrangement and the picture is placed on the witness stand in a projection room.

Six Rejected in Eight Weeks

If the jury supports the Hays group on the rejection of a picture, or of certain sequences, the producer is called upon to reshoot sufficient scenes to make the picture conform. The producer in turn, if unconvinced, may appeal his case to the Board of Directors of the MPPDA. Vice versa, the Hays office here may appeal the verdict of the Hollywood jury.

Workings of the Code Committee are held confidential, though it is public information that during the past eight weeks the Code Committee rejected six pictures. Changes requested were accepted by producers on five of these six.

During the period prior to the present administration of the Code, only six pictures were rejected in three years.

Production Code Administrator, recently appointed by Will H. Hays, is Joseph I. Breen.

▽

Howard C. Brown, expert on color for the screen, sees color coming back with a fair promise of a re-invasion of the feature field following upon its currently increasing exploitation in shorts, beginning with Walt Disney's "Silly Symphonies."

▽

Pandro Berman, executive producer at Radio, is doing away with haphazard studio conferences and insuring himself at least one meeting a week with each department head.

His plan now in operation ascribes a known hour to various members of his executive family.

Such planning brings to mind the lack of executive planning at another studio, where a producer has waited four days to see his chief on important production matters, and up to this writing hasn't seen him yet.

▽

Eleven New Films in Work

Production took an upswing during the week as eleven new pictures went into work and four came off the stages to leave a total of 41 before the cameras. In the new ones, melodrama and mystery seem to be the trend, as such titles as "Doomed to Die," "Murder in the Studio," "Double Door," "Dark Tower," "The Witching Hour," and "Murder on the Blackboard" emphatically indicate. These, coupled with "Murder in Trinidad," "Of Human Bondage," "Bulldog Drummond Strikes Back," "Without Honor" and "Return of the Terror" currently shooting, are in direct contrast to the production schedules of a year ago when the tide ran towards light entertainment from which the cycle of musicals evolved.

Most active of the studios is Paramount. While no pictures were completed, four new features joined the three already on the stages. First to start was the B. P. Schulberg production, "Thirty Day Princess," a Clarence Budington Kelland story, with screen play by Edwin Justus Mayer, which stars Sylvia Sidney and has Cary Grant, Edward Arnold and Vince Barnett in featured roles. Second is "Double Door," an Elizabeth MacFadden original, being directed by Charles Vidor with Kent Taylor, Evelyn Venable and Sir Guy Standing in the cast. Third is the tentatively titled "Little Miss Marker," adapted from a Damon Runyon Collier Magazine story by Joseph Moncure March, which numbers among its cast Adolphe Menjou, Dorothy Dell, Charles Bickford and brings into feature prominence little Shirley Temple of "Baby Burlesk" fame. This is another Schulberg production. In "The Witching Hour" the newcoming Elizabeth Young is teamed with Sir Guy Standing.

Three were given the starting gun at Warner Bros.—"Dr. Monica," "Friends of Mr. Sweeney" and "Dark Tower." The first, an adaptation of a popular continental stage play, numbers Kay Francis, Warren William, Jean Muir and Verree Teasdale Keighley. Comedy is the essence of the Mr. Sweeney opus, adapted from the Elmer Davis novel by Elmer Duff, which co-stars Charles Ruggles and Ann Dvorak. "Dark Tower" is an Edward G. Robinson vehicle.

Comedy and drama were counterbalanced at Columbia as work started on "Murder in the Studio" and "The Party's Over." First named is an original by Charles Condon, adapted by Harold Shumate and directed by C. Ross Lederman. Ralph Bellamy has the lead and Shirley Grey and Bradley Page are featured. "Party's Over" is a stage play adaptation by S. K. Lauren in which Stuart Erwin, Ann Sothern and Patsy Kelly are the principal laugh stimulators working under Walter Lang's direction.

Radio's contribution to the amateur crime sleuths' mental calisthenics is "Murder on the Blackboard," which provides an intriguing story for Edna May Oliver and James Gleason.

Winding up the list of starters is the Ken Maynard production "Doomed to Die," starring Maynard and Gloria Shea.

Four in Cutting Rooms

Four in the cutting rooms look interesting. Universal accounts for two, "Glamour" and "The Black Cat." In the first, an Edna Ferber story, Constance Cummings and Paul Lukas head an extensive cast which includes a host of wellknown screen names and which William Wyler directed. The thrill specialists, Karloff and Bela Lugosi, as well as David Manners, will be seen in "The Black Cat." Months in production, "Tarzan and His Mate," sequel to the original Johnny Weissmuller-Maureen O'Sullivan jungeleer, finally checked in at MGM.

After a ten day shooting schedule, Ken Goldsmith's "I Hate Women" was finished with Wallace Ford and June Clyde heading a strong cast.

▽

While in London, two youngsters from the States, traveling with their Pa and Ma, asked Roy Simmonds, Fox publicity representative, about the Nelson Columns and the Lions in Trafalgar Square.

"By any chance," said Simmonds, "are you referring to the Nelson Columns and the Lions made famous by 'Cavalcade'?"

Nat Pendleton, Columbia Grad and former Olympic wrestling champ, meeting Jerry Hoffman of the Examiner, commented on his triceps—arm muscles to you.

"Nix," said Jerry, "I'm a mental giant."

A stunt rider and double didn't associate with his pals for a few days until one of the boys discovered he had gotten out of the double class and was now alluding to himself as a "triple."

In explanation he said, "In the opera 'Bottoms Up,' a dame refuses to ride a balky horse, so the director gets her a double. Well, Sid Silvers plays the double. But Sid can't ride, either. The girl don't ride, Silvers don't ride, but I do the ride. So I'm a triple, and a fig and a thistle for you doubles."

At Paramount, suggestions for main titles are submitted by the studio staff on paper diagramed a la theatre marquee.

A title, to receive recognition, must have B.O. appeal, and contain less lettering than the number of light squares in the marquee.

One title submitter wanted to know why marquees were so important and if they were, how many marquees there were in the U. S.

Another title creator inquired, "Why are these marquees so sought after by screen stars?"

FREE BROADCAST FIGHT REACHES CLIMAX AT GOVERNMENT HEARING

Representatives of Amusement Divisions Meet with Deputy Administrator Farnsworth on Unfair Radio Practice Charge

Motion picture theatre owners who are troubled by the competition of free radio broadcasts for the public may get some relief before the weekend.

The fight being waged jointly by the motion picture and the stage against allegedly unfair competitive tactics of the radio, which is inducing thousands of entertainment seekers to attend free broadcasts to the detriment of theatre box-offices, finally reached a climax late Wednesday afternoon, when representatives of each of the three amusement divisions presented the case to the NRA at Washington for settlement. The complaint was based on the effect of the competition on theatre business and on theatre employment.

Farnsworth Calls Committees

The Administration authorized William P. Farnsworth, deputy administrator, to decide the matter, and he called together the representatives of each branch to present their views late Wednesday afternoon in the NRA offices in the Department of Commerce Building in the Capital. Acting for the motion picture were: Ed Kuykendall, president of the MPTOA; Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce, and W. C. Michel, of Fox, in the absence of Sidney R. Kent, Fox president. Representing the stage are: Marcus Heiman, chairman of the stage Code Authority's committee on broadcasting; William Elliott, president of the IATSE, and Frank Gillmore, Equity executive. Both groups had been named by their respective Code Authorities.

Representing the radio interests is a committee including: John Shepard, Boston; M. R. Runyon, New York; James Baldwin, Washington.

The Administration is expected to decide the issue immediately, and leaders of both the motion picture and the stage believe it will end a situation which brings to free broadcasts an attendance representing a potential $1,000,000 in annual theatre receipts in 17 cities alone, and 100,000 patrons every week who otherwise might be at the theatres.

Practice Declared Unfair

On Tuesday, the motion picture Code Authority in New York prepared a report, part of which was used in making the official complaint to the NRA late Wednesday. The report:

"Continued practice of radio broadcasting station in renting, leasing or acquiring auditoriums heretofore devoted to professional, musical, theatrical and/or motion picture entertainment is condemned by the joint committee (of the motion picture and the radio Code Authorities) as unfair competition against the industries which heretofore have made use exclusively of such auditoriums.

"Since the President's proclamation of emergency re-employment, last August, the legitimate theatrical and the motion picture industries have, through their trade associations, individual managements and Code Authorities subsequently appointed by the National Recovery Administration, worked diligently in the cause of re-employment of persons whose life-time talents and ability have been devoted to their respective industries.

"Investigation of the alarming growth of free radio auditions in halls outside of the auditoriums actually within the confines of the radio broadcasting stations, reveals a growth of the practice of renting theatres, halls and public places for free radio auditions and inviting thereto, without charge, large numbers of the public.

"Examination of the history of employment in the Hudson theatre during the year 1933 prior to the acquisition of the theatre for free radio broadcasts reveals the following figures:

"During the year 1933 the Hudson theatre was open for theatrical engagements 28 out of the 52 weeks of the year. Weekly payrolls were somewhat reduced in comparison with previous weekly payrolls during the weeks the theatre was open, due to the fact that a stock company was the producing organization for a large part of the time instead of the regular form of theatrical presentation company. The money paid for employment during the period of the 28 weeks which Hudson theatre was open, was as follows:

Actors Received Approximately	$45,000
Stage Hands	14,000
Front of House Employees	7,000
Total Salaries	$66,000

"While in themselves these figures may be regarded as a substantial amount, the continued policy of converting theatre auditoriums into halls for free public radio audiences creates in the minds of the joint committee a serious deterrent to the policies of the National Recovery Administration in its efforts to increase employment.

84,000 in 17 Cities

"The committee has at hand no offsetting figures of the present cost of operating the Hudson theatre as a free radio audition auditorium, but will stand on the statement that any additional radio employees engaged for the hours the Hudson theatre is used for this purpose must show comparable reduction in the central broadcasting office where such employees would be ordinarily engaged the same hours per day of the broadcasting. The joint committee is continuing its investigation in the comparative figures and will request the special committee of the radio Code Authority for co-operation to obtain such figures.

"A recent survey throughout the United States of attendance at free radio auditions reveals a weekly attendance at the present time in excess of 84,000 people in 17 cities. With more than 700 authorized broadcasting stations in the United States, the spread of this practice to other cities and the announced touring radio broadcasts of prominent radio personalities into smaller cities will immediately and appreciably increase these figures."

Heiman Protests Practice

In addition to the foregoing Code Authority's report, there was also made public a copy of a letter sent to the motion picture Code Authority by Marcus Heiman, chairman of the stage Code Authority's radio broadcasting committee, which reads, in part:

"The practice of advertising agencies distributing free admission tickets to auditoriums either located in radio stations or in theatres and public halls wired for radio broadcasts, comprises in the opinion of the Code Authority of the legitimate theatre, a form of such unfair competition that we solicit the assistance of the Code Authority of the Motion Picture Industry to formulate a plan of united action against this rapidly growing deterrent to our business and its thousands of employees.

"Buildings in large cities, heretofore exclusively devoted to theatrical entertainment, have been converted into free public halls, thus the employees of these theatres, numbering from thirty to twice that amount (including the artists appearing in attractions for which the theatres were constructed) are thrown out of employment and are replaced by a mere handful of temporary employees, engaged for one or two evenings for free broadcasting.

"A nation-wide report of this situation has been handed to me, indicating that at the present time more than eighty-five thousand people weekly attend such free broadcasts in only eighteen cities.

"Radio is entertainment for the home—is not a visual entertainment, and the efforts of advertising agencies to encroach upon legitimate and the motion picture fields, should be met at this time with vigorous protests, in our opinion."

EVIDENCE IN CASE AGAINST RADIO

Estimated weekly attendance by the public at free radio broadcasts, in 17 cities, which figures were presented to the NRA this week by the motion picture and the stage in their fight against the alleged unfair competition of broadcasters and radio advertisers:

New York City	25,000
Chicago	12,000
Kansas City	9,000
Boston	9,000
Detroit	8,320
Oklahoma City	6,000
Philadelphia	3,500
Pittsburgh	3,000
Nashville	2,000
Cincinnati	1,800
Omaha	1,700
Seattle	750
San Francisco	700
Dallas	500
Charlotte	450
Salt Lake City	300
Des Moines	100
*Total for Week:	84,120
Total for Year	4,374,240

*For only 17 cities.

Flim and Stage Code Authorities Complain That 84,000 Individuals in 17 Cities Weekly Attend Free Radio Broadcasts

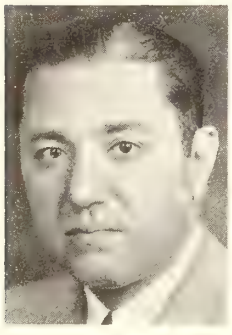
MEET YOUR LOCAL BOARD MEMBERS



JOHN DANZ (above), Seattle clearance board, unaffiliated subsequent runs, is president of Sterling Chain Theatres.



HARRY HUFFMAN (above), Denver Clearance Board, unaffiliated first - runs, heads General Theatres.



WILIAM BENJAMIN (above), Kansas City Grievance Board, unaffiliated distributors, is Universal manager.



CHARLES OLSEN (above) Indianapolis Grievance Board, unaffiliated exhibitors, operates Lyric theatre.

M. A. LIGHTMAN (below), Memphis Grievance Board, affiliated exhibitors, is president of Malco Theatres, Inc.



MAX STAHL (below), Minneapolis Grievance Board, unaffiliated distributors, is United Artists manager.



P. E. KRIEGER (below), Cincinnati Grievance Board, unaffiliated distributors, is Universal manager.



RALPH TALBOT (below), Oklahoma City Clearance Board, unaffiliated first-runs, is city manager of a Tulsa circuit.



FACE TO FACE WITH BOARDS' MEMBERS

In order to introduce members of the Local Grievance and Clearance Boards to all in the industry, in their territories, MOTION PICTURE HERALD *with this issue inaugurates publication of pictures of these members. Representation within the several classifications of exhibitors and distributors under the Code also is defined.*

Additional pictures will appear in succeeding issues.

Ten boards are yet to be named.



WARD SCOTT (above), Kansas City Grievance Board, affiliated national distributors, is Fox district manager.



SIDNEY SAMSON (above), Buffalo Grievance Board, affiliated national distributors, is Fox manager.



ALBERT SOTTILE (above), Charlotte Clearance Board, unaffiliated first - runs, owns several theatres.

C. E. WILLIAMS (below), Omaha Clearance Board, unaffiliated subsequent runs, owns the Park theatre.



F. W. HUSS (below), Cincinnati Clearance Board, unaffiliated subsequent runs, operates a neighborhood circuit.
(Photo copyright Bachrach)



AL ROSENBERG (below), Seattle Grievance Board, affiliated theatres, is identified with Evergreen Circuit.





JAY MEANS (above), Kansas City Grievance Board, unaffiliated exhibitors, has two theatres.



MARTY SOLOMON (above), Indianapolis Clearance Board, unaffiliated distributors, is Columbia manager.



WALTER CREAL (above), Omaha Grievance Board, unaffiliated exhibitors, operates the Beacon theatre.



HARRY KALMINE (above), Pittsburgh Clearance Board, affiliated first-runs, is Warner zone manager.

PAUL ROUSSEAU (below), Charlotte Grievance Board, impartial member, is secretary of Charlotte Merchants Association.



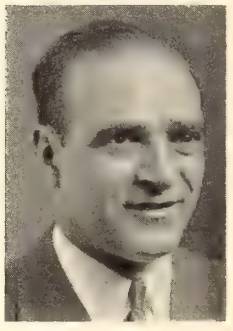
RALPH LI BEAU (below), Kansas City Clearance Board, affiliated national distributors, is Paramount district manager.



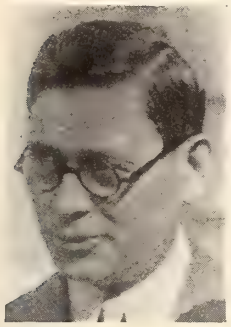
AL FINKELSTEIN (below), Portland Clearance Board, affiliated first-runs, is identified with Evergreen Circuit.



MAURICE WHITE (below), Cincinnati Clearance Board, affiliated national distributors, is Warner manager.



HANDLING GRIEVANCES AND ZONING



SOL RAIVES (above), Buffalo Clearance Board, unaffiliated subsequent runs, heads Rojay Amusement Corporation.



H. A. GOODRIDGE (above), Denver Clearance Board, unaffiliated subsequent runs, is secretary of International Amusemet Company.



LOU HALPER (above), Los Angeles Grievance Board, affiliated distributors, manages Warners' Southern California circuit.



SIDNEY NUTT (above), Memphis Clearance Board, unaffiliated first-runs, operates two Little Rock theatres.

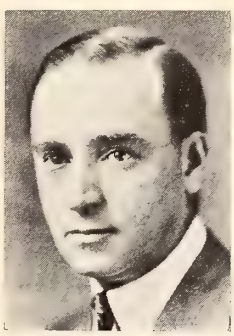
FRANK HARRIS (below), Pittsburgh Clearance Board, unaffiliated first-runs, heads Harris Amusement Company.



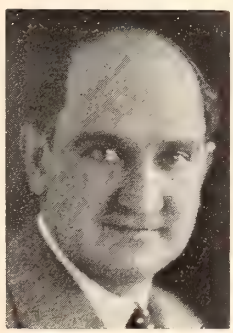
W. A. SIPE (*below*), Memphis Clearance Board, unaffiliated distributors, is Universal manager.



JOSEPH FRIEDMAN (below), Minneapolis Grievance Board, unaffiliated exhibitors, operates St. Paul Strand theatre.



J. REAL NETH (below), Cincinnati Clearance Board, unaffiliated first-runs, operates circuit at Columbus.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs;

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor.



CHARLES C. PICQUET (above), Charlotte Grievance Board, unaffiliated exhibitors, operates two theatres.



MORRIS JOSEPH (above), New Haven Clearance Board, unaffiliated distributors, is Universal manager.

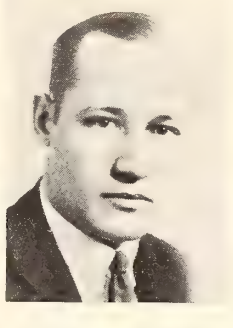


VINCENT R. MCFAUL (above), Buffalo Clearance Board, affiliated first-runs, is general manager of Shea Theatrical Enterprises.

L. J. MCGINLEY (below), Seattle Clearance Board, unaffiliated distributors, is Universal manager.



ELMER C. RHODEN (below), Kansas City Clearance Board, affiliated first-runs, is vice-president of Fox Midland, Rocky Mountain.



A. F. BAKER (below), Kansas City Clearance Board, unaffiliated first-runs, manages the Electric, Kansas City, Kansas.

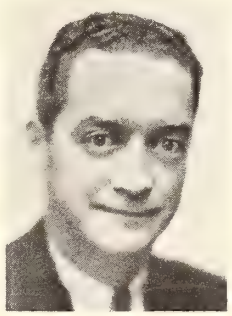




W. A. FINNEY (above). Cincinnati Grievance Board, affiliated exhibitors, is Loew's district manager.



LOUIS AMACHER (above), Portland Clearance Board, affiliated national distributors, is MGM manager.



EDWARD K. O'SHEA (above), Buffalo Clearance Board, affiliated national distributors, is MGM manager.

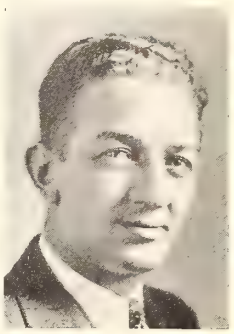


SOL DAVIS (above) Oklahoma City Grievance Board, unaffiliated distributors, manages Syndicate Pictures exchange.

MONTGOMERY HILL (below), Charlotte Clearance Board, affiliated first-runs, is district manager of North Carolina Theatres, Inc.



DAVID MILLER (below), Buffalo Clearance Board, unaffiliated distributors, is Universal manager.



FRED M. MEYN (below), Kansas Clearance Board, unaffiliated subsequent runs, operates the Pershing theatre.



J. H. ASHBY (below), Denver Clearance Board, affiliated national distributors, is RKO manager.



Allied Demands Changes in Code

(Continued from page 9)

Code are quite out of line with similar provisions in other codes and are not justified by the National Recovery Act.

"This Association also protested the appointment to the Code Committee of Mr. Ed Kuykendall, both in memoranda filed with Deputy Administrator Rosenblatt and in another memorandum. Since that time, and since his appointment to the Code Authority, Kuykendall has shown his bias and unfitness to serve by intemperate public utterances and by his conduct as a member of the Code Authority.

"This association has questioned the propriety of classifying Mr. Robert Cochrane as an 'unaffiliated' member of the Code Authority.

"The following suggestions are respectfully tendered:

"1. That at least two additional independent unaffiliated exhibitors be added to the Code Authority.

"2. That Mr. Kuykendall be removed as an independent unaffiliated representative.

"3. That two additional representatives of the Administrator be named to the Code Authority as contemplated by the code, they to have equal standing with Mr. Rosenblatt.

"4. That the local Clearance and Zoning Boards be enlarged by at least two additional unaffiliated subsequent run exhibitors.

"5. That the local Grievance Boards be enlarged by at least one additional unaffiliated exhibitor."

Allied also proposed an investigation of all trade practices and a report within 90 days.

More Boards to Be Named

Meanwhile, in New York, word was being awaited from the Code Authority as to the personnel of the remaining Local Clearance and Local Grievance boards which are still to be named for New York, Boston, Philadelphia, San Francisco and Washington. Some of the proposed members are being contested.

The Code Authority also was working on new members for some of the boards already named, necessitated by the refusal of a few appointees in the field to serve on the boards.

Universal joined other large distributors in their stand against the ruling of Mr. Rosenblatt that the 10 per cent cancellation privilege is retroactive to December 7 on contracts signed before that date, but which contracts have releases following that date. A court battle by the distributors is expected.

Zirn's Petition Denied in Court

Petitions brought against Paramount Publix by Samuel Zirn, attorney for Robert Levy, a Paramount bondholder, and involving an action to have set aside Paramount's $13,200,000 bank transaction of 1932, were denied in New York Saturday by the appellate division of the New York supreme court.

Mr. Zirn said Saturday that the ruling decided "nothing material" in the case, and described the subject at issue to be merely "whether or not the trustee in bankruptcy was the only one who could bring an action of this kind or whether one bondholder could sue on behalf of all bondholders." He stated, however, that he would carry the appellate division's ruling to the court of appeals immediately.

Dolliver, Veteran Theatre Supply Dealer, Dead on Coast

Lester G. Dolliver, since 1929 head of the Western Theatrical Equipment Company, San Francisco, and a veteran in the equipment supply field, died last week in that city of a heart attack. At the convention last July Mr. Dolliver was elected vice-president of the Independent Theatre Supply Dealers Association.



For many years Mr. Dolliver conducted a supply business in San Francisco, the Exhibitors' Supply Company, which he later sold to the National Theatre Supply Company, Mr. Dolliver going over as vice-president and western district manager. Then followed the establishment of his own independent company.

Vitaphone Denied Rehearing Of Ruling Favoring Erpi

Motion of Vitaphone Corporation for a rehearing before it of the court's recent decision in favor of Electrical Research Products, Inc., in the arbitration phase of Warners' $50,000,000 action in connection with collection of sound royalties, was denied last week by the Delaware supreme court at Dover. This ruling, from which there is no appeal, provides Erpi with the opportunity denied it by chancery court, whose decision was overruled, to prove the validity of its contention that the matters at issue are properly the subject of arbitration. The hearing on these issues will be before Chief Judge Layton in the court of chancery.

Erpi also has accepted a settlement with the Victoria theatre at New Smyrna, Fla., and the Magnolia theatre at Titusville, Fla., following a court award entitling the company to collect back due payments for operation of Western Electric sound systems.

A. S. Kirkpatrick Dead; Was Educational Executive

Funeral services were held Tuesday in Rivervale, N. J., for Arthur S. Kirkpatrick, 53, former assistant general manager of Educational Film Exchanges, who died Sunday.

Mr. Kirkpatrick late in 1932 took a leave of absence from Educational because of ill health. He had entered the company in 1921 as assistant general manager and occupied that position for eleven years. He was at one time vice-president of Robertson-Cole and general manager of the old Mutual company.

59 Magazines Barred From New York Stands

Fifty-nine magazines and illustrated periodicals were barred this week from sale and display in New York by Paul Moss, commissioner of licenses. Among the names of the magazines appeared such titles as these: "Studio Art," Series No. 5; "Hollywood Squawks," November issue; "Gay Broadway." Names with variations of the word "Nudist" also were frequent among the publications barred.

Pathe Exchange Profit $386,629

Pathe Exchange, Inc., Stuart W. Webb president, on Tuesday reported a profit of $386,629 for the year ended Dec. 30, 1933. This compares with a loss of $114,651 in 1932.

To increased operations at the Bound Brook Laboratory in New Jersey, which began activity last October, was due credit for much of the improvement, A. B. Poole, treasurer, said.

Gross income from 1933 operations amounted to $312,243, but the cost of sales and rentals, in addition to general administration expenses, was $416,847, leaving a net loss of $104,603. Other income, however, including dividends from affiliated companies, interest earned and discount on 10-year 7 per cent sinking fund gold debentures purchased retirement, totaled $675,600. Interest charges amounted to $184,361.

Reorganization of Club Now Set, Says Louis Nizer

Reorganization and continuance of the New York Motion Picture Club has been assured by a sufficient increase in membership, it was indicated at a luncheon last week addressed by Will H. Hays and Louis Nizer, film attorney. Financial reorganization has already been completed, according to Mr. Nizer, including a new lease on the club quarters.

The club has been offered $10,000 for broadcasting rights to the Tuesday forum programs, Mr. Nizer said. The programs are to feature outstanding speakers, and will shortly be resumed on a semi-monthly basis. New officers are being selected for appointment. Mr. Hays paid tribute to the outgoing officers and asked industry support of the reorganized club. Lee Ochs is the retiring president.

Governor Lehman of New York, Governor Ritchie of Maryland, Will Rogers and Nicholas Murray Butler are to address meetings.

New Variety Club Is Formed in Kansas City

Theatre men of Kansas City have organized a Variety Club, with Frank Hensler as president. Largely instrumental in the establishment of the club were Charles Shafer and Arthur Cole. Mr. Shafer had been a member of the original club in Pittsburgh for two years. Weekly luncheon meetings of the Kansas City Club will be held on Mondays, at the Kansas Citian Hotel.

Members of the entertainment committee are: George Baker, chairman; Lawrence Lehman, John McManus, Irwin Dubinsky, Harry Paul, L. E. Pope. The membership committee consists of Bill Truog, Harris P. Wolfberg, Max Roth, Bob Withers and Peck Baker. Publicity is to be handled by Bill Warner, Barney Joffee, Leo Finkelstein and Al Finestone.

At a preliminary meeting presided over by Dave Miller, president of the Buffalo Film Board of Trade, plans were made for the formation of a Variety Club in Buffalo. A membership committee was named, with Mr. Miller as chairman and Herbert T. Silverberg as secretary. A charter was asked.

SECOND LIST OF SALARY TOTALS PAID FILM HEADS MADE KNOWN

Recapitulation of Total Payments to Executives of Four Companies Given to Senate, With Relation to '28-'33 Net

The government at Washington this week gave the public further knowledge of the composition of the payrolls of motion picture executives, when additional compilations were released from the massive report on salaries and bonuses paid to all executives in all industries, which report had been turned over to the Senate by the Federal Trade Commission.

Last week, on pages 11 and 12, MOTION PICTURE HERALD published the Commission's story about the large salaries and bonuses paid during the years 1928 to 1933 to some forty of the leaders of eight of the large motion picture corporations, as follows:

COLUMBIA—Harry Cohn, Jack Cohn.
CONSOLIDATED FILM—H. J. Yates.
FOX FILM—Winfield Sheehan, Jack Leo, Sidney Kent.
LOEW'S—Nicholas Schenck, David Bernstein, Arthur Loew, J. Robert Rubin, David Loew, Leopold Friedman, Felix Feist, Louis Mayer, Irving Thalberg.
PARAMOUNT—Adolph Zukor, Jesse Lasky, Elek Ludvigh, Sidney Kent, Ralph Kohn, Emil Shauer, Albert Kaufman, Sam Katz, Herman Wobber, Harry Goetz, Emanuel Cohen, John Hertz.
RADIO CORPORATION—James Harbord, David Sarnoff.
UNIVERSAL—Carl Laemmle, R. H. Cochrane.
WARNERS—Harry Warner, Jack Warner, Albert Warner, Sam Morris, I. D. Rossheim, A. C. Thomas, Herman Starr, Harold Bareford, S. P. Friedman.

Salaries and bonuses of the foregoing executives indicated that compensation paid to motion picture executives during the past six years averaged far in excess of practically every other major industry covered in the Federal Trade Commission's investigation for the Senate, which embraced 1,000 corporations. The Commission had obtained the data directly from each company.

Motion picture executives, and those in other fields, who are in the higher brackets, privately evidenced more than passing interest in the proposal made to the Senate by Senator Gore, of Oklahoma, that the pending tax bill be amended so as to impose an 80 per cent levy on all salaries in excess of $75,000 per year. If the proposal is made law, its effect would also be felt in Hollywood where salaries above $75,000 are common.

The Federal Trade Commission also submitted to the Senate a recapitulation of total payments paid to executives of each company and the relation of such total payments to the net income of each company for the years 1928 to 1933. These figures for Paramount, Warners, Eastman Kodak and Radio Corporation were made known this week, as follows:

EASTMAN KODAK COMPANY:

	Total Cash Salaries and Other Compensation	Net Income
1928	511,001.25	20,110,440
1929	477,123.75	22,004,916
1930	537,939.58	20,353,789
1931	551,299.11	13,408,785
1932	571,215.12	6,058,749

PARAMOUNT PUBLIX CORPORATION:

1928	1,921,040	Not given
1929	4,062,700	Not given
1930	1,993,809	Not given
1931	941,988	Not given
1932	731,975	Not given

RADIO CORPORATION OF AMERICA (a):

1928	372,509	19,834,799
1929	648,207	15,892,562
1930	527,547	5,526,293
1931	340,000	768,903
1932	293,138	*1,133,586

WARNER BROTHERS PICTURES, INC.:

1929	1,006,924	14,514,628
1930	1,068,353	7,074,621
1931	1,412,663	*7,918,604
1932	880,543	*14,095,054

(a) The compensation of some of the executive officers and directors of this company include that received from subsidiary and affiliated companies.
* Loss.

Prominent in the second group of salary and bonus payments to motion picture individuals during the period from 1928 to 1933, and made public this week at Washington, were those made to RKO executives, and to MGM officials in addition to payments made by Loew's and reported last week.

Joseph P. Kennedy, now in retirement from motion picture activities, although quite active in the distillery business, got $104,000 as a Pathe official during 1929. Phil Reisman's last yearly paycheck while at Universal, for 1931, totaled $68,000. He is now with RKO. James R. Grainger's 1933 stipend from Universal was $52,000.

Breakdown of Second Group

Harold B. Franklin got $75,000 from RKO in 1933, and $60,000 in 1932, when the company paid him a bonus of $320; he did not receive any bonus last year. B. B. Kahane's salary at RKO climbed steadily from $22,500 in 1928 to $50,000 in 1933. His bonuses varied: 1928, $100; 1929, $11,262; 1930, $19,362, and they dropped considerably, to $520, in 1931, $440, in 1932, and zero in 1933.

The highest salary received at any time during the period by E. S. Bloom, head of Western Electric, was $90,000, in 1929—the peak year, when motion picture individuals drew such figures as: $140,000, Harry Cohn; $130,000, Winfield Sheehan; $362,000 to Nicholas Schenck; $256,000, David Bernstein; $887,000 to Adolph Zukor and to Jesse Lasky; $707,000, Sidney R. Kent; $710,000, Sam Katz.

Following is a breakdown of the second group of motion picture executives' salaries as made public this week by the Senate and the Federal Trade Commission at Washington.

PATHE EXCHANGE, INC.

	Salary	Bonus Or Other Compensation	Total
Elmer Pearson:			
1928	$ 53,437	none listed	$.53,437
J. P. Kennedy:			
1929	$104,000	none listed	$104,000
1930	44,000	"	44,000

Salaries of Bankers Identified With Motion Picture Financing Also Made Known in the Trade Commission's Reports

RADIO CORPORATION

	Salary	Bonus	Total
Edward J. Nally:			
1928	none listed	$ 53,420	$ 53,240
Owen Young:			
1928	$ 50,000	$ 1,600	$ 51,600
1929	50,000	1,460	51,460
1930	50,000	1,660	51,660
1931	40,000	1,700	41,700
1932	40,000	2,060	42,060
Alfred Goldsmith:			
1929	$ 12,000	$84,125	$ 96,125
1930	18,000	none listed	18,000
1931	18,000	"	18,000
1932	16,500	"	16,500
James G. Harbord:*			
1928	$ 48,167	$ 48,755	$ 96,922
1929	60,000	73,540	133,540
1930	60,000	45,440	105,440
1931	42,000	2,220	44,220
1932	48,000	2,320	50,320
1933	48,000	none listed	48,000
David Sarnoff:*			
1928	$ 55,000	$ 41,115	$ 96,115
1929	105,000	103,693	208,693
1930	110,000	93,478	203,478
1931	110,000	1,840	111,840
1932	92,625	2,240	94,865
1933	51,250	none listed	51,250

* Payments to both James Harbord and David Sarnoff were reported in the first group of last week; they are re-published to show a comparison with the other RCA executives.

▽

RKO CORPORATION AND SUBSIDIARIES

	Salary	Compensation	Total
Hiram Brown:			
1928	$ 6,707	$ 120	$ 6,827
1929	75,000	60,826	135,826
1930	75,000	97,697	172,697
1931	100,000	580	100.580
1932	80,000	440	80,440
David Sarnoff:			
1928	none listed	$ 120	$ 120
1929	$ 50,000	30,373	80,373
1930	50,000	48,858	98,858
1931	50,000	400	50,400
1932	37,000	740	37,740
Edward Albee:			
1928	$ 56,999	$ 60	$ 57,059
1929	none listed	300	300
Joseph Plunkett:			
1929	$50,000	$ 10,842	$ 60,842
1930	50,000	19,322	69,322
1931	50,000	300	50,300
1932	23,625	300	23,925
B. B. Kahane:			
1928	$ 22,500	$ 100	$ 22,600
1929	31,250	11,262	42,512
1930	35,000	19,362	54,362
1931	40,000	520	40,520
1932	46,418	440	46,858
1933	50,000	none listed	50,000
H. B. Franklin:			
1933	$75,000	none listed	$75,000

▽

UNIVERSAL PICTURES

	Salary	Bonus	Total
Carle Laemmle:*			
1928	$132,000	none listed	$132,000
1929	181,500	"	181,500
1931	156,000	"	156,000

(*Continued on following page, column 1*)

MORE SALARIES OF FILM LEADERS

1932	156,000	"	156,000
1933	146,000	"	146,000
R. H. Cochrane:*			
1929	$ 35,000	none listed	$ 35,000
1932	26,000	"	26,000
Lou Metzger:			
1928	$ 36,050	none listed	$ 36,050
1929	51,966	"	51,966
1930	43,666	"	43,666
Phil Reisman:			
1930	$ 26,250	none listed	$ 26,250
1931	68,000	"	68,000
James Grainger:			
1933	$ 52,000	none listed	$ 52,000

*Re-published from first group of last week.

▽

WESTERN ELECTRIC

	Salary	Bonus Or Other Compensation	Total
E. S. Bloom:			
1928	$ 82,500	$ 1,220	$ 83,720
1929	90,000	1,340	91,340
1930	90,000	1,770	91,770
1931	87,273	1,750	89,023
1932	77,541	1,620	79,161
1933	66,207	none listed	66,207
C. G. Stoll:			
1928	$ 38,500	$ 860	$ 39,360
1929	48,000	760	48,760
1930	60,000	1,100	61,100
1931	58,182	1,180	59,362
1932	51,694	1,060	52,754
1933	44,138	none listed	44,138

▽

METRO-GOLDWYN-MAYER CORPORATION

(Loew's Salaries Appeared Last Week)

	Salary	Bonus Or Other Compensation	Total
Nicholas M. Schenck:			
1928	$ 52,000	none listed	$ 52,000
1929	52,000	"	52,000
1930	52,000	"	52,000
1931	52,000	"	52,000
1922	49,900	"	49,900
1933	33,800	"	33,800
David Bernstein:			
1929	$ 62,400	none listed	$ 62,400
1930	62,400	"	62,400
1931	62,400	"	62,400
1932	59,880	"	59,880
1933	40,560	"	40,560
Arthur Loew:			
1928	$ 70,000	none listed	$ 70,000
1929	78,000	"	78,000
1930	78,000	"	78,000
1931	78,000	"	78,000
1932	113,000	"	113,000
1933	155,500	"	155,500
Louis Mayer:			
1928	$130,000	(a)	(a)
1929	130,000	"	"
1930	130,000	"	"
1931	130,000	"	"
1932	125,625	"	"
1933	84,500	"	"
Irving Thalberg:			
1928	$208,000	(a)	(a)
1929	208,000	"	"
1930	208,000	"	"
1931	208,000	"	"
1932	201,000	"	"
1933	135,200	"	"
J. Robert Rubin:			
1928	$ 88,400	(a)	(a)
1929	88,400	"	"
1930	88,400	"	"
1931	88,400	"	"
1932	84,810	"	"
1933	57,460	"	"

"(a) The combined other compensation paid to Louis B. Mayer, Irving Thalberg and J. Robert Rubin in 1928 was $1,060,848, in 1929 $1,755,723, in 1930 $2,212,889, in 1931 $1,748,785 and in 1932 $922,141. These amounts were not a bonus but were their share of the profits under a contract between them and Loew's, Inc., and Metro-Goldwyn Pictures Corporation, whereby Louis B. Mayer and his two partners, then operating under the corporate title of Louis B. Mayer Pictures, Inc., turned over their business, good-will and other assets, including valuable contracts with stars, directors, etc., to Metro Pictures Corporation. They took no stock in exchange for their business but received an interest of 20 per cent in the future profits of the Metro Pictures, Inc. They agreeing to devote their entire time and talent to the making of all the pictures to be manufactured by Metro Pictures Corporation

"At the same time this contract was entered into there was a merger between Metro Pictures Corporation and the Goldwyn Pictures Corporation, so that the Metro Pictures Corporation, with the Mayer assets and personnel combined with the Goldwyn Pictures Corporation, under the heading of Metro-Goldwyn Pictures Corporation and the pictures to be made by this combination were to be called Metro-Goldwyn-Mayer pictures. The contract as originally made was extended from time to time and modified to the point where the partnership, Louis B. Mayer Pictures, received in addition to fixed salary, a percentage of the excess net profits of Loew's, Inc., after deducting all charges including adjusted depreciation, Federal taxes, preferred dividends and deduction for dividends on the common stock of Loew's at the rate of $1.60 per share. Such interest in Loew's excess net profits is at the rate of 20 per cent on the first $2,500,000 net profits remaining after the above deductions and 15 per cent on the subsequent net profits. (The present dividend paid on the common stock is at the rate of $1 per share.)

"In 1928 and 1929 Louis B. Mayer was vice president and a director of Metro-Goldwyn Pictures Corporation and J. Robert Rubin was vice president, secretary and a director. In 1930, 1931 and 1932 J. Robert Rubin was vice president, secretary and a director of Metro-Goldwyn Pictures Corporation.

Bankers' Salaries Listed

Bankers identified with film financing were listed in the Federal Trade Commission's salary and bonus reports released Monday.

Dr. A. H. Giannini, chairman of the executive committee of Bank of America, National Trust and Savings Association, San Francisco, was listed first with a salary of $40,000; Hubert P. Howell, president of the Commercial National Bank and Trust Co., New York, $67,500; S. Sloan Colt, president, Bankers' Trust Co., $66,750; George W. Davison, chairman of the board, Central Hanover Bank and Trust Co., $100,000; Percy H. Johnson, president, Chemical Bank and Trust Co., $125,000, and Harvey D. Gibson, chairman of the board. Manufacturers' Trust Co., $125,000.

The bankers named, with the exception of D. Gibson, chairman of the board of Manufac- 000 refinancing of Paramount Public in 1932.

Lester Martin Moves Office

Lester Martin, secretary of Allied of Iowa and Nebraska, has moved his office from Nevada, Iowa, to the Hotel Savery, in Des Moines, during the fight on the proposed admission tax. Mr. Martin is also a candidate for secretary of the arbitration board under the code.

Goldwyn Decries Alien Limit Bill As Blow to Films

Samuel Goldwyn, Hollywood producer, who recently glorified a Russian peasant in the person of Miss Anna Sten, this week gave a new demonstration of his fondness for the cause of the "struggling" actors in the motion picture capital.

Following closely upon the release of "Nana," for which he imported Miss Sten, teaching her English for the part, Mr. Goldwyn late last week launched an attack in the press on the Dickstein bill which would limit the importation of foreign motion picture talent. The bill was reported favorably last Thursday out of the Immigration Committee, and it was believed that a special rule will be asked in order to bring it up quickly before the House.

"Hollywood will be half empty" if the bill is made law, warned Mr. Goldwyn and "actors will be at the Senate asking for doles."

Sees Danger of Boycott

"If we stop the entry of foreign personalities in this country," he told the newspapers, "what is to prevent boycott of our pictures—with American personalities—abroad?"

Producers "definitely depend on the foreign business," Mr. Goldwyn declared. He said it equals their revenue at home, and would be cut off by the Dickstein bill, "for countries abroad would retaliate."

He raised the question, "What harm has Maurice Chevalier done in this country?" and answered that interchange of talent between countries "gives new life, injects new blood."

"Norma Shearer is as great in England as Ronald Colman is here. What kick has America got coming?"

Mr. Goldwyn added that "every other country is trying to help the motion picture industry, but this country figures up ways and means of hurting it."

Questions Government Interference

He commented that the Dickstein bill would leave it up to the Government to decide what foreign actors should come in. "Since when," he inquired, "has the Labor Department, or a Senate committee, been able to decide about talent?

"Personalities are rare. They are like diamonds. You have to take them where you find them. They aren't dealing with bricklayers."

Mr. Goldwyn declared that producers are making every effort to find great American talent. But the Dickstein bill, he said, "would curtail rather than create jobs for Americans."

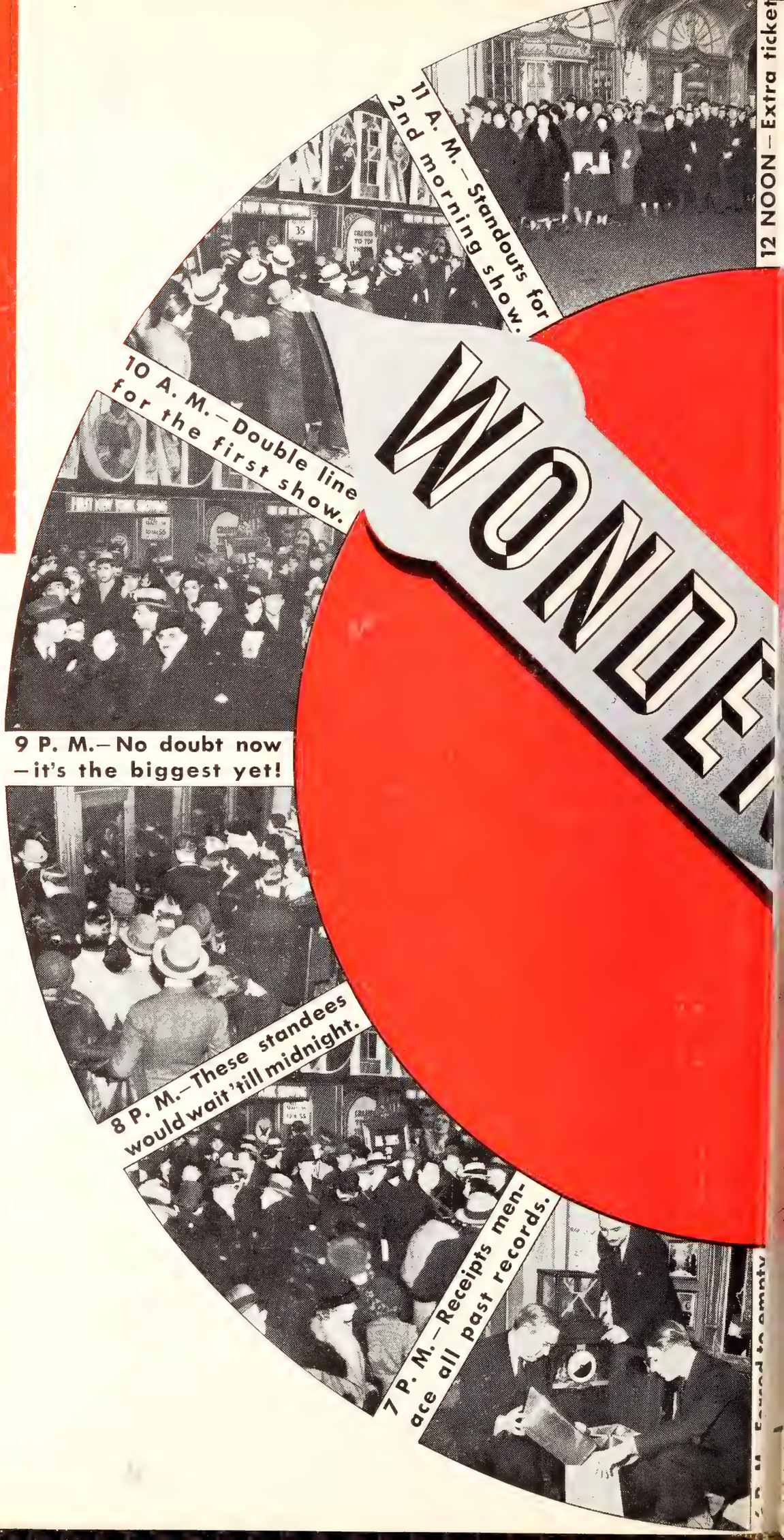
"For example," he illustrated, "my employment of Anna Sten gave jobs to thousands. I wasn't paying Anna Sten—I was paying the people in Hollywood."

Southern Operator Dead

Sam Zerilla, operator of the Daisy and Grand theatres, in Memphis, died recently. As a young man Mr. Zerilla was a clarinet player in the band of John Phillip Sousa.


WONDER BAR
TOPS "FOOTLIGHT PARADE" BY 4.1%
TOPS "GOLD DIGGERS" BY 5.4%
TOPS "42ND STREET" BY 9.2%
IN B'WAY PREMIERE

HERE'S ACTUAL HOUR-BY-HOUR PHOTO RECORD OF OPENING DAY THAT MADE STRAND HISTORY



"Magnificent musical. Don't miss it. Surpasses in splendor *42nd Street* and *Gold Diggers*. 'Goin' to Heaven on a Mule' number worth the whole price of admission."
—*N. Y. Mirror*



And at the Pittsburgh Stanley last Friday "Wonder Bar" without stage show opened exactly 25% over previous week's combined screen and big stage name attraction!

AROUND THE CLOCK WITH THE PICTURE OF THE HOUR AT LAST WEDNESDAY'S N.Y. PREMIERE

DON'T BE AN EGG THIS EASTER!

Grab THE BIG SHOW for the big show week of the season while the grabbing's good! Start telling the folks right now that you're going to give them . . . . . .

KAY FRANCIS — **AL JOLSON**

DICK POWELL — **DOLORES DEL RIO**

RICARDO CORTEZ — **HAL LEROY**

GUY KIBBEE — **HUGH HERBERT**

RUTH DONNELLY — **FIFI D'ORSAY**

LOUISE FAZENDA — **MERNA KENNEDY**

ROBERT BARRAT — **HENRY O'NEILL**

in

WARNER BROS.' WONDER BAR

FOR EASTER WEEK

Directed by Lloyd Bacon. Numbers created and directed by Busby Berkeley... A First National picture. Vitagraph, Inc., Distributors.

*Put one or more of these ready-made cutouts in **your** lobby now to start building for your opening! . . .*



FINDS EXHIBITORS ARE CONFIDENT

To the Administrator
National Recovery Administration
Washington, District of Columbia
Sir:

There are 389,000 wage earners in the Motion Picture Industry* directly affected by the provisions of the Code of Fair Competition for the Motion Picture Industry.

Frank discussion of the reception of the Code must admit at the outset an eager impatience on the part of the industry as a whole for the full operation of its provisions. Some criticism from quarters unfamiliar with the complexities of the Code machinery require answer and explanation.

The Code was signed by the President on November 27th last and its provisions became effective on December 7th last. Thereafter followed conferences lasting ten days which delayed the preliminary organization until a supplementary memorandum was signed by the Administrator.

The first meeting of the Code Authority of ten industry representatives, appointed by the President, was held on December 20th last. Preliminary Committees were elected at this meeting and a week later determination of staff personnel was reached. Since the first meeting and until the present date, more than thirty Committee meetings have been held. Also seven full sessions of the Code Authority, each lasting from four to eight hours and each devoted to earnest executive discussion, to the end that the organization of the numerous industry boards and committees operating in thirty-one principal cities of the country and additional committees in Hollywood, California, might be expeditiously created and their work initiated.

Organization Nearly Completed

Within a period of slightly more than two months, the organization job has nearly been completed. A resumé of what has been accomplished by the Code Authority will reveal to the industry and to the Administrator a record of what remains to be done before the full effectiveness of the provisions of the Code may be measured in terms of coordinating a great industry with the National Recovery plans of the Washington Administration.

The Code in its complete form, as distributed by the Superintendent of Documents, comprises forty-two pages of closely spaced type. Four large and separate divisions of the industry, are directly affected by its provisions in amazing detail. The Code required more than three months in birth from the day the Division Administrator commenced public hearings on the subject of codification. Stated briefly, the industry divisions affected are:

1. Motion Picture Production

(a) Labor. Complete classifications of studio labor other than artist labor, is set forth with wage schedules, most of which are protected mutually by period contracts with labor organizations.

(b) Artists. Standing Committees, numerous in personnel and in number are provided for, members of which are appointed by the Code Authority in some instances. More than 15,000 artists ranking from classified extras to writers, directors and screen stars, are given representation in most cases equally with studio management on these committees and boards. Other relationships, heretofore governed solely by individual contracts between artists and studio employers, are subject to regulation and control under the Administrative machinery of the Code.

2. Vaudeville and Presentation Actor Labor

The Code provides for minimum wage scales for artists and maximum hour limitations for some artists under numerous classifications of talent, appearing on stages in vaudeville and motion picture theatres. A survey recently completed by the Code Authority reveals that more than 4,000 such artists are at present actively engaged in their profession, most of them moving weekly or more frequently from one theatre to another.

3. Distribution

More than 700 individual film Exchanges are situated throughout the United States in more than 40 cities, called Distributing Centers. Half of these represent branch offices of national motion picture distributors. The remainder are independent territorial distributing offices. The Code makes mandatory issuance of fire protection regulations promulgated by the Code Authority applicable to all of these distributing offices. The Code provides machinery for regulation of trade practices affecting the functions of the film Exchanges.

4. Exhibition

There are in active operation between 14,000 and 15,000 theatres in the United States, of which more than two thirds are in competitive zones. The Code contains detailed schedules of theatre labor and wage classifications; also provisions for arbitration of wage disputes. Unfair trade practices of numerous kinds are prohibited by the Code and machinery of a volunteer cooperative nature is provided for the settlement of protests and grievance between theatres and between theatres and exchanges.

Principal industry interest in the Code at the present time centers around the appointment of 62 quasi-judicial boards in 31 cities of the country. Two boards will be set up in each city, a Local Clearance and Zoning Board comprised of six industry members of different trade classifications and an impartial Code Authority representative approved by the Administrator; also a Local Grievance Board composed of four industry members of special classifications, and an impartial Code representative, approved by the Administrator.

Preliminary to the appointment of the Local Boards, nominations from exhibitor and distributor organizations and individuals were solicited by the Code Authority and nearly 2,000 names were submitted for appointment to 372 places on the Boards.

Fifty-two local boards have been appointed by the Code Authority at this date, with the prospect of the remaining ten being appointed within the next week.

Concurrently, the Code Authority has received and tabulated in duplicate some 9,000 properly executed special forms of assent to the Code by distributors and exhibitors, a mandatory requirement under the Code before industry members may claim the privileges of protest and complaint to the Local Boards.

The Code Authority presents the foregoing in the nature of a memorandum of its activities during the organization period of the past two months. The Division Administrator has made a preliminary survey of the production field, and a special committee has investigated the vaudeville and presentation field. The close contact between the Code Authority operating from New York headquarters and the Division Administrator and his staff in Washington has made possible the settlement of scores of labor disputes and the prohibition of numerous unfair trade practices which have been handled prior to the establishment of the entire administrative machinery.

The effect of the President's Emergency Reemployment Proclamation and the agreement unanimously accepted within the motion picture industry last August, resulted in an immediate material increase in the number of employees added to the payrolls, and a material increase in the amount of weekly wages paid to employees. In the very short time since the beginning of its operation, the Code Authority, pressed with matters needing immediate attention, has not compiled a complete industry resumé of the effect of the Code upon all of the nearly 400,000 employees whose livelihood is directly concerned with its provisions.

However, several specific and accurate investigations have been made in each general division of the industry named above; production, vaudeville and presentation actor labor, distribution and exhibition.

PRODUCTION

In one of the major studios in Hollywood during the months of October and November, 1933, before the Motion Picture Code provisions were put into effect, but subsequent to the acceptance and application of the President's Emergency Reemployment agreement there was an average of seven feature pictures in production, which employed an average of 478 persons per day per picture. In December and January this year at the same studio, with five pictures in production, the average number of people employed was 603 persons, per day per picture, showing an average of 20 per cent increase in numbers employed.

A check-up with several of the major studios reveals that this percentage of increase generally exists and in some instances, the increased percentage of employment in the months cited above will run as high as 35 per cent. It is a conservative statement therefore, that the

FACTS REVEALED IN FLINN REPORT

There are 389,000 wage earners in the motion picture industry affected by the Code. More than 15,000 artists, "ranking from classified extras to writers, directors and screen stars, are given representation in most cases equally with studio management" on committees and boards.

More than 4,000 vaudeville and presentation artists "are at present actively engaged" weekly in vaudeville and motion picture theatres.

More than 700 individual film exchanges are situated in more than 40 cities in the United States.

There are in active operation between 14,000 and 15,000 theatres in the United States, of which more than two-thirds are in competitive zones.

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* *Speaking as recently as two weeks ago, before a joint meeting of the American Institute of Physics and the New York Electrical Society in New York City, figures of numbers of persons employed in industries that have directly grown from modern scientific invention, Dr. Karl Taylor Compton, of the Massachusetts Institute of Technology, submitted the following compilation of employees by industries:*

Automobile	2,400,000	*Steamship*	217,000
Electrical Equipment	1,000,000 (*plus*)	*Machine Tools*	87,000
		Refrigeration	72,000
Motion Picture	389,000	*Airplane*	50,000
Telephone	357,000	*Rayon*	41,000

THEATRE PAYROLLS UP 10 TO 15%

Motion Picture Studios have increased employment in numbers of persons daily engaged between 25 per cent to 35 per cent since the Code became effective on December 7th last.

An accurate estimate of increased labor costs in motion picture production in a second Hollywood Studio revealed the following: With the same number of pictures produced in 1934, under the Code schedules of labor wages as was produced in 1933, the Code provisions will require a daily increase of 377 employees to a total increase in the year's production costs amounting to $500,000.00.

At a third major studio in Hollywood, the following comparison is made: The week ending June 17, 1933, 2,039 employees received in wages $234,813.57. For the week ending October 14, 1933, (during the period prior to the operation of the Code provisions, but within the period of the President's Emergency Re-employment Agreement schedules) there were 3,976 employees engaged to a total payroll amount of $327,769.49 for the week. This was an increase of 1,937 employees over the week ending June 17, 1933 and an increased payroll in the amount of $92,955.92 for the week.

In the larger independent studios in Hollywood, the increased employment has been approximately 20% in laboring divisions and to an appreciable extent in staff and office workers. The cost of other factors pertaining to productions is also increased without any apparent increase in quality of material purchased. Motion picture productions demand unique personal service in the key positions of the unionized labor divisions. In most instances these key men have insisted upon and and are receiving wages far in excess of the Code provisions. The Code is working employment hardship on people who were steadily employed and upon the independent producer, but is advantageous in spreading employment.

VAUDEVILLE AND PRESENTATION ACTOR LABOR

A survey by a special Committee of the Code Authority appointed within the last month to investigate the provisions of the Code applicable to vaudeville and presentation theatre labor together with a statistical investigation of the subject by the Code Authority reveals there are approximately 4,000 actors engaged weekly in vaudeville and presentation theatres. More than 700 of these are employed as resident artists in presentation theatres of the deluxe type, best exemplified by the Radio City Music Hall, the Capitol and the Paramount Theatres in New York City; the Chicago Theatre in Chicago, the Ambassador Theatre in St. Louis and others. More than 3,000 artists are engaged in touring units ranging from individual acts to groups numbering as high as fifty persons. The Code provisions establish certain minimum wages which mitigate seriously against the appearance of untried talent. The custom in the vaudeville and presentation fields for many years has permitted ambitious young artists to prove their talent and merit through the medium of tryout engagements, a practice which has been seriously disturbed and in some sections completely eliminated due to some of the schedules of minimum wages. A complete and comprehensive report of these provisions is in the hands of the Division Administrator and it was at his request that the survey herewith mentioned in general terms, was made.

DISTRIBUTION

In compliance with Code provisions, a national distributor reports the home office and 31 film exchanges show an increased employment of 83 persons, some of them to be considered in the executive class, showing an increase in the annual payroll expense in home office administration and distribution of $700,000.

Another national distributor in the week ending June 17, 1933, employed 888 persons in 31 film exchanges to a total weekly payroll of $28,981.05. In the same film exchanges for the week ending October 14, 1933, there were 949 employees, an increase of 61, and a weekly payroll of $31,115.21. The home office increase in the same weeks was 25 persons or a total of 709 persons receiving $45,962.35, an increase of $1,116.48 over the week ending on June 17, 1933.

EXHIBITION

The average weekly payrolls in the theatres of the industry have been increased from 10% to 15% and the hours of labor reduced. From the Southeastern territory a report is at hand that wages have been increased 13% and the number of employees in the theatres in that section has increased 17%.

In one of the major theatre circuits the number of employees engaged during the week ending June 17, 1933, was 4,018 persons, receiving a weekly payroll of $120,281.68. In the same theatres which are situated in numerous cities east of the Mississippi River, during the week ending October 14, 1933, there were 4,516 employees, an increase of 498 who receive a weekly payroll of $133,309.11, a weekly increase of salaries of $13,057.43.

Another major circuit of theatres has made a very exhaustive computation of additions to payroll for all controlled theatres of the company for the period when the temporary code went into effect towards the latter part of August until the time when the permanent Code of the Motion Picture Industry went into effect in December. There was no set date for making operative the schedules of the industry Code and in one of the large cities the actual Code schedules covering labor wages were put into operation a month prior to the effective date of the Code. For the month of January when the Code was in effect, the number of persons employed was substantially the same as in the preceding period, although there was a minor decrease in payrolls due to some changes in the Code which were more favorable to the employer than those in the temporary Code.

During the temporary Code period of approximately four months this theatre circuit's total increase, which was clearly and unmistakably attributed to the Code, was $284,816.54 or a total increase in the entire theatre payroll of 14.6%. During the same period there were other additions in payroll which were at least partly due to the Code and may have also been partly due to other causes which it was impossible to break down into Code and non-Code exhibits. This item was $110,822.63. Therefore, the total increase during the temporary Code period, that is to say, from August until mid-December was $395,639.15 or a total increase in the payroll of 20.2% during the period in question.

The total decrease from the time the permanent Code was put into effect until the end of February, 1934, in the theatres of this circuit was $5,310.62.

BOX OFFICE RECEIPTS

It would follow logically that whatever increase in the total number of employees and weekly payroll sums became necessary to the motion picture industry under the President's Emergency Re-employment Agreement and subsequently under the industrial code of the National Recovery Administration, that the motion picture industry was not alone in the position of absorbing additional expense of a very substantial amount. That other industries likewise responded is best exemplified and proven by the increase in paid theatre patronage throughout the United States. Such an analysis the Code Authority has received from all of the leading trade press editors and publishers who from week to week have accurate information from correspondents throughout the country.

One of them reports it is his observation that business on the whole has improved in the past four months, but to scale this advance by a definite percentage would be difficult. In the picture houses, results point to the fact that box-office grosses in key cities have been on the up-grade to a greater extent than in the lesser cities. In general, it may be said that business conditions continue their inclination to be spotty, or in other words, good business depends upon strong attractions.

Hence improvement which has been noted in receipts at picture theatres may be ascribed to better product than to any general outpouring of the public going to a picture merely because it is a picture. It may be construed that the public is still shopping for its film entertainment, but at least it now has the money to buy when it finds something it wants to see. This was not true a year or eighteen months ago when good pictures had to struggle to do a fair business.

Along these lines there has been a noteworthy improvement in the entire South. Texas can serve as an example where the Inter-State Circuit revived vaudeville in its theatres in a form known as units, and through this combination of pictures and vaudeville this circuit is estimated to have increased its grosses as much as 300% as against an increased overhead of 50%. While this may be an isolated example, and while it is perhaps too soon to

(Continued on following page, column 1)

HARD WORK AHEAD, SAYS JOHN FLINN

The period of preparation and organization in connection with the Motion Picture Code is closing, and the second phase—the period of demonstration—is close at hand, the time not having yet arrived for criticism or praise, says John C. Flinn, executive secretary of the Code Authority, in his report to NRA Administrator Hugh S. Johnson, covering the period from the Code Authority's first meeting, December 20, up to March 3.

The entire text of Mr. Flinn's report appears on these pages.

Cites Confidence of the Exhibitors

(Continued from preceding page)

say that it is indicative, it may be conservatively stated that the results obtained by this theatre circuit have influenced vaudeville men to make a close study of the situation and has revived hope for a branch of the show business which was generally adjudged to be dormant.

A recent survey in the Middle West of picture house notes that many of the theatres there are doing better gross business at the matinees than at night. In general this is ascribed to cheaper afternoon prices, money in the hands of C. W. A. workers, and the shorter working hours plus a continued tendency to stay home at night to listen to radio programs.

From another prominent trade publication the Code Authority has received comparative figures of attendance for the calendar weeks beginning October 7, 1933 and ending February 24, 1934, from the cities of Boston, Buffalo, Chicago, Cleveland, Denver, Detroit, Hollywood, Indianapolis, Kansas City, Los Angeles, Minneapolis, Montreal, New York, Oklahoma City, Omaha, Montreal, Philadelphia, Portland, San Francisco and Seattle. The theatres are mostly first-run houses.

The analysis shows the highest weekly receipts of the period were for the week ending October 21 last and the lowest weekly receipts were reported for the week ending December 23 last.

One of the editors has just returned to New York from a two-months' expedition to Hollywood by motor, stopping in all manner of towns from key cities to tanks along the southern routes and he found among the exhibitors, that in territories where C. W. A. money was being spent there was an up-turn at the box-office. Also the cotton and tobacco belts were having their very best season in some years due, it was reported, to the effect of various Federal Governmental measures such as payment for the ploughing under of cotton. His general conclusion was that the box office curve is directly responsive to the employment curve.

Another trade paper editor reports a very generous increase in attendance in theatres since last August, and that there can be neither question nor challenge of the statement that theatre receipts viewed from a broad national point of view have improved from 12% to 15%. He states that during a tour of the Middle West, theatre owners everywhere were much encouraged by the extent of the Civil Works Administration program.

CONCLUSION

The Code of Fair Competition for the Motion Picture Industry has yet to fulfill in practice and application the earnest wishes of its advocates who worked arduously in its preparation and for its adoption. The period of demonstration is close at hand. The response of approximately nine thousand individual theatres in subscribing without reservation to its provisions, speaks volumes for the confidence of the exhibition field. Sixty-one individual producers, including all of the major producing companies and nearly all of the leading independents, have subscribed to the Code, as have also 114 distributing corporations, including all of the important national distributing organizatons.

The time has not yet arrived for criticism or praise. The present period is reserved for hard work and lots of it, and a closer cementing of efforts with the Administrator's office, to bring realization to the fact that as the Nation goes, so goes the Motion Picture Industry.

Respectfully submitted,
JOHN C. FLINN, Executive Secretary
Code Authority Motion Picture Industry.

13-YEAR-OLD'S SHOWS RUN AFOUL POLICE

Such is fame in London!

Thirteen-year-old Eddie Oliver was summoned at Ramsgate police court under the public health acts for overcrowding in a basement, which he was using for film shows for local children at an admission of one penny (2 cents) a head. He told the judge he had been running these shows for three years.

Eddie started with an old-fashioned "magic lantern," but saved his pennies and bought a small projector (hand model), with which he began giving weekly shows in a basement of his mother's small store. He uses "non-flam" stock.

Now he has three projectors—two he bought himself and the third has just been presented him by Gaumont-British, one of the new suitcase portable talker devices.

Eddie says he has given shows to 16,000 youngsters since he started.

Hearings Set on Patman Measure

Hearings on the Patman film censorship bill, one of a series of measures providing for investigation or restriction of the industry, will begin before the House committee on interstate commerce at Washington March 19, it was announced this week by Representative Wright Patman of Texas.

Avoiding the use of the word "censorship," Patman labeled his bill, introduced last spring, as providing for "inspecting, classifying and cataloguing motion pictures, both silent and talking, before they enter interstate or foreign commerce." In addition to required compliance with what are virtually censorship regulations, no film would be permitted to enter commerce which does not also conform to the code of ethics published April 1, 1930, by the Motion Picture Producers and Distributors of America.

No film would be permitted to enter interstate or foreign commerce until it had been presented to a motion picture commission created by the bill, for inspection, classification and cataloguing. The proposed commission would consist of nine members, four of whom are to be women, the chairman to be paid $10,000 a year and the other members $9,000. A fee of $10 per 1,000 feet would be imposed for inspections, with a charge of $5 for each additional copy of a film inspected, but provision is made for the revision of these charges after one year of experience so as to limit the revenue to the amount necessary to support the commission. Scientific and educational films would be licensed without payment of a fee, and newsreels would be relieved of the necessity for inspection.

Penalties for violation of any of the provisions of the measure would be heavy, a fine of $500 or imprisonment for six months being the minimum and a fine of $10,000 and imprisonment for five years the maximum.

New York Union, Circuits Confer

Tightening the machinery for the enforcement of the collective bargaining provisions of the NRA, President Roosevelt late last week virtually ended the connection between the National Labor Board and the NRA. Henceforth the findings of the board will not be subject to scrutiny by the National Compliance Board, and where the labor enforcement group previously was answerable directly to the Administration, it now is virtually under the jurisdiction of the Department of Justice.

Thus decisions made by Regional Labor Boards, such as those made last week in New York in the threatened strike of unskilled theatre employees, will be final. Last week's strike was averted at least temporarily when New York circuit operators met with Charles C. Levey, secretary of Local 118 of the Theatre and Amusement Employees' Union, and agreed to negotiations for recognition, new wage scales and shorter working hours.

In New York charges of intimidation in combating the unionization of unskilled theatre employees continued to pour in upon the offices of the Regional Labor Board. Charles C. Levey presented to Ben Golden, secretary of the board, 22 letters of resignation from the union, of which, he declared, 17 were identical in language, although they bore different signatures. This indicated, Mr. Levey said Tuesday, that union members were being asked to copy a resignation form, probably on threat of dismissal.

Department of Justice help is to be asked by Local 118 direct, Mr. Levey said, and so long as the "government cooperates with us in bringing the circuits into line, there will be no strike."

In Milwaukee, organization of a union of unskilled theatre workers was meeting considerable opposition from local exhibitors. Members of the union, complaining against being paid the code's minimum wage of $10 by first-run houses and contending they were not represented at code hearings, sought relief from theatre operators, but were unable to obtain any concessions at meetings with Fred S. Meyer, head of the MPTO of Wisconsin, who represented exhibitors at the conferences. Since then ushers have been picketing de luxe houses. The city is now said to be facing the possibility of an organized strike, tentatively set for March 15.

Erpi Improving Wide Recording

Electrical Research Products, Inc., has announced a further improvement on Western Electric wide range recording as the latest step toward ultimate perfection of sound picture recording. The effect of the new recording, Erpi announced, will be added brilliance and color for music reproduction and a further advance in the naturalness and quality of speech in talking pictures.

Inasmuch as the new recording can be reproduced without any additions or changes of equipment in theatres that have wide range reproduction, it is anticipated by the company that the improved sound will reach audiences in those theatres within the next two months.

TOWN IN AN UPROAR AS THEATRES CLOSE

Owners Keep Three Houses Shut Four Weeks in Protest Against Blue Law, Reject Compromise Extending Local Censorship

The havoc raised by closed theatres with the economic life of a community was demonstrated in the college town of Manhattan, Kan., when Manhattan's three houses darkened for four weeks, through the profitable holiday season, in an attempt to force city officials to permit Sunday shows.

Reopened on a six-day basis after a losing fight, the theatres are recouping their lost income and the town's merchants are smiling again.

Business Men Protest

The controversy plunged Manhattan into a roaring debate. At first it was largely the moral issue that came to the surface. But as the business men realized that Glen Dickinson, operating the Wareham and Dickinson, and Sam Sosna, owner of the Varsity, were not bluffing, the merchants became alarmed, and the business problem slipped in to steal the show. The exhibitors contended Sunday was their only profitable day and their theatres would remain shuttered until the welfare board consented to seven-day operation.

When the theatres closed, the newspapers lost considerable advertising, drug stores missed the usual influx of trade after the show, hotels complained traveling men were avoiding Manhattan for stopovers, taxi companies protested, restaurant operators reported slumps in business, students at the Kansas State Agricultural College registered loud protests.

Mayor Besieged with Pleas

Overnight, Mayor Evan Griffith found himself besieged by 100 persons whom the closing of theatres threw into the ranks of the unemployed, and the officials had another problem on their hands. About 175 business men whose light bills stayed the same while their receipts dwindled petitioned the city commissioners to revise the city laws to permit Sunday operation. The Manhattan Chamber of Commerce deplored community strife in one of its resolutions.

In the meantime, the neighboring cities of Wamego and Junction City found Manhattan's "theatre strike" a godsend, and theatres there, as well as other enterprises, benefited. Manhattan's gross business further declined because of the habit of customers from smaller communities in the trading area to do their shopping where there are picture shows.

Welfare Board Stands Pat

The burden of the perplexing situation fell on the welfare board, but it adamantly refused permission for Sunday films. Members of the board threatened to resign if the city commissioners disapproved their decision to stand by a recent referendum in which Sunday shows lost by a scant 200 votes, with the town's 4,000 students disqualified from voting, though they were overwhelmingly on the side of the theatres.

So the storm raged, until the mayor offered a compromise. Seven-day operation would be allowed but the Sunday shows would be censored by the Parent-Teacher Association. School children would be barred from shows not approved. The mayor said he believed the vote had been against picture shows in general and "against their effect on immature minds" rather than against Sunday shows.

Mr. Sosna and Mr. Dickinson rejected this proposal to establish local censorship, claiming the present state censorship was sufficient, and ended the deadlock by reopening. But their efforts, as well as those of the business men of the town, will be directed to obtaining seven-day operation.

Court Sets March 12 For Columbia Case

Harry Cohn, Jack Cohn and Joe Brandt, defendants in an action filed by a stockholder for an accounting of Columbia earnings and of salaries paid to them, are scheduled to be examined by counsel for the plaintiff March 12 in New York.

The suit, filed by Mrs. Emma Cohen, seeks to establish why no dividends have been paid on the common stock for the past two years despite the favorable earning statements of the company during that time, counsel for plaintiff stated Tuesday.

Consolidated Plans Dividends

Quarterly payments of 50 cents a share on the preferred stock of Consolidated Film Industries will be made by the management, "in so far as business conditions permit," H. J. Yates, Consolidated president, said this week. Thus "accumulations" gradually would be cleared up, Mr. Yates stated, but until such time as the accumulation has been fully paid, "it will not be possible to label these distributions as 'quarterly' dividends."

Admission Tax Bill in New York

A bill calling for a 10 per cent admission tax has been introduced in the New York state legislature by Senator John L. Buckley of New York City. Its passage is considered a possibility as a result of Democratic opposition to the two per cent retail sales tax.

Dietz Starts East

Howard Dietz, in charge of MGM advertising and publicity, left Hollywood this week en route to New York. Although he was scheduled to leave the Coast late last week, Mr. Dietz stayed for conferences with David Selznick.

Tri-Ergon Hearing Delayed

Another postponement has been granted Tri-Ergon in its appeal from a decision dismissing a suit filed by the company against New York exhibitors and distributors. The hearing has been set back to March 13.

RKO Executive Appointments Are Confirmed

Realignment of the executive personnel of the RKO motion picture companies, announced last week in Hollywood by Merlin Hall Aylesworth, chairman of the board, was confirmed in New York over the week-end by the board of directors. In addition, corporate berths were given to four others, including Merian C. Cooper, elected vice-president of RKO Radio in complete charge of production; Pandro S. Berman, who was made executive producer and elected a vice-president of RKO Studios; Jules Levy, elected vice-president of RKO Distributing; and Phil Reisman, elected vice-president of RKO Export.

In confirming the appointments made last week by Mr. Aylesworth, the board of RKO Radio Pictures and subsidiary companies invested with production and distribution management of the parent RKO corporation, expressed gratification at the progress made by the company toward rehabilitation during the year. The official statement said:

"At a directors' meeting of RKO Radio Pictures, Inc., and subsidiary companies, J. R. McDonough was elected president of RKO Radio Pictures, Inc., B. B. Kahane was re-elected president of RKO Studios, Inc., and N. E. Depinet was elected president of RKO Distributing Corporation.

"M. H. Aylesworth, chairman of the board, pointed out that Mr. Kahane had originally planned to divide his time between New York and Hollywood but had now decided to devote his entire time to the studio operations. The changes made today were at Mr. Kahane's suggestion and will give the organization a more logical set-up, with Mr. Kahane in charge of operations, in Hollywood, Mr. Depinet in charge of sales and distribution, and Mr. McDonough supervising all operations, with his headquarters in New York but visiting the studios frequently. This confirms the statement made recently in California by M. H. Aylesworth, Chairman of the Board, concerning the executive set-up.

"Merian C. Cooper was elected vice-president of RKO Radio Pictures, Inc., in charge of production. Pandro S. Berman was made executive producer and elected a vice-president of RKO Studios, Inc.

"Other elections were: Jules Levy, vice-president, RKO Distributing Corporation, and Phil Reisman, vice-president, RKO Export Corporation.

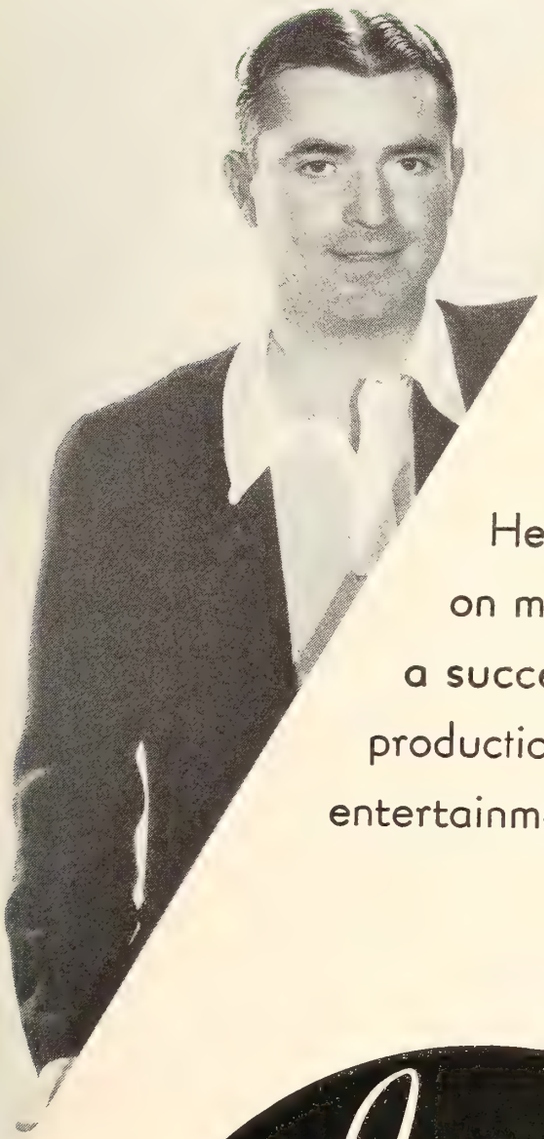
"These officials hold corresponding positions in the RKO Pathe organization."

Lou Brock on Features Only

Lou Brock is to produce only features for RKO Radio, the elevation following his work on a series of comedies. His first feature under the new arrangement will be "Down to Their Last Yacht," with Sidney Fox, others to be Wheeler and Woolsey's "Cockeyed Cavaliers" and "The Great American Harem." Lee Marcus becomes comedy producer, with Bert Gilroy assisting.

May Allison Quirk Married

May Allison Quirk, widow of James R. Quirk, who was publisher of *Photoplay,* was married last week at Elkton, Md., to Carl N. Osborne of Cleveland.



To The Motion Picture Exhibitors of America

Here's my personal pledge based on my reputation of fifteen years as a successful showman: The first screen production of my SCANDALS is the finest entertainment achievement I have ever created.

Yours in show business,

George White

It begins

WHERE HIS $10 BROADWAY SHOWS

left off

AND FOR PROOF . . .

"SPECTACULAR BOX

100% Entertainment!" shouts





More "Variety" review raves:

"Alice Faye turns in a splendid performance"...."Vallee is great for the gals"..."Jimmy Durante draws multi laughs"..."Cliff Edwards comes close to stealing pic"... "A cute trick is Dixie Dunbar"..."A bang-up job by Harry Lachman who directed the musical numbers"..."Dance routines and production stuff especially flashy and novel"..."Girls are luscious lookers and good hoofers"... etc., etc.

OFFICE *Variety*

Just read this:

"'George White's Scandals' as Oakland saw it (preview), stands out as spectacular box office with everything it takes in cast, hit tunes, laughs and numbers. It's one of the best musicals turned out. 'Scandals' is 100 per cent entertainment, with laughs galore. It's punchy and well-paced."—VARIETY



FOX



GEORGE WHITE'S SCANDALS

with

RUDY VALLEE
JIMMY DURANTE
ALICE FAYE
ADRIENNE AMES
GREGORY RATOFF
CLIFF EDWARDS

and

GEORGE WHITE

Entire Production Conceived, Created and Directed by GEORGE WHITE · Musical Numbers direction of Harry Lachman · Story direction by Thornton Freeland · Music and Lyrics: Ray Henderson, Jack Yellen and Irving Caesar · Executive Producer, ROBERT T. KANE

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

SOME of our best motion picture theatre operators, from Broadway clear through to Main Street in Kansas City, and then on to Hollywood Boulevard, were quite annoyed about the troublesome reactionary effects on their box-offices of the recent series of "blizzards." Along most Film Rows the usual motion picture topics gave way to discourses on the low temperatures. That this winter was of uncommon severity appeared to be the consensus everywhere.

We thought so, too, until we happened across some old notes of Noah Webster's, written in 1835, and in which the noted lexicographer had traced the most severe winters from the year 29 B. C., when Horace dissuaded Augustus from resigning the Roman Empire by mentioning certain omens and phenomena, among which was a great quantity of snow.

In 1683, Webster related, trees burst open or were split by the intense cold.

The grestest quantity of snow ever known to fall in one storm covered the East in February, 1717. The depth could not be ascertained with exactness; but it was several feet. In Boston people went out of their bedroom chamber windows, in the morning, upon rackets, and snowshoes. Farmers had no way to get wood but by walking upon rackets. John Winthrop, of New London, lost 1,100 sheep on Fisher's Island, where they were buried in snow sixteen feet deep. Two of the sheep, however, survived, being taken out alive after being down under for some twenty-eight days. They lived by chewing the wool of the others; after being delivered, their own wool came off.

We're just a bunch of softies.

▽

A writer friend of the New Yorker's *editor was going down a corridor in the executive offices of a Hollywood movie studio when, through an open door, he overheard one sentence of a conversation, just this one sentence and nothing more: "I assure you, Mr. Selznick will show Queen Victoria every consideration."*

The same editor predicts that if this country ever has a revolution, it will be a good deal like a movie premiere, "except there won't be any picture—which will be a break for everybody."

▽

Going back to the events and principals who made history in bygone days, Mr. Hearst's newspapers, the other day, dug out of the dusty files of International News a picture taken some 15 years ago during a Liberty Loan rally. The caption identified Marie Dressler and Charlie Chaplin, kneeling in front, and Mary Pickford and Douglas Fairbanks, standing, affectionately arm-in-arm, behind them. A young member of the Wilson under-cabinet, very much alone to the left of the merry group, was evidently too insignificant to the photographer to mention in his caption. He was identified merely as just "another government official." Since that sunny afternoon in 1918, that young Wilson staff worker has advanced a step or two at Washington. Newspaper captions today distinguish him as President Franklin Delano Roosevelt. Marie Dressler isn't doing badly, either.

▽

Doris Warner and her Warner-director husband, Mervyn LeRoy, newlyweds, phoned Papa Harry Warner in New York from Egypt the other day. They told him that it was as hot as Hades over there, and he reported that a blizzard had been blizzing here for 36 hours.

Our Mr. Victor Shapiro's very first piece about "The Hollywood Scene," which was established as a regular feature in MOTION PICTURE HERALD on the morning of February 10th, brought from the fastidious Katharine Cornell, of the stage, a warning that in the hereafter, Victor should not spell her name with a single "a". He had reported that, "Whenever *Katherine* hits Hollywood, rumors pop."

Taking as the text of her sermon a passage written some time ago in the Chicago *Tribune* by that expert of the drama, Charles Collins, Miss Cornell admonished Mr. Shapiro, (quoting Collins) thusly: "The second 'a' in Miss Cornell's spelling of her first name has tempted a few tories of feminine nomenclature to accuse her of affectation. It happens, however, that they are wrong and she is right, in spite of the fact that the common English spelling is Katherine or Catherine. Miss Cornell, as a Katharine, is on sounder ground than any of her old-fashioned namesakes, for she is using the Greek spelling of early martyrologists. Saint Katharina, of Alexandria, earliest of the six canonized Kates, popularized the name, in its many forms, for all of Christendom."

Whereas, in more recent days, it was Kate Smith who popularized the shorter version while trying to get the moon over the mountain.

▽

We were sitting around the coffee cups, off Broadway, the other evening, and, apropos of Mr. Roosevelt's first anniversary as a White House tenant, the conversation turned to the depression days of a year ago. It was old Billy Ferguson, Metro's headkeeper of Leo the Lion, the Eskimo dog-team, and other live exploiteers, who reminded us of the morning of March 4th in '33, when a trio of trade paper reporters and some picture executives from New York, on hand for the Inauguration, awoke in Washington's Willard hotel and learned that during the night the banks everywhere had closed indefinitely; that cash was conspicuously absent in the crowd, and that nobody in the town would give currency for a check, including the hotels.

Mr. Ferguson did not completely recover from that shock until a few months ago.

▽

Broadway's Joe Cunningham, whose humor brought him to the Fox lot in California, sends back word that "Hollywood is the only place where a guy puts on long underwear to go out in a Palm Beach suit.

▽

The name of the Franklin clan emerged from obscurity the other day when lawyer Charles Franklin, brother of Harold Brooks, barged into an ordinarily quiet and decorous Senate chamber at Washington and unloosed loud and disturbing charges that the New York subway (IRT) receivership was a bankers' and lawyers' "racket" to mulct the stockholders of the elevated division, which Charles represents as counsel. Such charges, however, are no longer uncommon.

Anyway, Mr. Franklin told the Senators that at the time the IRT was thrown into receivership for failure to pay a bill for a paltry $27,000, it had a fund of $5,000,000 available for the payment of just such items. He further charged that the IRT's consistent efforts to get rid of the elevated lines, which it leased in 1903 for 999 years, would, if successful, cost the city some $50,000,000 for unification.

The names of Wall Street bankers Morgan and Wiggin and Hayden and Stone were bandied about freely in connection with intimations of "conspiracy." The Senate immediately launched an investigation. Ho hum.

THE appalling emptiness of the cavernous excavations in front of the stages of most large theatres of the land, which, at one time in the long, long ago, sheltered musicians with extended trombones, is the cause of no little unhappiness to that Irish Broadway writer, Mr. James Patrick McEvoy, hater-of-cavernous-excavations. He expects that in some distant era expeditions will be sent out by archaeologists, or by orchestra-lover Roxy, or by someone, to dig into those abandoned pits for traces of the thousands of musicians who have disappeared.

Meanwhile, McEvoy proposes that the great voids be filled with dirt and planted out in berries, small fruits and vegetables. (Evidently he has lost sight of the purpose of the Administration's reimbursement of farmers who curtail their crops.)

"Corn would be especially nice, around the edges of the pits," McEvoy thinks. "Most performances would be improved if glimpsed through a row of waving corn. Grapes trained on trellises erected entirely across the stage would add a purple glow to the pictures on the screen."

A garden such as he has suggested "would be a joy to contemplate during the performances, while it would provide loads of fun for the entre-acts." For example, "instead of milling around in the lobbies we would stroll through the sunken gardens, plucking a carrot here, nibbling a grape there, chasing our escorts playfully through the corn, until, all hot and flushed with love and desire we would fling ourselves down under a friendly hollyhock, and so on for about 15 minutes until the picture starts again."

Or, if this isn't too radical a suggestion, we might even clean out those cavernous pits really nice and put a lot of good orchestras into them.

▽

Motion picture theatre advertisements appearing on the amusement pages of New York's weekend newspapers had to compete with a large display announcement by Broadway's Casino de Paree, proclaiming: Gigolos for Hire—Cheap.

Topped by a few bars from "Just a Gigolo," this rather unusual advertisement presented to the ladies: "A group of sophisticated, amazingly handsome young men," who will trip the light fantastic with Madame. They're known as "Mr. Two," "Mr. Three," or "Mr. Seven." (They have no names.) "They see, they hear, but remember nothing." This automaton age.

▽

There's a legend written on the marquee of the Music Hall Theatre at Radio City. Eight weeks ago the RKO people severed relations with Mr. Samuel Lionel Rothafel. Yet the Music Hall lights still spell out: "Direction of Roxy."

▽

In Radio's new "Stingaree," Richard Dix, as an Australian bandit, rides the plains furiously atop a tall, picturesque stallion of gray, named "Jadaan." Thirteen years ago, Jadaan carried Rudolph Valentino over desert sands, in "The Sheik."

Back east we have a piece of antiquated motion picture horseflesh, too, in the nature of "Brownie," now residing, on pension, at the Ben Hur theatrical stables. Brownie, who was given a birthday party last week, on the occasion of his forty-third natal day, helped plough Sunnybrook farm when Mary Pickford was a girl, and he packed "Two-Gun" Bill Hart over the trails of the western flickers. Brownie was the horse that wiggled his ear in "Ben-Hur." He cantered to stardom on Broadway at ten and was in five editions of Ziegfeld's Follies.

MRS. BELMONT OF SOCIAL REGISTER NOW HEADS FILM RESEARCH COUNCIL

Successor to Dr. Lowell of Harvard Starts Out with Tirade Against Block Booking as Bar to Selection of Pictures

Mrs. August Belmont, Social Registrant of New York, Palm Beach and points East and West, this week was accorded the active presidency of the Motion Picture Research Council, an organization mentioned from time to time in connection with the study, "Our Movie Made Children." In the publicity release attendant upon the announcement of Mrs. Belmont's acceptance of the presidency, the organization is described as one "which has completed a four-year study of the movies and is now embarked upon a program of action to help give the public better motion pictures."

Mrs. Calvin Coolidge has been named honorary vice-president of the organization.

Mrs. Belmont, who succeeds Dr. Abbott Lawrence Lowell, president-emeritus of Harvard University and who at one time was offered the post of government representative on the motion picture Code Authority which he subsequently declined because he was not "in favor of block booking," took over the reins of office on Saturday, reputedly from South Carolina, where she is wintering.

Leader in Philanthropy

According to the publicity release, Mrs. Belmont long has been interested in the stage and screen, in addition to which she has been a leader in movements for philanthropy and social betterment. She will cooperate as president with Dr. Lowell, who now has become honorary president of the council. Under her leadership, the announcement said, a nationwide organization will be built up and the council will carry on its program to further community selection of motion pictures and to promote the use of the films along educational and cultural lines.

"The Motion Picture Research Council is concerned with everything that will better the art of the motion picture and will help it to serve the best interests of the nation, and it is especially interested just now in giving communities freedom to choose the films they want to see," declared Mrs. Belmont from South Carolina this week.

"For years groups of people throughout the country who have tried to get better movies for their theatres have been baffled in their efforts," she said. "When they attempted to obtain the best films for their theatres and exclude the worst, they found this was impossible. For the trade devices of block booking and blind selling effectively prevent selection. By this arrangement, if the theatre manager wants one picture produced by one of the great Hollywood companies, he must contract, under the block booking provision, for a whole series of pictures, many of which he may not care to show in his theatre. Through the device of blind selling, he contracts to buy these pictures before he sees them and before they are even produced."



MRS. AUGUST BELMONT, new president of the Motion Picture Research Council, as the Empress Eugenie at a charity ball in New York. (Acme photo)

Mrs. Belmont insisted that interested persons in this country have been slow to recognize the necessity for the abolition of block booking because they had not fully understood the situation. She then pointed to England, where the practice was abolished by law in 1927, "and the British industry has prospered ever since."

With that example Mrs. Belmont apparently is convinced there is no reason to fear that abolition of block booking in this country would harm the motion picture as an industry.

"On the contrary," she said, "the new freedom which such a step would give the motion picture, would result in new blood, new ideas, a wider variety of films, and a more healthy and prosperous condition for the industry as a whole."

Rehashes Council Findings

The Motion Picture Research Council is especially interested in the situation as it affects children, the new president said, and has sponsored a series of investigations "to discover what the movies do to children and adolescents."

"For four years," she said, "some 20 psychologists and sociologists of leading American universities have been conducting this research and it has brought to light some extraordinary facts. We had always believed that the film was a powerful means of education, but we had only dimly realized the extent of its power. Now we know that it makes impressions on the mind and memory such as we had never suspected."

Turns to Results of Study in "Our Movie Made Children" to Define Her Stand in Accepting Presidency

Mrs. Belmont averred that at the end of 30 days after studying a book, children remember only 30 per cent of what they could recall the next morning, but that three months after seeing a film they remember 90 to 100 per cent of what they could recall the next day.

"A study of the content of the films revealed that seven out of 10 pictures are concerned with 'crime' or 'love' as interpreted by the movies," she said. "It is obvious that this is not a balanced diet for children. There is need for broadening in the field of subject matter, so as to give more attention to different kinds of stories, and to make the movies a dependable interpreter of life in its many varied aspects."

Calls Conclusions "Authentic"

Apparently defending the council against charges made by Bishop William McConnell in New York recently that the council's research on which the book, "Our Movie Made Children," was based, was conducted almost exclusively in juvenile institutions for degenerate and delinquent children, Mrs. Belmont concluded:

"There is no question about the authenticity of the findings on which we base our conclusions. They were made by scientists of high standing, who published their work without any changes being made in it by the Motion Picture Research Council, and Dr. Lowell has pronounced the work as 'thoroughly scientific.' The late Dr. John Grier Hibben, president of Princeton, who was also president of the Motion Picture Research Council, has pointed out that his preliminary examination of the findings showed that 'the motion picture is powerful to an unexpected degree in affecting the opinions, attitudes, emotional experiences and conduct of children, and constitutes a valid basis for apprehension about the influence of the motion picture on them.'"

Mrs. Belmont was the former Eleanor Robson, an actress of some repute prior to 1910. She was born in Wigan, a small manufacturing town near Manchester, England, and made her debut as an actress at the California Theatre, San Francisco, in 1897, and subsequently played in stock companies in Denver and San Francisco. Her first marked success was as Bonita in "Arizona." She headed an all-star cast in "She Stoops to Conquer," at the New Amsterdam Theatre, New York, in 1905, after which she played in "The Dawn of Tomorrow," "Merely Mary Ann" and "Salomy Jane."

Mrs. Belmont, in addition to her social and philanthropic activities, is a member of the National Executive Committee of the American Red Cross. She retired from the stage when she was married to August Belmont in 1910.

KATHARINE

HEPBU



in "Sp

WITH ROBERT YOUNG RALPH

RN

She's flame, piety, passion!... She's charm, danger and love!... A thousand moods live in the storm-tossed heart of "Trigger"—praying, thieving, fighting hellcat of the hills—whose love set fire to the mountains! ... Who but Hepburn would dare such a role? Who but Hepburn could play it?



tfire"

From the play "Trigger"
by Lula Vollmer

•

Directed by John Cromwell

•

RKO-RADIO PICTURE

•

A Pandro S. Berman Production

Merian C. Cooper
Executive Producer

•

NOW PLAYING
RADIO CITY
EXTENDED ENGAGEMENT

•

BELLAMY MARTHA SLEEPER

MPTOA DRAFTS 28-POINT PROGRAM FOR OPEN FORUM IN HOLLYWOOD

Organization Planning Discussion with Producers, Distributors and Public April 10 to 12; Special Rail and Hotel Rates

A 28-point program on subjects pertinent to the operation of the motion picture theatre was drafted early this week for the 14th annual convention of the Motion Picture Theatre Owners of America, which will be held in Hollywood, from April 10 to 12.

Deviating from the usual exhibitor convention procedure, the organization of theatre owners will sit down in earnest to discuss the motion picture and its many problems with the producers, distributors and public.

Convention headquarters will be at the Ambassador hotel, and this week Ben Berinstein, exhibitor leader of Los Angeles, commenced activities pertaining to the handling of convention arrangements on the Coast. Tony Muto is in charge in the East, while local convention chairmen are being named in the field to effect nationwide organization of the event.

The program as drafted this week:

1. The Motion Picture Code to Date

(a) Review of Actual Exhibitor Experiences With Code Functioning.
(b) Exchange of Ideas Pertaining to the Code in the Field.
(c) The Local Grievance and Zoning Boards.
(d) The Trade Practice Provisions.
(e) The Labor Provisions.
(f) How the Code Can Be Improved.

2. Behind the Scenes in Hollywood

(a) First Exhibitor Convention in Los Angeles Since Talking Pictures. (Last One Was Nine Years Ago): A First-Hand Study of the Technical Processes Used in Manufacturing Motion Pictures.
(b) First-Hand Inspection of Motion Pictures in the Making.

3. Round-Table Discussions

(a) Between the People Who Make Pictures, the People Who Sell Pictures and the People Who Retail Them to the Public.
(b) Exchange of Views With Representatives of the Public.
(c) Some Experiences and Opinions of Producers, Exhibitors and the Public.

4. Theatre Operation

(a) Improved Methods in Theatre Operation.
(b) Improved Methods in Theatre Management.
(c) Improved Methods in Theatre Advertising.

5. Increasing Theatre Attendance

(a) By Cooperating With Local and National Public Groups Which Are Sincerely Interested in Motion Pictures; How Such Cooperation Can Be Secured.
(b) By Cooperating With Other Forms of Amusement, Such as Radio, Dancing, Carnivals, Amusements Parks and the Like.

6. Legislation

(a) Protection Through Organization Against Unfair and Discriminatory Taxes on Motion Picture Theatres and Motion Picture Theatre Admissions.
(b) Censorship.
(c) Film Regulatory Legislation.
(d) The Local Legislative Problem; Local Ordinances.

7. Double Features

(a) "Are Double Features an Evil or a Blessing?"

8. Unfair Competition

(a) How "Cut-Throat" Competition May Be Restrained.

9. The Modern Theatre

(a) Construction.
(b) Remodeling.
(c) Equipment.

10. Labor

(a) Labor Problems of the Motion Picture Exhibitor.

11. Public Relations

(a) A Program for Establishing and Developing Public Relations for the Motion Picture Exhibitor.

12. Other Subjects

(a) Leaders in Their Respective Fields Will Address the Exhibitors on Subjects Pertinent to Other Phases of Motion Picture Theatre Operation.

The committee in New York has arranged with the transcontinental railroad systems for special convention rates for transportation, which, it was said, will be the lowest ever offered to any group traveling to the Coast. Details may be obtained from national headquarters of the MPTOA, at 1600 Broadway. Return trips may be arranged for on other routes and stopover privileges will be granted. Or, exhibitors may return by boat or plane.

Minimum hotel rates have been set as follows: Single, $5; Double, $7. Hotel reservations may be made through Ben Berinstein, 1914 South Vermont Avenue, Los Angeles.

It is generally believed in Hollywood that contact such as that proposed by the MPTOA at the convention, among the three branches of the industry, and with the industry and the public (through its motion picture committees of leading women's and civic organizations), will be mutually helpful, and for this reason the Motion Picture Producers Association on the Coast has agreed to cooperate with the exhibitors' convention committee in arranging a complete program. Studios will be thrown open to the delegates and their friends, and, in addition to seeing pictures actually in production and inspecting sound recording apparatus for the first time, the producers will arrange talks between the theatre owners and production talent, in order that both may discuss common problems.

PUBLIC TO TALK TO EXHIBITORS

When Ed Kuykendall, president, sounds the gavel on April 10th, opening the 14th annual MPTOA convention, at the Ambassador Hotel in Los Angeles, there are expected to be on hand representatives of national women's associations and civic and other organizations interested in films, to exchange ideas about the motion picture and the theatre with producers, distributors and exhibitors. Millions of active theatregoers who are members of these national organizations—will, therefore, be represented at the convention.

Ben Berinstein Starts Arrangements on Coast, Tony Muto in Charge in East; Luncheons Planned by Large Studios

Studio Luncheons Planned

Studio luncheons are being arranged for by the large studios, and the producers will talk to the exhibitors at several of the convention sessions.

Special convention trains will start from New York, New Orleans, Kansas City, Chicago and from either Dallas or Memphis.

Thousands of letters urging exhibitors everywhere to attend are being prepared and, according to Ed Kuykendall, president, "every outstanding theatre man in the country is expected to attend."

Mornings will be devoted exclusively to business sessions. On the afternoon the exhibitors will visit the various studios. Evenings will find the delegates participating in social affairs, banquets and entertainment.

Trade Showing in 39 Key Cities

Warner Brothers on Tuesday held a national trade showing for exhibitors of six motion pictures in 39 key cities throughout the country and Canada.

The six films were "As the Earth Turns," "Gambling Lady," "Wonder Bar," "Journal of a Crime," "Jimmy, the Gent" and "Harold Teen."

The basic idea was to show advance product on a nationwide scale in the same manner that the automobile manufacturers demonstrate their advance styles.

Sign Company Moves

The Triangle Sign Company, New York, has removed its offices to 326 West 44th street.

THIS PLAY IS A "PROGRAM NATURAL"

Says Benjamin DeCasseres, Noted Critic and Essayist, of "No Questions Asked"; And Calls "All the King's Horses" Another One with Possibilities for the Screen

By BENJAMIN DE CASSERES

NO QUESTIONS ASKED

This play by Anne Morrison Chapin is a John Golden production, and I have a sly and subtle notion that Mr. Golden intended this thin slice of baloney for Hollywood. That's where it will go. It's a program natural. But when it goes through the picture wrangle the baloney may turn into a good b. o. pork-pie.

In spite of the good work of Ross Alexander, Spring Byington and Barbara Robbins, "No Questions Asked" looks at this writing like a stage flop.

The opus opens on a Staten Island ferryboat at night. Discovered: Noel Parker and her lover, Richard Gorham. She expects a new future income-tax victim. They quarrel about his mother, a missionary type. Richard leaves the girl. Noel is about to leap into the polluted waters of the Upper Bay when she is rescued by a rich dipsomaniac (Ross Alexander), who believes he is on the way to Bermuda.

Three months after we find Sonny Raeburn, the dip., and Noel happily married. Tht mother of Sonny is a gay, sophisticated creature (La Byington), who doesn't bat a hennaed eyebrow when Noel tells her that she is to be a mother—and not by her son, Sonny. Pish-tush— — and all that sort of thing.

Sonny takes to drink again. The old lover shows up, as does his mother, for an exposé à la vintage of 1898. Wrestle with pistol. Sonny is wounded after an attack of d. t.'s (which, I hear, is fashionable again).

Then there is a general understanding, in which Sonny, like his ma, doesn't care a rap who is the father of the prospective cocktail-consumer.

There are comic reliefs in a servant and the Staten Island relatives of the girl, but less comic than the whole play itself.

Picture value, 65 *per cent.*

ALL THE KING'S HORSES

Out of this musical comedy in two acts, seven scenes, some songs and the funny work of Andrews Tombes as a press agent, there is material for one of those sheerly entertaining pictures that tell a tale but are not adorned with a moral.

A lot of people had a hand in this thing; but it lacked life, or, as they used to say in Willie Winter's day, "inner content." It will need much smarting up for the screen fans.

We are now in the miniature European kingdom of Langenstein—one of those Zenda places which always please the eye and tickle the expectancy of screen audiences—at least they do mine.

Bursts in on the peaceful boobery an American motion picture star and his publicity air-pump. Of course, they must meet the king. Blasto-Bozarty!—the resemblance between the King and the Barrymore-Lederer-Gable hog-the-camera is marvelous! A fairly neat idea.

Well, they swap places. The picture star as king bangs away on the radio some high-powered stuff; and zim-zissi-mi!—who should be listening in but the wife of the king, who has left his bed and board and cocktail parties.

Romance and song begin, and Love takes its sure way to a happy ending. Thus, we see that here is the skeleton of something, with music and songs, not so bad for a fill-in picture.

Picture value, 70 *per cent.*

PLAYS AS RATED FOR PICTURES

Following are the percentage ratings as screen potentialities given by Mr. DeCasseres to Broadway plays which he discusses in this issue:

"No Questions Asked"—65 per cent.

"All the King's Horses"—70 per cent.

"The Wind and the Rain"—50 per cent.

"Theodora the Quean"—80 per cent.

"American, Very Early"—20 per cent.

THE WIND AND THE RAIN

This is a London importation. The author is Merton Hodge. Although thin and at times somewhat syrupy, the audience enjoyed it immensely because of its vivid character work, the loveliness of Rose Hobart and the attractiveness of young Frank Lawton, who makes his American stage début in "The Wind and the Rain." (On the screen he appeared in "Cavalcade" and has made several British pictures.) Lawton is fine without being effeminate, and fairly oozes the sentimental It that jams the mail with fan letters.

It's about Charles Tritton, a bookish boy, a mother's boy and a spiritual as well as a physical gentleman. He's up from London to study medicine in Edinburgh.

He pivots around two women, his mother, and Jill Mannering, a gayish nature. She is a friend of the family and Charles is engaged to her. We never see the mother. We must believe she exists by telephone only—no doubt she'll turn up on the screen as Mary Boland.

The locale is Mrs. McFie's boarding-house. The students at Mrs. McFie's are beer-drinkers and smart neckers. Charles prefers his microscope and the Islands of Langerhans, although he'll take a snort of beer with them.

But Jill isn't Charley's mate. He's really in love with a sculptress, Anne Hargreaves (Miss Hobart). The mother dies. Jill passes out of the picture and Charley and Anne are As One.

There are several Scotch characters for good comic relief. Picture stuff for rainy afternoons.

Picture value, 50 *per cent.*

THEODORA THE QUEAN

It may be that Cecil B. DeMille, grand maestro of pomp and *volupté,* would like to take a try at this. It's his dish.

"Theodora the Quean" (the a in queen putting the word in the Red Light class), by Jo Milward and J. Kerby Hawkes, is a weak play, although knitted together with the best intentions. It's dead in the bellows.

It is laid in Byzaneium in the fourth century. Theodora is the leading lady of uneasy virtue of her day. But she is "reclaimed" finally. Such things do happen when the bloom is off of the rye with these fluffs.

There are emperors, a circus, mobs and mucha love-conflict. And for the rest I leave it to Lorenzo, Cecil the Magnificent. If he wants a last crack at Purple, Power and Prostitute, here it is.

If not, maybe it can be knocked down to Laurel and Hardy, with the chimp. playing belisarius.

Picture value (for DeMille), 80 *per cent, maybe.*

AMERICAN, VERY EARLY

Florence Johns and Wilton Lackaye, Jr., did this "confession" about one of those phony antique shops which strew the New England coast.

I regret to report that there is nothing in it that would win the eye of a Hollywood producer—or even the hard-working men of the Eastern Renaissance out at the old Astoria studio.

Botsville, "in the Berkshires." Dining-room in the old Cadoo place. Nippy Andrews, unmarried, flies, or flees, from city with Winafred Proctor, married-but-parted, to open a "shoppe" out there.

All sorts of city characters and quaint country wheezes move through this often dreary play until both Nippy and Winafred find their mates. But not before they find out that honesty in antiques, as in rye whiskey labels, is not the best policy. What the public wants is phony-baloney. That way the *mazuma* lies.

Spoofing antiques, I fear, hath no charms for our fans. It might move a little with Zazu Pitts.

Picture value, 20 *per cent.*

ARE YOU THROWING



Oh, no, of course YOU are not throwing a bluff! . . . But millions of others are these days — or would like to, if they dared! . . . And here's the picture aimed straight at the bluff throwers —and at their admirers and enviers, which includes just about everybody! . . . Another one of those Universal "new idea" pictures that are building so much good will—and GOOD BUSINESS — for exhibitors everywhere!



LET'S BE

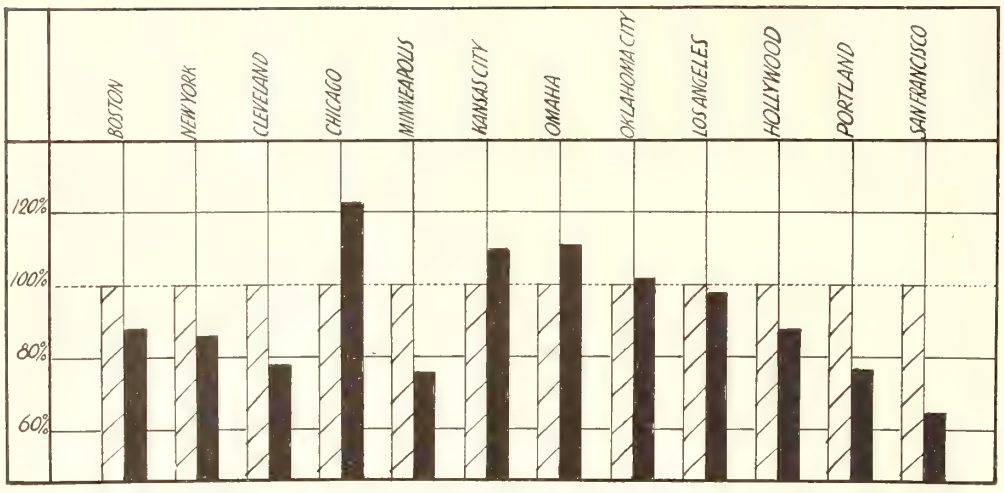
A BLUFF?



LEW AYRES
with
PATRICIA ELLIS, in

RITZY

With Frank McHugh, Isabel Jewell. Produced by Carl Laemmle, Jr., from a stage play by William Anthony McGuire. Directed by Edward Ludwig. Presented by Carl Laemmle. Another good one from **UNIVERSAL**



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in twelve key cities during the month of February this year with the corresponding period last year. For each city, the shaded bar indicates the receipts for the weeks from February 4 to February 25, 1933. The black bar gives the figure for the period from February 3 to February 24, 1934.

THE CUTTING ROOM

SISTERS UNDER THE SKIN

Columbia

Sophisticated romance drama is the tenor of this story. Modern in atmosphere and given the benefit of unusual production value, the yarn majors in entertainment fundamentals which have regularly demonstrated their screen value. The story was authored and scenarioed by Jo Swerling, recently credited with the two Borzage Columbia pictures, "Man's Castle" and "No Greater Glory." David Butler, long associated with Fox and remembered for such pictures as "The Connecticut Yankee," "Delicious" and "My Weakness," directed.

The cast, in this instance, assumes more than ordinary importance, inasmuch as the established characters coincide exceptionally with the roles they interpret. While Elissa Landi and Frank Morgan have the leads, it is interesting to note that the picture marks the screen return of Joseph Schildkraut in the focal romantic role. Important supporting parts are played by well-known artists with Doris Lloyd, Clara Blandick, Samuel Hinds and Henry Kolker active in the story's portrayal.

Familiar theatre colors the plot and combines the elements attractive to the adults and modernes of both sexes. Morgan's business career having left him little time for domestic association with his wife, Doris Lloyd, he finds that approaching middle age has robbed him of the pleasures of youth. Seeking romance beyond the pale, as a business crisis intervenes, with the actress Landi, he lavishes money on her, only to run up against the inevitable obstacle of conflicting love, as Schildkraut, musical genius, is fascinated by the Morgan paramour. Building to sentimental tenseness, Morgan realizing his folly, releases Landi who loyally wants to continue the liaison and returns to his business to learn that real love can be found at home.

Heart-throb and disillusionment are the keynotes, which together with title significance suggest unique provocative showmanship.

ALL MEN ARE ENEMIES

Fox

Despite the title significance this is an idyllic love story, poetic and passionate, as well as tinged with mundane human reactions, which form the dramatic contrast for its pagan-like sentimental romance. Adapted from Richard Aldington's novel of the same title, which was a last year's sensation in England and a best seller in the American literature market, it was transformed into screen entertainment by Samuel Hoffenstein, who numbers "Love Me Tonight," "Dr. Jekyll and Mr. Hyde" and "An American Tragedy" among his screen play contributions, and by Leonore Coffee, who is listed with the smartly sophisticated "Possessed" among her efforts. Al Rocket, credited with the last two Clara Bow pictures, "Call Her Savage" and "Hoopla," and remembered for "East Lynne," is the producer, and the director is George Fitzmaurice, who fortes with this type story; witness "Lilac Time," "Strangers May Kiss" and "As You Desire Me."

Most potent of the cast name assets, which smacks of all around class, is the name of Hugh Williams, an English actor who made American stage appearances in "Journey's End," and also appeared in the pictures "Rome Express" and "Bitter Sweet." Fox is counting on this picture to establish him as a new heart-flutterer. Helen Twelvetrees is the girl and such proved performers as the recently introduced Mona Barrie, Herbert Mundin, Henry Stephenson, Walter Byron, Una O'Connor, Matt Moore, Halliwell Hobbs and Rafaela Ottiano ("Bondage") constitute the supporting cast.

Charm in literary value, supplemented by beauty in production assets, together with a sentiment-stirring musical score, featuring "Heart, My Heart," motivate the love saga, which has its inception in the Edenlike beauties of a Mediterranean Island. Seared by war separation, wordly jealousy and intrigue, it is reborn after the two lovers have known the bitterness of all disillusionment in the paradise where it first flamed.

At this stage, it looks like the kind of picture, in personnel and romantic dramatic appeal, that will thrill all the ladies and lots of the men.

Balaban Supervising Kansas City Houses

John Balaban of Chicago has taken over direct supervision of the Newman and Royal theatres in Kansas City as a further step in the Publix decentralization. The Balaban organization now has approximately 100 theatres under operation and supervision in Chicago and Illinois.

Sees Increase In Eastern Production

Eastern production activity has increased to a point where, it is said by Al Christie, studios in that sector may schedule at least 24 features and several hundred short subjects for next season.

Mr. Christie said last week in New York that he views eastern facilities as capable of accommodating any type of feature production and believes the east to be "the logical place for shooting a diversified schedule of short subjects."

"The eastern producer can avoid routine production because of his opportunity to chose economically from new personalities always available here from the stage, radio and vaudeville," Mr. Christie declared "They are already 'name' performers and, because they have made good here, the producer's battle is half won when he has engaged them."

Mr. Christie, after 20 years in Hollywood studios, is now producing for Educational at the Eastern Service Studios on Long Island.

2,256,000 View Traveling Studio

Visiting 640 cities and towns since the start of its tour in January, 1933, at Boston, Mass., Metro-Goldwyn-Mayer said this week that its traveling motion picture studio has been inspected by 2,256,000 persons throughout the United States. In addition the traveling studio has been viewed by nearly seven times that number during its participation in parades and other festivities.

Aside from its general demonstration of sound motion picture recording and projection, contests were conducted in 46 key cities and more than 1,000 screen and voice tests were filmed by the production unit of the traveling studio.

At present the studio, which is under the home office supervision of William R. Ferguson, is touring in Louisiana, Mississippi, Alabama and Tennessee, with contest campaigns and the filming of screen and voice tests taking place in New Orleans, Baton Rouge, Shreveport, Jackson, Montgomery, Birmingham, Memphis and Little Rock.

Conferences Underway on New Studio Labor Agreement

Union leaders were engaged in conferences in Hollywood late last week in an effort to arrive at a new basic studio agreement to replace the arrangement which expires March 14.

Complications have arisen because of the question of jurisdiction between the International Brotherhood of Electrical Workers and the International Association of Theatrical Stage Employees, but a settlement is expected. Present were William C. Elliott, IATSE president; Nicholas M. Schenck, Pat Casey and Al Berres for producers; Abe Muir, for carpenters; Harry Brigaerts, for electricians, and Joseph N. Weber, president of the American Federation of Musicians.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The House of Rothschild

(U. A. - 20th Century)

Historical Drama

With everything that any audience could want in a picture, likewise everything necessary with which to sell it, "The House of Rothschild" is one of the grandest pieces of entertainment merchandise to reach the screen in years. Big, impressively inspiring, sometimes courageously daring, it is intimately close. It held the preview audience in tense interest, broken occasionally by applause, and at the finish received the most enthusiastic ovation this writer has heard in any theatre.

It deals with historical facts—the ambitions, intrigues, jealousies and hatreds of men and nations behind the world-moving events—or in its more intimate phase, wherein the Rothschild family is symbolic, when it portrays the glory of a race which emerged from the tragedies of eternal persecution, it is close to the last word in sincere, understanding and convincing production.

All that applies to the whole production is true of the players. Whether George Arliss has been a drawing card in your theatre, he should be with this picture. If not, the fault is entirely yours. His performance should enthuse the intelligensia, while through it the ordinary picture fan should obtain an appreciative understanding of the gigantic panoramic scope of "The House of Rothschild." Yet, while Arliss dominates, the entire lengthy cast contribute performances that make the picture the great theatre value it is.

The picture's story is the history of Europe from the late 1790's to Napoleon's Waterloo, out of which the modern world evolved. The Rothschild family, particularly Nathan, is emblematic of the influential part the Jewish race played in the making of a new world. In the prelude, dying Mayer Rothschild advises his children that control of money is the weapon with which they can unshackle their fetters, but he instructs them that their money power must be used for peace. Years later, with branch banks in principal European capitals, the five brothers supply the sinews of gold which beat back Napoleon's first daring thrust.

Only Wellington recognizes the part the Rothschilds played, as later when the historic Ledrantz, Herries, Nesserolde, Talleyrand and Metternich parade, nations are ungrateful and Rothschild is shut out of participation in a great rehabilitation loan. In sequences that have a definite modern parallel, the Jew is scorned and the romance between Julie and Gentile Captain Fitzroy is thwarted. But the mighty Nathan raids the bond market.

Then the haughty soldiers and diplomats come begging again, with characteristic shrewdness, and in return for treaties that free his people Nathan matches his gold against Napoleon's might. Disaster looms and there is an electric thrill as Nathan saves the credit of England until Wellington's stunning Waterloo victory. A grateful British king elevates Nathan to the nobility and the Julie-Fitzroy love match is assured.

This picture is not stock stuff. It's a prestige-builder. There is only one warning. Don't succumb to the temptation of even whispering propaganda. Rather sell "The House of Rothschild" with dignity, in which enthusiasm is untempered.—McCarthy, Hollywood.

Produced by 20th Century. Released by United Artists. Directed by Alfred Werker. Associate producers, William Goetz, Raymond Griffith. Screen play by Nunnally Johnson. Based on a play by George Hembert Westley. Associate director, Maude T. Howell. Photographed by Peverell Marley. Art director, Richard Day. Film editors, Alan McNeil, Barbara McLean. Costumes designed by Gwen Wakeling. Assistant director, Ben Silvey. Musical score by Alfred Newman. Technicolor art director, Natalie T. Kalmus. Running time, 86 minutes. Release date to be determined.

CAST

Mayer Rothschild / Nathan Rothschild ..... George Arliss
Ledrantz ..... Boris Karloff
Julie Rothschild ..... Loretta Young
Captain Fitzroy ..... Robert Young
Duke of Wellington ..... C. Aubrey Smith
Baring ..... Arthur Byron
Gudula Rothschild ..... Helen Westley
Herries ..... Reginald Owen
Wife ..... Florence Arliss
Metternich ..... Alan Mowbray
Rowerth ..... Holmes Herbert
Solomon ..... Paul Harvey
Amschel ..... Ivan Simpson
Carl ..... Noel Madison
James ..... Murray Kinnell
Talleyrand ..... Georges Renavent
Prussian officer ..... Oscar Apfel
Prince Regent ..... Lumsden Hare
Amschel's secretary ..... Leo McCabe
Prime Minister ..... Gilbert Emery
Nesserolde ..... Charles Evans
Guest at hall of reception ..... Desmond Roberts
Messenger in stock exchange ..... Earl McDonald
Woman guest at hall of reception ..... Ethel Griffies
Doctor ..... Lee Kohlmar
Messenger ..... William Strauss
Prussian guard ..... Matthew Betz

Stock traders:
- Reginald Sheffield
- Brandon Hurst
- Harold Minjir
- Horace Claude Cooper
- Craufurd Kent

Rothschild children:
- Gerald Pierce
- Milton Kahn
- George Offerman, Jr.
- Cullen Johnson
- Bobbie La Mauche

Tax Collector ..... Leonard Mudie

No Greater Glory

(Columbia)

Romantic Drama

In "No Greater Glory" Columbia presents powerful, gripping, unusual, and undoubtedly highly controversial material as screen entertainment. The story is this. Two groups of boys apply the full psychology of modern warfare to their gang fight. Unfolding, the picture runs the full gamut of emotionalism, analagous in every way to screaming war hysteria. A flag is the symbol which brings these boys into earnest conflict; a lumber yard playground is the territory for which they fight. Against that premise, with patriotism the inspiring motivation, are mirrored the drama, romance, thrill, heroism, tragedy, sacrifice, treachery and pathos that make war glorious but usually futile.

It's only play-war—fought with fist, sandbags and blunted spears—but it's serious to those boys. Yet it speaks for a new generation, which, immaturely unaware of war horrors, knows and thinks of only the glories. The fact that it is located in Budapest, in a country where the war spirit is always present, as current events attest, must not be overlooked, inasmuch as it places a topicalness on the picture that has definite box-office value. As grim realism dominates, "No Greater Glory" certainly is concrete proof of that showmanship entertainment theory that to make people completely appreciate a story there must be some character to stir the sympathies, someone for whom to be sorry. That quality is thoroughly demonstrated in the person of Nemecsek, as George Breakston gives a convincing performance. Through him the picture attains its greatest virtues—truth, honesty, grim reality and sincerity of purpose.

In any case, "No Greater Glory" is the type of picture that one should see before he attempts to sell it. As an abridged report cannot possibly mirror the picture in its complete scope, personal understanding of its values is most necessary. It has potentialities as a money-maker; yet because of the subject with which it deals and the way in which it treats that subject, specialized knowledge of, as well as experience with peculiar local likes and dislikes, assumes an unusual importance.

In many ways this picture parallels "All Quiet on the Western Front" in dramatic punch and power, although the modus operandi is entirely different. That picture, which stressed rigid realism to the limit, apparently difficult to sell, became a sensation. True, it had book and cast advantages that this one lacks. Yet "No Greater Glory" is pitched to the same key. The picture should be properly understood, and sold in the same spirit, with thought that reflects the thought the producers put into its making, with a straight-from-the-shoulder truth-telling drive that makes the story's moral more important than anything else.—McCarthy, Hollywood.

Produced and distributed by Columbia. Story "The Paul Street Boys," by Ferenc Molnar. Screen Play by Jo Swerling. Director, Frank Borzage. Assistant director, Lewis Borzage. Cameraman, Joseph August. Sound engineer. Glenn Rominger. Film editor, Viola Lawrence. Running time, 70 minutes. Release date, to be determined.

CAST

Nemecsek ..... George Breakston
Boka ..... Jimmie Butler
Gereb ..... Jackie Searl
Feri Ats ..... Frankie Darro
Csonakos ..... Donald Haines
Ferdie Pasztor ..... Rolf Ernest
Henry Pasztor ..... Julius Molnar
Kolnay ..... Wesley Giraud
Csele ..... Beaudine Anderson
Richter ..... Bruce Line
Gereb's father ..... Samuel Hinds
Watchman ..... Christian Rub
Father (Nemecsek) ..... Ralph Morgan
Mother ..... Lois Wilson
Racz ..... Egon Brecher
Doctor ..... Frank Reicher

Lazy River

(MGM)

Melodrama

This entertainment is straight-away hokum melodramatics, done in the legendary opera house technique. The sophisticates most likely would be inclined to consider it as a travesty.

So much is it like old-fashioned touring stock company production that, even though disguised, the specialty between-the-acts numbers are there and the theatric romance, drama, villainy, suspense and action are played to the limit. There's the handsome hero, who came to rob but found love, ran afoul of the villain, almost was drowned instead of being placed in front of



Supervised and Directed by Marshall Neilan

Associate Producer—William C. DeMille

From the play by John Emerson and Anita Loos

Special Musical Compositions by Con Conrad and Ford Dabney

Columbia Pictures
PRESENTS

Colleen MOORE

IN

Social Register

with

Charles Winninger — Pauline Frederick
Alexander Kirkland — Robert Benchley
Ross Alexander — Margaret Livingston





COLUMBIA PICTURES

the buzz saw, and then triumphed. The beautiful heroine suffers all the agonies and knows all the happiness that are the lot of beautiful heroines, as two dumb ex-crook pals of the hero provide the comedy relief. There's the menacing half-caste oriental villain, who has his harem of Chinese baby dolls and his gang of tough henchmen. There's the iron-faced yet tenderhearted mother, who knows a heart of gold when she sees one, but is careful nevertheless. Rotating around these principals is the regular group of character satellites necessary to this kind of show.

The whole thing is laid down in the Louisiana bayous and the shrimp fishing industry is the background. Following the early 20th century formula, Bill arrives and falls in love with Sarah. When it looks as though Sam Kee, the perfect villain, is going to foreclose the mortgage, Ambrose, a Weber and Fields friend of mother Minnie, is murdered. But Bill's pal, Tiny, cracks Kee's safe and pays off the mortgage, to be followed by Gabby picking Orkney's pocket of the dough. Idyllic romance between Bill and Sarah is menaced by Ruby, Bill's wife, as the anti-climax is built. Therein Bill, kidnaped by the Chinaman smuggling Kee, is rescued from a watery grave by Tiny as the U. S. Coast Guard Service comes into action. Back on the landing, the dependable family lawyers shows up to inform Bill that his wealthy Boston father has forgiven all and that Ruby had divorced him long ago. Then comes the clinch finish with everybody cheering.

Selling this show in a style that reflects its own atmosphere looks to be the easiest way to stir up patron curiosity. Describe it so that the folks will get the mood and take it in the proper spirit, which after all, is just fun in every phase. Modern ideas, only insofar as they make old fashioned ones more effective, should be ignored. Flaring hand-bill exploitation looks to be the best basis from which to proceed.—McCarthy, Hollywood.

Produced and distributed by MGM. Directed by George B. Seitz. Produced by Lucien Hubbard. Screen play by Lucien Hubbard. From a play by Lea David Freeman. Musical score by Dr. William Axt. Recording director, Douglas Shearer, Art director, James Havens. Wardrobe by Dolly Tree. Photogaphed by Gregg Toland, A. S. C. Film editor, William LeVanway. Running time 75 minutes. Release date, March 16, 1934.

CAST

Sarah	Jean Parker
Bill	Robert Young
Sam Kee	C. Henry Gordon
Gabby	Ted Healy
Tiny	Nat Pendleton
Ruby	Ruth Channing
Miss Minnie	Maude Eburne
Captain Orkney	Raymond Hatton
Suzanne	Irene Franklin
Ambrose	Joseph Cawthorn
Sheriff	Erville Alderson

Bottoms Up

(Fox-DeSylva)

Comedy

Here's a comedy of values. Seasoned with four or five catchy song numbers, embellished with a dash of romantic love interest and presenting a couple of novel girl-glamour dance sequences, it's all-around audience entertainment. While a picture of motion picturedom, it has enough in the way of story, acting and production settings to place it apart from its predecessors, and in gleefully satirizing the film industry it moves with sparkling freshness.

Hollywood hullabaloo is the essence, but as the subject is broached from a unique and intriguing angle a new interest is created and maintained. The surprise twist kept the preview audience on its toes awaiting developments. Clever concealment of the plot climax provides a suspense that both holds attention and knits the hectic yarn together.

The show deals with a slick promoter who, disguising his forger pal and an extra girl as a pair of noble Britishers, crashes the gates of Hollywood in a comedy laden way. As she makes herself a star, the promoter sees her falling in love with her screen idol, and even though he has to do a lot of slick conniving when the inevitable blow-off arrives, he sacrifices his own hopes to the girl's happiness and seeks new suckers to trim.

In that framework rotates all the excitement and color. Likewise it is the premise for the almost specialty song numbers sung by John Boles and the new and promising screen personality, Pat Patterson. It permits Tracy, Harry Green, Mundin, Sid Silvers and Thelma Todd to put across some funny stuff that had the preview audience in a gale of laughter. Also it is the basis for two smart semi-spectacle numbers, "Bottoms Up," which makes light of the depression, and "Waiting For Katie," a Gay Nineties sequence that features Boles as a yokel comedian and has one or two torrid bits of visual action.

Everyday entertainment is the picture's keynote. The title has good commercial value and the cast names, besides permitting the new screen face ballyhoo, are strong enough for deluxe and small house purposes. The picture is wide open for adaptation of all the tricks in the showmanship bag.—McCarthy, Hollywood.

Produced by B. G. DeSylva. Directed by David Butler. Story and screen play by B. G. DeSylva, David Butler and Sid Silvers. Costumes and dance sets by Russell Patterson. Art director, Gordon Wiles. Dance director, Harold Hecht. Music and lyrics by Berton Lane, Harold Adamson, Richard Whiting and Gus Kahn. Photographed by Arthur Miller. Running time, 85 minutes. Release date, April 13, 1934.

CAST

Smoothie King	Spencer Tracy
Hal Reed	John Boles
Wanda Gale	Pat Patterson
Limey Brook	Herbert Mundin
Spud Mosco	Sid Silvers
Louis Baer	Harry Green
Judith Marlowe	Thelma Todd
Secretary	Suzanne Kaaren
Detective Rooney	Robert O'Connor
Lane Worthing	Del Henderson
Baldwin	Douglas Wood

Come on Marines

(Paramount)

Comedy Drama

No polite drawing room stuff here, but plenty of lusty amusement geared to excite the masses that get a boot out of rough and ready entertainment devoid of fancy frills. Two kinds of adventure—one in love interest, the other in ambushed danger, both of which are given novel twists—plenty of romance, lots of drama and gobs of unexpected comedy—all standby entertainment assets are the materials of which the hokum tinted melodrama is composed.

The story is a rollicking, reckless affair, flamboyant in every phase and covering a lot of ground while adhering closely to its premise. Fast, punchy action is balanced by crackling dialogue, both of which are occasionally warmly zippy, particularly Grace Bradley's dance hall dance that leaves little to anyone's imagination. There's none of this "Halls of Montezuma—Shores of Tripoli" Marine Corps glorification about the show. Rather it's a more intimate picturization of the workaday life of the sea-soldiers who are first in a fight and first in a frolic. While dignified C.O's might be averse to turning out the troops as an exploitation stunt, that ballyhoo won't be missed, as the show is an audience picture.

Lucky, a tough sergeant, off the dames but nevertheless unresistant to a little warm feminine temptation, is busted for getting into a brawl and overstaying his leave in a sequence that features Jo Jo's red-hot contortions. Consigned to the Philippine jungles, he shanghais the glib taxi driver Spud, whom he blames for his downfall, into the M.C. Topical sea-soldier work and play sequences intervening, with the accent always on comedy, Lucky's detail is ordered to rescue a gang of shipwrecked children stranded in the bandit-infested bush. Much to everybody's surprise, the children turn out to be a bevy of beauties, more appealing as they are discovered swimming in their filmy negligees. It's easy to imagine the woman-hating Lucky's predicament as first the explosive Esther throws a monkey wrench in his plans and then the magic of tropical moonlight awakens out-of-line-of-duty thoughts in the minds of his men and does more than that to the girls. But they must be rescued both from themselves and the bandits, and as Celano's gorillas make things exciting, a troop of fighters, clad in the girls' evening dresses, give the besiegers a touch of Marine fighting ingenuity and efficiency, Lucky has another worry added to his burden as the ex-gob Spud goes over the hill. He trails and catches up, whereupon the pair capture a rebel, who, as the supporting column comes up, turns out to be none other than the much desired Celano, a Filipino with a Brooklyn accent. There's a surprising fade-out as the now-in-love Lucky and Esther are treated to another taste of Spud's tomfoolery.

From such a smattering synopsis, the showmanship values are evident. It's full of laughter. There's enough exciting action to enthuse the young folk, and as the romance is trickily woven in, there's a balance of essentials that suggest their own selling angles.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed of Henry Hathaway. Original by Philip Wylie. Screen play by Byron Morgan and Joel Sayre. Music by Ralph Rainger. Lyrics by Leo Robin. Sound, Jack Goodrich. Art directors, Hans Dreier and Earl Hedrick. Photographed by Ben Reynolds. Running time, 68 minutes. Release date, March 23, 1934.

CAST

Lucky Davis	Richard Arlen
Esther Cabot	Ida Lupino
Spud McGurke	Roscoe Karns
Jo Jo La Verne	Grace Bradley
General Cabot	Edmund Breese
Lieutenant Allen	Monte Blue
Susie Raybourn	Virginia Hammond
Celano	Roger Gray
Brick	Julian Madison
Priest	Emil Chautard
Katherine	Gwenllian Gill
Shirley	Clara Lou Sheridan
Dolly	Toby Wing
Loretta	Lona Andre
Bumpy	Leo Chalzel

Gambling Lady

(Warner)

Drama

A lively and dramatic romance having its being in an aura of chance, and with more than a tinge of active melodrama, "Gambling Lady" is a happy selection as a vehicle for the definite and attractive personality which is Barbara Stanwyck.

She brings an intelligent and sympathetic performance to the engaging role of a feminine gambler, a gambler by instinct and inheritance, who, however, never plays any other way than straight. She took her chance on the turn of the cards with money, and with romance, and eventually won.

There are copy lines, selling angles which serve to intrigue the patronage, coupled with the title and the fact that the starring Barbara Stanwyck plays the title role. Almost everyone likes to gamble occasionally, and everyone is forced to, some time or other. Go after the patronage from that angle and arouse their interest with highlights of the story.

Ably supporting Miss Stanwyck are several players with good marquee names: Joel McCrea, Pat O'Brien, C. Aubrey Smith, while Claire Dodd and Ferdinand Gottschalk have minor roles.

When Miss Stanwyck's father, Robert Barrat, a card player and gambler, but an honest one, is caught in the meshes of a large gambling syndicate headed by Arthur Vinton, he commits suicide, leaving his daughter little but a gambling instinct, a way with the cards and a firm principle never to play crookedly. O'Brien, friend and gambler, aids her financially, but is refused as a husband because she does not love him. She goes to work for the syndicate, playing straight and in luck, and meets McCrea, wealthy young man, who is avid in his pursuit of her, which is not entirely discouraged.

Accidentally he ushers into a big game two policemen. Miss Stanwyck believes McCrea is double crossing her, as a policeman, and tells

him so. In jail, she refuses the assitance of the syndicate and McCrea, but permits O'Brien to bail her out. When McCrea proves he was innocent of conspiracy, she marries him, after cutting the cards with Smith, the boy's father, whom she had known some time before. Miss Dodd makes a play for McCrea when they meet in Monte Carlo, where Miss Stanwyck is busily breaking the bank. Back in the United States, O'Brien is in a jam, and when Miss Stanwyck bails him out, McCrea and he go into a verbal battle. The bond money she obtained as a result of pawning jewelry she won from Miss Dodd in a "friendly" game. O'Brien takes the pown ticket, McCrea follows him, and O'Brien is murdered. Found with the ticket in his possession, McCrea is held for murder, and only after Miss Stanwyck discovers he was with Miss Dodd is he released by reason of the alibi. To exact the evidence, Miss Stanwyck promised she would divorce McCrea. She keeps her side of the bargain, the divorce is granted, but Smith has an idea it doesn't ring true. Finally, Miss Dodd is made to confess and a general reconcilliation takes place.

Lively and entertaining, the picture offers a better opportunity for intriguing copy than for unusual exploitation. In any case, it is worth extra exhibitor effort.—AARONSON, New York.

Produced and distributed by Warner. Directed by Archie Mayo. Adaptation by Ralph Block and Doris Malloy. Photographed by George Barnes. Film editor, Harold McLernon. Author, Doris Malloy. Release date, March 31, 1934. Running time, 66 minutes.

CAST

Lady Lee ..... Barbara Stanwyck
Charlie Lang ..... Pat O'Brien
Garry Madison ..... Joel McCrea
Peter Madison ..... C. Aubrey Smith
Sheila Aiken ..... Claire Dodd
Fallin ..... Arthur Vinton
Don ..... Phillip Faversham
Cornelius ..... Ferdinand Gottschalk
Mike Lee ..... Robert Barrat
Graves ..... Robert Elliott
Steve ..... Phillip Reed
Pryor ..... Arthur Treacher
Jimmy ..... Williard Robertson

The Meanest Gal in Town

(RKO Radio)

Comedy

This Radio comedy did not tax the mental facilities of the audience nor did it arouse them to gales of hilarity, but it proved a gentle sort of amusing concoction.

It offers as a comedy team in a feature Zasu Pitts of the fluttery hands and willowy manner, and El Brendel, Scandinavian accented, "beau brummell' comic, who contrive to be reasonably amusing. They are aided and abetted by Jimmy Gleason of the fast tongue and Pert Kelton in a miniature Mae Westian characterization. Richard "Skeets" Gallagher, the others member of the cast, appears as a gabby salesman and succeeds in speeding the pace of a not too rapid moving comedy.

Miss Pitts certainly has her share of picture patron following and Brendel is generally known and liked. Sell the pair in a typically expected Pitts-Brendel romance, for after all they have only been engaged for ten years. Their comedy is the selling line, with appropriate mention of the supporting cast. The fact that Miss Pitts owns a dry-goods store and Brendel a barber shop may offer an opportunity for tieups with the proprietors of such establishments.

Brendel is the easy-going barber whose chief customer is the pool room standby, Gleason. Miss Pitts, his light of love these many years, is a somewhat more successful dispenser of drygoods in her own establishment. He absolutely refuses to consider marrying Miss Pitts until such time as business permits the purchase of a second barber chair.

Pert Kelton, who is all that her first name implies, is part of a stranded theatrical troupe, and steps out upon the street, to seek her "fortune." She finds, not a fortune, but Gleason, and eventually a job as manicurist for Brendel, which took some expert maneuvering. Business, chiefly via the poolroom, booms immediately. Miss Pitts refuses even to speak to her urgent swain until he gets rid of the profitable but lively Miss Kelton. Since she brings most of the business, he can't quite see the point. Gallagher bursts in with a line of chatter, and despite Brendel's objection, Miss Pitts signs with the Sterling Stores, Inc., who by virtue of a shady clause are set to remove her from the management of her own store.

Brendel, meanwhile, has sold the store to Gleason, who is counting on Miss Kelton to remain with him permanently, in a state of matrimony. She crosses him by running off with Gallagher, and Brendel goes to New York to break Miss Pitts' contract. Eventually, Miss Kelton soothes the Gleason temper by heaving into sight on the railroad track, coming back astride a handcar, and Brendel succeeds in saving the store for Miss Pitts. He has by this time achieved his second chair—with Miss Pitts' money—and the two are married.

It is all quite unexciting, but is at least entertaining and more than occasionally amusing. The players are all familiar, and for the most part popular. The midweek position probably is best.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by Russell Mack. Executive producer, Merian C. Cooper. Associate producer, H. N. Swanson. Screen play by Richard Schayer, Russell Mack and H. W. Hanemann. From a story by Arthur Horman. Photographed by J. Roy Hunt. Art directors, Van Nest Polglase and Perry Ferguson. Sound recorder, Geoge D. Ellis. Film editor, James B. Morley. Musical director, Max Steiner. Release date, January 12, 1934. Running time, 62 minutes.

CAST

Tillie ..... Zasu Pitts
Lulu ..... Pert Kelton
Chris ..... El Brendel
Duke ..... James Gleason
Jack ..... Richard "Skeets" Gallagher

Petterson and Bendel

(Scandinavian Talking Pictures)

Comedy-Romance

Adapted from the novel of Waldemar Hammenhoeg, this Swedish talking picture is good comedy, contains a lively and entertaining romance, and a cast which performs most capably. The film is entirely in the Swedish language, and is devoid of anything in the nature of assistance for the patron not understanding the language. There is no prefatory explanation of the story, other than that appearing in the program, and there are no superimposed subtitle translations of dialogue.

However, the story may be followed without any great difficulty by reason of the manner of the performances and the smooth flow of the story content. In those communities where it is possible for the exhibitor to count upon a goodly percentage of Swedish people or those with Scandinavian ancestry, this picture should be a "natural" for selling. Exploit the fact that here is a motion picture in the native language of certain of the patronage, which is certainly pleasant entertainment.

The simple story concerns the adventures, amorous and in business, of two men, virtually tramps, who accidentally meet under a tarpaulin on a Stockholm wharf. Adolf Jahr, said to be something of a Barrymore of Sweden, and certainly a personable figure, and Semmy Friedmann, of the Stockholm dramatic theatre, are the pair. They form a partnership in business, which runs its course along with the budding romance of Jahr and Birgit Sergelius, waitress in a cafe. Friedmann is pleased with the sudden liking Elsa Carlsson, owner of a glove store, takes in Jahr, since it brings to the firm the additional capital which Miss Carlsson is able to put up.

The firm grows rapidly until the two are in possession of a small fortune through the sale of toy balloons. Friedmann is badly upset when Jahr informs him he intends breaking with Miss Carlsson to marry Miss Sergelius, since that would lose to the firm its chief financial backer. In order to prevent the marriage, Friedmann arranges that she should see Jahr and Miss Carlsson planning a private dinner. She disappears and when Jahr learns of it, he collapses. Friedmann hears that the board of health has banned the sale of the balloons, and sells his interest in the firm to the unsuspecting Jahr. Eventually Miss Sergelius returns, she and Jahr are reconciled, and the two are just able to catch Friedmann as he attempts to leave the country with a forged passport.

It is lively, entertaining comedy romance, well performed and technically produced in an able fashion. The picture offers much to the exhibitor catering to a patronage which understands the language.—AARONSON, New York.

Produced by Svensk Filmindustri, Sweden. Distributed in the United States by Scandinavian Talking Pictures. From the novel by Waldemar Hammenhoeg. Directed by Perl-Axel Branner. Scenario by Gunnar Skoglund. Photographed by Ake Dahlquist. Release date, January 1, 1934. Running time, 148 minutes.

CAST

Petterson ..... Adolf Jahr
Bendel ..... Semmy Friedmann
Mia ..... Birgit Sergelius
Elsa ..... Isa Quensel
Agda Alvin ..... Elsa Carlsson
Nilsson ..... Sigurd Wallen
Aunt Lindstroem ..... Viran Rydkvist
Helmer ..... Helge Hagerman
Emanuel ..... Manne Gruenberger

Orient Express

(Fox)

Drama

Near-tragedy, romance, comedy and considerable action contrive to keep this dramatic adaptation of the Graham Greene novel moving at a rapid pace, and to endow it with qualities of entertainment. With its one central locale, the interior and way-station stops of a speeding European express train, the film has sufficient surrounding action off the train, though centered about its progress across the face of Europe, to vary any monotony which might result from a single setting.

Indicated, and having much to do with the drama which overtakes the central characters is the unrest, chiefly political, which is at the moment stirring nationalistic Europe. That timeliness offers something which may be capitalized by the exhibitor. The fact that the train travels from Antwerp in northern Belgium, to Constantinople, gives rise to its name, Orient Express, but that does not mean there is any tinge of the Oriental about the picture. The action ceases with the picture somewhere in the Balkan states.

Action and suspense in and about the train, though that sort of thing has been done before, offer an opportunity for active selling which may be made intriguing. In the cast are Heather Angel, young and attractive, Norman Foster, Ralph Morgan, with Herbert Mundin and Una O'Connor supplying comedy relief. Not outstanding, these names are nevertheless familiar and satisfactory for the marquee. Irene Ware and Dorothy Burgess have minor roles, but are known.

Miss Angel, young dancer bound for Constantinople, faints of hunger on the train and is befriended by Foster, scion of a date producing family, and Morgan, posing as a kindly doctor but in reality a revolutionary leader bound for Belgrade and trouble. He is recognized by Miss Burgess, newspaper woman, and she hastily boards the train in pursuit. Mundin and Miss O'Connor are the typical not young English couple. Miss Ware is Miss Burgess' companion, who becomes involved with Roy D'Arcy, petty thief and pickpocket. That is the group around whom the drama revolves.

The Angel-Foster romance progresses with the train as D'Arcy plies his trade and affair with Miss Ware, and Miss Burgess cannot elicit a confession from Morgan for her story. She flashes word to her paper, and when the train reaches the border of a Balkan country under martial law, he is taken prisoner. Making a quick attempt to pass a letter to Miss Angel, he implicates her, and she is taken. A search of the train results in the arrest of D'Arcy, who had killed his victim in a way-station robbery. The train moves on without the three but the worried Foster takes an automobile and doubles back in search of his fiancée. Meanwhile D'Arcy pries the lock

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of their temporary prison, permits the others to escape, thinking to escape the death penalty by pleading ignorance. An enraged commander stands him against a wall, and Foster, returning, picks up Miss Angel and Morgan, the three getting safely away.—AARONSON, New York.

Produced and distributed by Fox. Directed by Paul Martin. From the novel by Graham Greene. Screen play by Paul Martin, Carl Hovey and Oscar Levant. Dialogue by William Counselman. Photographed by George Schneiderman. Sound engineer, George Leverett. Settings by Duncan Cramer. Musical director, Arthur Lange. Release date, January 12, 1934. Running time, 72 minutes.

CAST

Coral Musker ..... Heather Angel
Carlton Myatt ..... Norman Foster
Dr. Czinner ..... Ralph Morgan
Mr. Peters ..... Herbert Mundin
Mrs. Peters ..... Una O'Connor
Janet Pardoe ..... Irene Ware
Mabel Warren ..... Dorothy Burgess
Anna ..... Lisa Gora
Conductor ..... William Irving
Josef Grunlich ..... Roy D'Arcy
Major Petkovich ..... Perry Ivins
Colonel Hartep ..... Fredrik Vogeding
Lieut. Alexitch ..... Marc Lobell

The Night of the Party

(Gaumont-British)

Mystery Thriller

Here's a detective yarn, with its murder in a novel setting and identity of the killer cleverly concealed. What with the brisk action leading up to a powerful climax and the quality of the acting, the subject is one which may be reckoned as useful entertainment for the normal fan.

There's no use pretending it's got big marquee names, although Leslie Banks has achieved a fair standard of notability through strong performances in a number of American pictures. It might be hinted that he puts over a powerful piece of acting in this new role. For the rest, the mystery element is the picture's bet, and where patrons fancy themselves as amateur detectives there should be a first-rate chance of selling the picture. An effective way to ballyhoo the subject would be along the lines of "a murder game that turned to reality."

The killer's victim is Lord Studholme, an unscrupulous and nasty-minded newspaper owner, and the crime takes place at his house in the course of an evening party. There are present the Princess (a visitor from foreign shores), Chiddiatt (a neurasthenic modern writer) and his wife, also General Piddington (Studholme's father-in-law), Sir John Holland (Police Commissioner at Scotland Yard) and his daughter Joan, Peggy Studholme (daughter of the house) and Guy Kennion (Secretary), the last two having particularly raised Lord Studholme's gall by getting married on the sly; there is also a butler. Every member of the party has good enough reason for bumping off the host, and when the Princess fortuitously suggests a game of "Murder," in which lots are drawn as to who shall be murderer and who detective, somebody takes the chance of making a reality of it.

Such a story must have possibilities, and this one moves well, grips by the tension of its development, and is generally a credit to its director.—CHARMAN, London.

A Gaumont-British production and release. Directed by Michael Powell. Produced by Jerome Jackson. Story and dialogue by Roland Pertwee and John Hastings Turner. Scenario by Ralph Smart. Photography by Glen MacWilliams. Art direction by A. Junge. Recording by S. Jolly. Assistant direction by Bryan Wallace. Costumes by Gordon Conway. Running time, 62 minutes.

CAST

Sir John Holland ..... Leslie Banks
Chiddiatt ..... Ernest Thesiger
Guy Kennion ..... Ian Hunter
Lord Studholme ..... Malcolm Keen
Defence attorney ..... Laurence Anderson
Princess ..... Muriel Aked
Peggy Studholme ..... Jane Baxter
Joan Holland ..... Viola Keats
Anna Chiddiatt ..... Jane Millican
Detective Ramage ..... John Turnbull
General Piddington ..... W. Graham Browne
Howard Vernon ..... Louis Goodrich

What's Your Racket

(Mayfair)

Drama

A drama which is mostly melodrama, concerning racketeers and a girl who appears to be in league with them, but actually is double crossing them from a revenge motive, and a young man who befriends her and brings them both out on top, "What's Your Racket" has some action, but a yarn which has been told before, many times.

The names which may be used to some advantage in selling the picture are those of Regis Toomey, Noel Francis and J. Carroll Naish, as the usual villainous villain. The other members are quite unknown. The picture is to be sold as racketeer melodrama, with the copy making note of the fact that the girl in the case, appearing by turns to be working for and against the racketeers, is in reality their deadly enemy, plotting against them for reasons of her own. Those reasons are revealed at the conclusion of the story.

The film opens on the robbery of the safe in Naish's home by a girl dressed as a man. She takes a sum of money, escapes and is pursued. Toomey comes to her assistance when her car is wrecked and they make good an escape from racketeers and police. She refuses to indicate her identity, but promises to see him again. He learns she is employed as a hostess at a night club which is operated by Naish and Malatesta, racket leader. Toomey is captured when Miss Francis is taxed with the burglary, but she aids him to escape. Malatesta refuses to believe she had anything to do with the robbery, but Naish offers to convince him. They plant a large sum of money in the night club safe, and lie in wait for the girl the next night. The police, meanwhile, have taken an interest in Naish and Malatesta. Miss Francis attempts to rob the safe, is ambushed, and again Toomey, on the spot, helps her get away. The racketeers pursue them, and police pursue them both.

The racketeers, in their car, go over a cliff when the driver is killed by a police bullet, and Toomey and Miss Frances are brought to headquarters. There she reveals herself as the daughter of a bank employee framed by the racketeers some time before, bent on recovering the money stolen and nailing the gang. Toomey discloses his identity as a police officer working on the same case, and the two go in search of the license department.

Melodramatic and with a measure of action, this film offers the exhibitor comparatively little opportunity for unusual selling of any nature. It is straight, routine motion picture in the program classification, and is to be sold as such. Somewhere in a midweek position would seem to be the most acceptable playing position.—AARONSON, New York.

Produced and distributed by Mayfair. Directed by Fred Guiol. Original story by George E. Rogan. Screen play by Mary Barringer. Photographed by James S. Brown, Jr. Film editor, Dan Milner. Release date, December 1, 1933. Running time, 70 minutes.

CAST

Bert Miller ..... Regis Toomey
Mae Cosgrove ..... Noel Francis
Dick Graves ..... J. Carroll Naish
Jimmy Dean ..... Creighton Hale
Benton ..... Fred Malatesta
Mrs. Cosgrove ..... May Wallace
Cameron ..... Lew Kelly
Jones ..... David Callis

Big Time Or Bust

(State Rights)

Comedy Drama

Here is a story of a show couple, the husband a high diver, his bride his helper in the carnival act, and of what happens when he starts out to crash the big time. Therein lies the best approach to selling the picture. He flops. She gets the big opportunity and is a knockout. Her success is his despair; to his pride the situation of his wife as his meal ticket is intolerable. He gets a contract, on the tank circuit. Should she give up her fame to be with the man she loves? That's the exhibitor's cue.

For the marquee there are Regis Toomey and Gloria Shea as the principals, Toomey in a role that falls short in performance value, Miss Shea likable and of sympathetic voice but repetitiously placed in practically identical setting for the show sequences. Walter Byron is the suave showgirl connoisseur who falls in love this time, and Nat Carr as the agent supplies something of comedy.

Toomey is the sensation of the carnival wheel, with Miss Shea's "Okay, big boy" the big cue to confidence and dive. He longs for Broadway. In a restaurant a wedding party is celebrating; the high diver and his assistant take the matrimonial plunge. Warm hopes beat fruitlessly against icy Broadway, until an old friend finds Miss Shea a small bit in a night club show. Byron sees her, doublequicks to the big showman, and Miss Shea makes good, though Byron's personal advances are stopped short. An inscription on Byron's bracelet gift to her convinces Toomey he has lost her. He gets work out of town, with another assistant, loses his nerve, decides to miss the tank next time as his only way out. He steps out on the ladder platform. But the old "Okay, Big Boy!" comes up from the voice he loves. All's right again.

The picture has little to interest the youngsters. There's a spectacular dive into the tank at the end of the picture but the general theme and the bit of drunken revelry are scarcely juvenile material.—ROVELSTAD, New York.

A Tower Production. Distributed in New York State by Capital Film Exchange. Elsewhere through state rights. Directed by Sam Newfield. Story by George Wallace Sayre. Photographed by Harry Forbes. Art director, Ralph DeLacey. Recording engineer, L. E. Tope. Film editor, Al Clarke. Release date, November 10, 1933. Running time, 62 minutes.

CAST

Jimmy Kane ..... Regis Toomey
Betty Roberts ..... Gloria Shea
John Hammond ..... Walter Byron
Lew Feld ..... Nat Carr
Paddy Mellon ..... Charles Delaney
Winthrop Allen ..... Edwin Maxwell
Lewis ..... Hooper Atchley

The Ninth Guest

(Columbia)

Mystery

Mystery, a situation which is somewhat different, and a full quota of suspense, lend to "The Ninth Guest" a surrounding atmosphere of salable material. Five murder-suicides and another out-and-out suicide, the victims the anonymously-invited members of a strange party in a penthouse atop a city skyscraper, addressed via radio and apparently watched by their invisible host, the eight guests are faced with death, only two coming out alive.

The title is intriguing, and much may be done with it in the selling of a murder-infested plot under the strangest of circumstances. It is taken from a play by Owen Davis and the novel by Gwen Bristow and Bruce Manning, and there is every likelihood many of the patronage will have read the story in its original form. The strangeness of the situation permits the exhibitor to draw on his imagination in the preparation of his material, enabling him to sell it rather more interestingly than he would the usual mystery material. There is no familiar detective, the entire action takes place within the confines of the penthouse, and one of the guests, a newspaper man, turns detective to solve the mystery and save himself and the girl.

The cast names are not outstanding, the leads having been taken by Donald Cook and Genevieve Tobin, with Hardie Albright and Edward Ellis in chief support, indicating the advisability of concentration on the title, story and mystery elements. Vincent Barnett attempts to relieve the drama and suspense with a few moments of comedy, and they are welcome, however ineffectual.

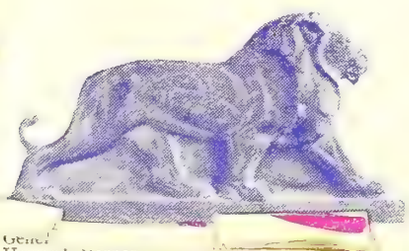
The eight invited by wire to the party are



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Gene[illegible]
Howard Vernon ..... Lou[illegible]

RIPTIDE

with

HERBERT MARSHALL • MRS. PATRICK CAMPBELL

Written and Directed by EDMUND GOULDING

Presented by IRVING G. THALBERG

Cook, Miss Tobin, once his fiancée; Albright, college instructor; Ellis, crooked politician, Edwin Maxwell, his enemy, similarly engaged; Helen Flint, feminine attorney, in love with and employed by Ellis; Samuel Hinds, college president who had fired Albright at Maxwell's orders, and Nella Walker, society matron. They arrive, accuse one another of having sent the invitations, and suddenly realize they are trapped, all exits electrically charged.

The radio informs them they are gathered for a strange game, a battle of wits, with the stakes death. As each hour passes, comes warning of death. Maxwell goes first, taking poison left in an advantageous position. Miss Walker, exposed by the "voice," follows him. Ellis is accidentally shot by Miss Flint in a spasm of nervous fear, then she throws herself against the gate and is electrocuted. Hinds is shot mysteriously, and Albright wounded. Then Cook binds and accuses Albright of plotting the ghastly party. Albright confesses, gives old wrongs as his reason, permits Cook and Miss Tobin, now reconciled, to escape, and commits suicide himself.

Here is unusual mystery, which should be directed especially to the mystery fans among the patrons, but may be made to sound intriguing to those not necessarily devotees of that particular brand of screen fare. Sell the atmosphere, story and title. The film should be worth some amount of extra effort.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Roy William Neill. From the play by Owen Davis and the novel by Gwen Bristow and Bruce Manning. Screen play by Garnett Weston. Assistant director, Arthur Black. Photographed by Benjamin Kline. Sound engineer, George Cooper. Film editor, Gene Milford. Release date, January 31, 1934. Running time, 69 minutes.

CAST

Jim Daly ..... Donald Cook
Jean Trent ..... Genevieve Tobin
Henry Abbott ..... Hardie Albright
Tim Cronin ..... Edward Ellis
Jason Osgood ..... Edwin Maxwell
Assistant butler ..... Vincent Barnett
Sylvia Inglesby ..... Helen Flint
Dr. Murray Reid ..... Samuel S. Hinds
Margaret Chisholm ..... Nella Walker
Butler ..... Sidney Bracey

Derby Decade
(RKO Radio)
Enjoyable

Highly enjoyable is this entertaining little comedy, in which Ruth Etting, in the dress of the gay nineties, and an appropriate Bowery saloon setting, renders "I'm Only a Bird in a Gilded Cage," "When You Were Sweet Sixteen" and "After the Ball," while two roughneck gangs have it out with fists, clubs and tomatoes, and the reformers from "uptown" get very much the worst of it. Miss Etting's popularity, and the manner in which the subject has been produced, should make it worth special attention.—Running time, 22 minutes.

Vaudeville Days
(Universal)
Entertaining

An entertaining vaudeville concoction on the screen, in which various stars of the vaudeville stage and radio "do their stuff." Included are Kay and Jimmy, doing lightning stunts on roller skates; Peter Higgins, tenor; Sibyl Bowan, who impersonates Mae West cleverly; Jack Seymour, young tap dancer; Elsie and Herman, adagio team addicted to classical poses, and Ann Lester, who croons a song or two. Lively material for those who like their vaudeville via the screen.—Running time, 21 minutes.

Sea Killers
(Principal)
Highly Interesting

A lengthy short picturing in interesting fashion a supposed hunt for lost treasure at the bottom of the sea somewhere off the coast of Mexico. The expedition, disguising itself as on a deep-sea fishing trip, goes after numerous of the giants of the sea, catching tuna, sighting whales, and harpooning a porpoise, an omen of ill luck at sea. Reaching the scene of the treasure, the divers go down, while the undersea camera records every movement. The accompanying dialogue describes the sensations of one of the divers as the air supply is impeded. A second diver is seen groping his way about the bottom, then graphically is pictured the attack of the dread octopus, followed by several others. The diver is slowly enveloped in the writhing tentacles, and the treasure hunt is given up as the mourning expedition sails away. It is definitely interesting material, having something more than the usual deep sea film of the travel variety.—Running time, 30 minutes.

Morocco Nights
(Vitaphone)
Good Musical

One of the Vitaphone musical shorts in Technicolor, this number is highly entertaining, excellent from the standpoint of color, and lively in a musical fashion. Featured is Teddy Wolf with his orchestra, persuaded to go to Morocco to aid the sheik in recalling a song he once knew. The penalty for failure is death. When numerous attempts meet with failure, a parrot saves the day by singing the song. The feminine chorus meets expectations. A lively, colorful subject.—Running time, 18 minutes.

Goofytone Newsreel No. 3
(Universal)
Plenty of Fun

A welcome note in this Alphabet Era of NRA, CWA and SOL is the gentle burlesquing, in the third of the Goofytones, of the question of how many quarter turns are necessary to turn the prosperity corner. Most fun of the other subjects comes from Mrs. Cooke's super-special double-triple-decker supper concocter, the Belmont Downs race with its scene shifting to mules, autos, motorcycles and novelty machines, and Chancellod Moahn explaining in perfectly non-understandable brogue and platitudes why Renegg has adopted the gold standard. Running time, 10 minutes.

The Mississippi
(Vitaphone)
Excellent

An excellent novelty subject, this is virtually a cinematic background to the fine rendition of Ferde Grofe's familiar suite. As the succeeding phases of the musical score are heard, the film depicts the spirit of the piece, with scenes of Huckleberry Finn, the river steamer, the cotton plantation, negro singing and dancing, the river in raging flood and the tranquility of the great stream at twilight. It is well executed, and of "class" quality.—Running time, 10 minutes.

Jolly Good Felons
(RKO Radio)
Fair Cartoon

Another in the series of "Little King" cartoons, adapted from O. Sogolow's cartoons, this number is fair animated entertainment. The King visits the prison, and when he makes a wrong move in a checker game between two convicts, starts a riot. The army and air force go to work, clean up the prison, and the lockstep resumes, with the King trailing the convicts in an oversize striped suit.—Running time, 7 minutes.

Little Jack Little
(Vitaphone)
Tuneful

Little Jack Little, orchestra leader and composer, has his moment in the spotlight, at the piano, rendering bits of some of his most popular numbers, while various vocalists, in addition to Little himself, render the selections. It must be said that Little is decidedly better at the piano and in composition than in voice. The numbers are all familiar, several having attained unusual popularity. "At the Baby Parade" is appropriately staged with a toy soldier routine. Tunefully entertaining.—Running time, 9 minutes.

Strange As It Seems
(Universal)
Interesting

A baker's dozen of oddities the world over are caught by the camera in this, number 37 of the series, which proves to be of general interest. Most unusual are the boy-cartoonist who draws simultaneously, and as well, with hands and feet; the man with the pet goose which follows him everywhere; the gigantic elephant at a Texas zoo, who trumpets a factory whistle for employees; the Seeing Eye, institution in New Jersey where German Shepherd dogs are trained to guide the blind.—Running time, 10 minutes.

Mushrooms
(Vitaphone)
Numerous Laughs

Harry Gribbon, large size comic of the brow-beaten husband category, contrives to supply numerous laughs in this comedy of the expert on mushrooms whose mother-in-law drops in for a visit, only to be followed by his brother-in-law with a couple of "pals and their gals." They manage to give Gribbon a definitely unsatisfactory evening, and when the diners believe they have eaten toadstools instead of mushrooms there is much consternation. The comedy is amusing.—Running time, 20 minutes.

Full Coverage
(Universal)
Noisy

Henry Armetta, head-slapping Italian comedian, indulges in all of his usual antics, bringing himself to the verge of apoplexy, in what is fair comedy, with a few laugh spots, but considerable noise. His wife persuades him to take insurance from his annoying brother-in-law, then he overhears what he thinks is a conspiracy between the two to do away with him. He calls his lawyer, and while the usual crashing, noisy chase goes on upstairs, a burglar's crew removes most of the furniture on the ground floor. It's that kind of comedy.—Running time, 21 minutes.

Come to Dinner
(Vitaphone)
Clever

Extremely clever is this satirical play on "Dinner at Eight," with the various original characters taken off with truly remarkable accuracy in appearance and mannerisms. A girl and chorus tinge is added to heighten the entertainment value of the short, and the original theme is burlesqued throughout by each character. The subject, a Broadway Brevities number, should certainly be found entertaining by almost any audience.—Running time 10 minutes.

Holy Land
(RKO Radio)
Of Interest

There is general interest in this number of the Vagabond Adventure series, produced by Van Beuren, in which the ancient city of Jerusalem and the Holy Land are viewed with the eye of the camera. The seaport of Jaffa, the wailing wall, the Holy Sepulchre are pictured, as well as something of the rather primitive life of the inhabitants. It is interesting material.—Running time, 10 minutes.

HAYS OFFICE CODE ANALYSIS SAYS MOST CLAUSES FAVOR INDEPENDENTS

Large Companies Answer Criticism by Independent Theatres with Detailed Report to Administrator on 45 Provisions

Unrelenting criticism voiced by independent theatre interests—notably Allied—that the motion picture code as a whole is disadvantageous to the small enterprises of the industry was answered Tuesday by the large corporations, which submitted a lengthy brief to the NRA Administrator at Washington analyzing the code with respect to the rights of small enterprises and minorities. The conclusion was stated that the code "overwhelmingly concerns itself with and solves the small operator's problems."

The brief, published in full herewith, also serves specifically as an answer to one filed with the Administrator by Allied which condemned certain trade practices and the structure of the Code Authority and Local Boards.

The keynote of the brief is the assertion that in each instance of the trade practice clauses, the large companies have "surrendered a right in favor of the independent."

Sponsored by Hays Office

Sponsored directly by the Motion Picture Producers and Distributors of America, the brief was filed with the NRA Administrator at the Capital, in connection with the meeting in Constitutional Hall of some 4,000 members of Code Authorities and of trade association code committees of all industries.

The independents are in a better position today than the large companies, it was said.

The Motion Picture Producers and Distributors of America analyzed all the sections of the code excepting those concerning labor, administration and definitions, and dealt principally with provisions on trade practice and unfair competition. It analyzed 45 separate clauses, of which, it was declared, 26 were for the benefit of the independent exhibitor, distributor and producer. Twenty-five of these 26 clauses were said to have granted to the independents rights which they previously did not have.

Of the remaining 19 parts, 16 referred to general rights and were not designed, according to the brief, to benefit specially any group but rather the industry as a whole. One clause was for the benefit of the large exhibitor, and two were for the benefit of the large distributors. The brief pointed out, however, that these two parts granted no rights to the large distributors which they did not previously have, but merely codified existing law.

Translating the foregoing figures into percentages, the brief explained to the Administrator, on behalf of the large corporations, that

1. Excluding general provisions which were not designed to benefit any particular group in the industry, 89.5 per cent of all provisions of the code were for the benefit of independent exhibitors, distributors and producers.

2. Of the provisions giving benefits to the independent exhibitors, distributors and producers, 99.9 per cent gave rights to such independents which they previously did not have.

3. Four per cent of all provisions were for the benefit of the large distributor, but no part of this 4 per cent represented the granting of a right which the large distributors did not previously have.

4. Two per cent of the provisions of the code were for the large exhibitors.

"Even this mathematical picture of the partiality of the code to the independent operator does not reveal the full protection which the code affords to the independents," said the distributors' brief, which added: "These figures allow equal weight to each provision. If the importance and quality of the provisions were weighed, the balance in favor of the independent operator would be even more striking. Such provisions as those creating Grievance Boards and Clearance Boards and ten per cent cancellation and limitation of short subjects in proportion to features, involve sacrifices to the large distributor and producer of hundreds of thousands of dollars. Such provisions are of transcending importance in marking new lines to which the large operator will proceed to assist the small operator."

Giving the socalled "sacrifices" of the large corporations under the code, additional significance in the light of recent economic conditions in the industry, the brief reminded the Administrator that "several of the largest producers and distributors are in bankruptcy," and that "all, with the exception of two, have suffered severe losses during the past two years."

"The large operators might well have appealed for relief themselves," it continued. "Instead, they have been urged and persuaded to make additional sacrifices in the interests of the independent operator whose investment in this business is comparatively small. Indeed, the independent operator is in a more solvent condition than any other group in the industry today.

"A careful examination of every section of the code leads to the irrefutable conclusion that the motion picture code, both in the number and substance of its provisions, overwhelmingly concerns itself with and solves the small operator's problems."

The brief analyzed the 45 trade practice clauses as follows:

PART I.—ANALYSIS OF THE CODE OF FAIR COMPETITION FOR THE MOTION PICTURE INDUSTRY IN RESPECT TO RIGHTS OF SMALL ENTERPRISES AND MINORITIES:

INDEX TO MPPDA ANALYSIS OF CODE

In the MPPDA analysis of the Code, specific provisions are discussed under the following classifications, after a general division of the subject at large:

I. Analysis in respect to rights of small enterprises and minorities.
   - A. Provisions under the title "Distributors."
   - B. Provisions under the title "Exhibitors."
   - C. Provisions under the title "Distributors-Exhibitors."
   - D. Provisions under the title "Grievance Boards and Zoning Boards."

II. Analysis in respect to independent producers and distributors.
   - A. Provisions under the title "General."
   - B. Provisions under the title "Producers."
   - C. and D. Other Provisions.

Brief Says 26 Clauses Benefit Independent, 16 for Industry as a Whole, 1 for Large Exhibitors, 2 for Large Distributors

A. Analysis of All Provisions Under the Title "Distributors"

1. Threatening to Build

(Article V—D—Part 1)

Small Exhibitors complained that when they failed to enter into a contract with a Distributor, that the Distributor would threaten to ener into the exhibition field unless satisfactory terms were made with him. This Article forbids a Distributor from making any threat or committing any act in such connection with the purpose of intimidating an Exhibitor to enter into a contract with him or paying larger license fees.

This section is for the benefit of the independent Exhibitor.

2. Distributor's Employee Having Interest in Theatre

(Article V—D—Part 2)

The independent Exhibitor complained that some times a Distributor's employee had an interest in a theatre, and then used his influence with the Distributor to interfere with the licensing of pictures by the independent Exhibitor. This section forbids this practice.

This section is for the benefit of the independent Exhibitor.

3. Substitutions

(Article V—D—Part 3)

For many years there has been a conflict between the elasticity required by the Producer in production and the definiteness required by the Exhibitor in obtaining that which was promised to him. The problem of substituting stars or directors has been a troublesome one. Frequently, it was necessary in the interests of the picture. Yet the Exhibitors, and particularly the independent Exhibitor, complained that this was unfair to him. This section of the Code forbids the Distributor from substituting a star, director or well-known

THE CRITICS RAVE ABOUT A NEW TEAM!



"Batting average of 20th Century retains its high rating. Theatre literally rocked with laughter. Box-office all the way!"
— *Associated Publications*

"A rowdy, funny flicker with Tracy and Oakie at their best!"
— *Sidney Skolsky*
Daily News

"Another hit for Darryl F. Zanuck! Tracy and Oakie a great team!"
— *North American Newspaper Alliance*

"The earthquake sequence is the most thrilling and effective ever seen!
— *Modern Screen Magazine*

"A natural! It'll please the highbrows and have the lowbrows doubled up with laughter!"
— *Billboard*

"In Tracy and Oakie a splendid new screen team is born. Robust action, tangy lines, lusty laughs!"
— *Motion Picture Daily*

"One of the most exciting comedies I have ever seen!"
— *Alice Tildesley*
Philadelphia Public Ledger

"Tracy and Oakie are great! It moves and moves fast!"
— *Alason Edwards*
United Press

"The team of Tracy and Oakie should be incorporated immediately! Can't miss being a hit picture!"
— *Hollywood Reporter*

"So fast and funny only an earthquake could have topped it... and it does!"
— *Jack Grant*
Motion Picture Magazine

"May very well prove 20th Century's best money maker to date. Tracy and Oakie step out as a bet on the nose in the team class!"
— *Daily Variety*

and...

EXHIBITORS *chime in!*



"I've seen all the 20th Century releases to date, and they get better and better!"
— *W. W. Troxell*
Wilber and Sun Theatres
Central City, Iowa.

"Excellent comedy! Very good indeed!"
— *John Ludwig*
Ludwig Circuit
Milwaukee, Wis.

"Will be splendid attraction in our territory"
— *Charles Williams*
MPTOA, Nebraska

"Very good! Tracy and Oakie at their best, with a fine supporting cast!" — *H. Knudsen*
Paradise Theatre, West Allis, Wis.

"Fine entertainment! Should keep Tracy and Oakie together . . . they're a great team!"
— *Ray Felker, Broadway Theatre, Council Bluffs, Iowa*

"Great entertainment!"
— *Ralph Goldberg*
Paramount Theatre, Omaha, Neb.

JOSEPH M. SCHENCK
presents

Spencer TRACY
Jack OAKIE
in
"Looking for Trouble"

with
CONSTANCE CUMMINGS
ARLINE JUDGE • JUDITH WOOD
Directed by William Wellman

A DARRYL F. ZANUCK *Production*

Released thru
UNITED ARTISTS

20TH CENTURY PICTURE

SMALL ENTERPRISES, MINORITIES

author, book or play named in a contract for any other star, director, author, book or play. Furthermore, in those instances where the Distributor has not named the cast and is permitted to make substitution, he must nevertheless give notice of such substitution to the Exhibitor.

This section is for the benefit of the independent Exhibitor.

4. Non-Theatrical Accounts

(Article V—D—Part 4)

The Distributor licenses pictures to institutions other than theatres. There is considerable revenue from such business. Exhibitors have complained that competition from a non-theatrical account is unfair. The Distributors have maintained that they have a right to license their pictures wherever they see fit.)

This section of the Code, however, limits the Distributor's rights. If the Exhibitor contends that it is unfair competition to have a picture exhibited by a certain non-theatrical account, such matter is submitted to a Grievance Board composed equally of Distributors and Exhibitors. The impartial government representative is the deciding factor in the event of a deadlock. The Grievance Board has the power to forbid the Distributor from dealing with the non-theatrical account.

This section is for the benefit of the independent Exhibitor.

5. Short Subjects Proportionate to Features

(Article V—D—Part 5)

A number of Distributors distributed not only feature pictures but also comedies, generally called short subjects because they are only one or two reels. Since the quality of the short subjects was not as vital to the Exhibitor's welfare as the quality of the features, the demand centered upon the features. The Distributor finding that his features were bought but that his short subjects were ignored, naturally favored those Exhibitors who were willing to buy all of his product. The result was an industry problem. Exhibitors complained that they were obliged to buy the short subjects in order to obtain the features and that this resulted in their being overbought on short subjects. Here, again, is a simple economic problem such as arises in any other industry: It certainly ought not to be the subject of a "political campaign in Washington."

The solution offered by the Code will appeal to any fair-minded person. The Code forbids a Distributor from imposing, as a condition for licensing features, that the Exhibitor contract for a greater percentage of short subjects needed by him than the percentage of the Distributor's feature pictures needed by him. In other words, if the Exhibitor buys one-third of the features required by him from a certain Distributor, he may not be obligated to buy more than one-third of the short subjects needed by him from that Distributor.

The result is that the Exhibitor is assured of not being over-bought. The result to the Distributor is that he loses tens of thousands of dollars of business which he might otherwise obtain.

This section is for the benefit of the independent Exhibitor.

6. Checking Receipts Confidential

(Article V—D—Part 6)

Many pictures are licensed on a percentage basis. The Exhibitor pays to the Distributor a percentage of the receipts obtained by him. This necessitates, in many instances, that the Distributor check the receipts of the Exhibitor to be certain that he is getting that which he is entitled to. Many Exhibitors complained that the checker and the Distributor had obtained information concerning the Exhibitor's business which was very important and might be divulged to others. The Distributor contended that since he was a partner in the particular engagement, he was entitled to knowledge of the success of the venture.

This section of the Code forbids the Distributor or his checker from divulging any information received from checking receipts.

This section is for the benefit of the independent Exhibitor.

ARBITRATION IN LINE WITH OPTIONAL PACT

"Where arbitration is agreed to in the contract . . . the Code provides that it shall be in accordance with the arbitration clause of the optional standard license agreement. . . . This arbitration clause was negotiated with representatives of the Allied Group.

7. Fraudulent Transfer by Distributor

(Article V—D—Part 7)

This section provides that no Distributor may transfer his assets for the purpose of avoiding delivery of any picture to an Exhibitor.

This section is for the benefit of the independent Exhibitor

8. Adjustment of Average Price Contract

(Article V—D—Part 8)

Frequently, a group of pictures were licensed for a total sum and the contract merely struck an average price for each picture. It made no difference what price was allocated against each picture since the total price had been agreed upon.

When, however, the Distributor failed to distribute all of the pictures licensed, a serious question arose concerning the license fees of those pictures which had been delivered. This section of the Code requires a Distributor to make a fair adjustment of the license fees in such a case. Any dispute that arises must be determined by the Local Grievance Board. Thus, for the first time, definite machinery has been set up to assist the Exhibitor in such a case.

This section is for the benefit of the independent Exhibitor.

9. Designating Special Days of the Week

(Article V—D—Part 9)

Distributors desire to have their pictures exhibited on Saturdays and Sundays. Similarly they find it least profitable to have pictures exhibited on certain other days of the week. This is particularly true where the pictures have been licensed upon a percentage basis. The Distributor in such an instance, may double or triple his income from the picture, if it is shown on the choice days of the week. Consequently, pressure has been exerted upon the Exhibitor to exhibit pictures on certain days of the week, contrary perhaps to the Exhibitor's own notion on the subject. This created an economic conflict.

This section of the Code forbids a Distributor from requiring a specific day of the week for exhibition, unless he has specified this right in the contract in advance, and Exhibitor has thus consented to it. Furthermore, if the contract is not on a percentage basis but on a fixed rental basis, the Distributor is forbidden to specify the day of the week, even if he has given himself this right in the contract. In other words, if the Distributor is not a partner to the proceeds, he cannot even by contract control the more preferable playing time of the Exhibitor.

This section of the Code does not even stop here in affording relief to the Exhibitor. It provides further, that if the contract does permit designation of specific days, and the picture is licensed on a percentage basis, that the Exhibitor may nevertheless apply to the Grievance Board for relief, and the Grievance Board has the power to afford relief in such circumstance.

This section is for the benefit of the independent Exhibitor.

10. Withholding Features Because of Breach of Short Subjects

(Article V—Part 10)

Frequently an Exhibitor contracts for feature pictures and short subject pictures at the same time. Subsequently, however, he fails to exhibit the short subjects and breaches his contract;—an attractive feature picture is available, however, and he desires to exhibit it. In other words, he wants the good of the contract while rejecting the bad. Distributors have sometimes therefore refused to deliver feature subjects while the Exhibitor was in default under the short subject contract. Exhibitors complain of this.

This section of the Code provides that if there is an arbitration clause in the contract, the Distributor may not refuse to deliver a feature picture because the Exhibitor has breached his short subject contract,—and similarly may not refuse to deliver a short subject because the Exhibitor has breached his feature contract. Thus the Exhibitor is protected even though he has breached his contract.

This section is for the benefit of the independent Exhibitor.

11. Offer of Additional Feature

(Article V—D—Part 11)

In addition to the photoplays announced and licensed, a Producer will sometimes produce a special production. Exhibitors contended that while they had no legal right to such additional picture, they ought to have opportunity of obtaining it if they were customers of the Distributor who distributed it.

This section of the Code concedes this right. It provides that if an Exhibitor has contracted for more than fifty (50%) per cent of a Distributor's pictures, and the Distributor releases an additional picture, he must first offer such additional picture to this Exhibitor.

This section is for the benefit of the independent Exhibitor.

12. Fire Regulations

(Article V—D—Part 12)

This section provides for inspection of Distributor exchanges and the holding of fire drills for the purpose of preventing fire.

This section is for the benefit of the entire Industry and not for any particular group.

13. Summary

This concludes an analysis of all 12 parts of Subdivision D of the Code which refers to Distributor.

Eleven (11) of the twelve (12) parts were for the benefit of the independent Exhibitor;—the twelfth was a general clause dealing with fire prevention. Of the 11 provisions in favor

CODE PROVISIONS ON EXHIBITION

of the independent Exhibitor, 10 granted rights which he never previously had. The 11th (Forbidding Fraudulent Transfer of Distributor) codified an existing rule of law.

The summary therefore of these 12 parts under Article V—D of the Code reveals the following:

1. Excluding the one fire clause which is general, all 11 provisions were for the benefit of the independent Exhibitor.
2. Ten (10) of these 11 provisions granted rights to the independent Exhibitor he never before enjoyed.

B. Analysis of All Provisions Under the Title "Exhibitors"

1. Rejection under Selective Contract

(Article V—E—Part 1)

Frequently an Exhibitor has the privilege under his contract of selecting a certain number of photoplays and rejecting the others. In such case, the Exhibitor has "tied-up" the pictures even though ultimately he may not use them. Such right of selection is an extraordinary privilege, and consequently is obtained only by the very large Exhibitor. The subsequent run Exhibitor could not exhibit these photoplays until the prior run had shown them. The prior Exhibitor would sometimes procrastinate in making his selection. While he tarried, the subsequent run Exhibitor waited anxiously. The small subsequent run Exhibitor, therefore, contended that the prior run Exhibitor should be obliged to make his selection promptly.

This section of the Code affords such relief. It requires the Exhibitor who has such a selective contract to reject these photoplays he does not intend to exhibit within 21 days after the availability of the photoplay in that territory.

This section is solely for the benefit of the small independent Exhibitor.

2. Overbuying

(Article V—E—Part 2)

Large Exhibitors have been accused in the past of deliberately contracting for more photoplays than they could use in order to deprive their smaller competitor of available pictures.

This section of the Code prohibits such overbuying.

This section is specifically for the benefit of the small independent Exhibitor.

3. Rebates

(Article V—E—Part 3)

To attract patronage, the practice has grown up in many theatres of conducting lotteries, giving prizes and special coupons to patrons. Vieing with one another in giving away things to patrons resulted in a form of cutthroat competition amongst Exhibitors which reached absurd lengths.

To curtail this practice, this section of the Code forbids lotteries, prizes, coupons and throw-away tickets. It permits the giving of gifts unless seventy five per cent of the Exhibitors in a definite area vote to terminate the practice. Thus, the control is left ultimately with the Exhibitors in a definite area.

This section is for the benefit of the independent Exhibitor.

4. Fraudulent Transfer by Exhibitor

(Article V—E—Part 4)

This section of the Code prohibits the transfer by an Exhibitor of his theatre for the purpose of avoiding uncompleted contracts. If there is any dispute concerning the matter, it is submitted to the Local Grievance Board.

This section is for the benefit of Distributors.

5. Advertising by Exhibitor

(Article V—E—Part 5)

The box office value of a picture depends greatly upon its freshness. Consequently, large license fees are paid for the privilege of having the first or prior runs. This accounts for the fact that the same photoplay for which $5,000.00 license fee was paid for a first-run, will ultimately be shown by the subsequent run for as little as $5.00.

Since contracts are made long in advance of the exhibition, the subsequent-run knows that he is going to exhibit certain photoplays. If he advertises in advance that such a photoplay is a coming attraction at his theatre, it destroys greatly the value of the photoplay to the prior-run, for the prior-run is charging higher admission prices when the picture is new. If the public, however, is advised that the same picture will be shown at a small admission price in the immediate neighborhood, a short while thereafter, it is persuaded to wait. Thus, the prior-run Exhibitor is deprived of the very advantage for which he paid a substantial license fee.

This section of the Code, therefore, puts certain restrictions upon the right of a subsequent-run Exhibitor to advertise prior to the exhibition of the prior-run Exhibitor. Adequate safeguards are, however, created to permit the subsequent-run Exhibitor at all times to have a fair opportunity to advertise.

This section is for the benefit of the prior-run Exhibitors.

6. Interfering with Exhibitor's Lease

(Article V—E—Part 6)

When an Exhibitor negotiates with his landlord for a new lease or seeks a modification of an existing lease, he takes the risk that a competing Exhibitor may intervene with better offers. The Exhibitors contended that they were entitled to non-interference in their endeavor to continue possession at the theatre which they had operated.

This section of the Code gives this right. It provides that no person engaged in the Industry may interfere with negotiations between an Exhibitor and any one else concerning the possession of the theatre.

This section is for the benefit of the independent Exhibitor.

7. Exhibition Before Dawn

(Article V—E—Part 7)

This section of the Code provides that no Exhibitor may exhibit a picture previous to dawn of the first date booked unless he has permission in the contract for such exhibition. This provision prevents the artificial stretching of the normal playing time.

This section is for the benefit of Distributors.

8. Summary

This concludes the analysis of all seven parts under that Subdivision of the Code entitled EXHIBITORS.

Four of these Parts (Part 1, 2, 3 and 6) were for benefit of independent Exhibitors.

Two of these Parts (Part 4 and Part 7) were for the benefit of Distributors. These two Parts, however, took no previous right from the Exhibitor but merely codified existing law against fraudulent transfers and exhibition prior to the booked date.

One Part (Part 5) was for the benefit of the prior-run Exhibitors.

A summary of these seven Parts reveals the following:

1. Four of the seven Parts were for the benefit of independent Exhibitors.
2. These four Parts granted rights to Exhibitors which they never previously had.
3. The two Parts which were for the benefit of Distributors merely codified existing law and did not deprive the Exhibitors of rights which they previously had.
4. One Part dealing with advertising was for the benefit of the prior-run Exhibitors.

C. Analysis of All Provisions Under the Title Distributors-Exhibitors

1. Standard Optional Contract

(Article V—F—Part 1)

In 1933, duly authorized representatives of Exhibitors and Distributors meeting for many weeks, agreed upon a standard licensing agreement.

It was generally agreed that more concessions had been made to the Exhibitor by the Distributor in this form of licensing agreement than had ever before been made.

This section of the Code perpetuates these advantages under the Code. It prevents the Distributors from licensing their pictures under license agreements which each of the Distributors has prepared. It provides that the 1933 option standard agreement shall be the standard contract used by Distributors. The Distributor has for many years contended that he is in no different position than any other licensor who prepares his own license agreement and sets his own conditions for granting the license. In other words, the Distributors desire the same privileges that landlords have, and that steamheating, piano companies, and other supply industries have when they prepare their own forms of conditional bills of sale or license agreements in renting or licensing their property. In the interest of industry harmony, the Distributors, however, have met with Exhibitors and permitted Exhibitors full say in the form of license agreement which the Distributor shall use in licensing his pictures. In recent years, many Distributors have used different forms of license agreements. This section of the Code prevents the Distributor's exercise of discretion in this respect.

This section is for the benefit of independent Exhibitors.

2. Arbitration Under Contract

(Article V—F—Part 2)

Where arbitration is agreed to in the contract, this section of the Code provides that it shall be in accordance with the arbitration clause of the optional standard license agreement above provided for. This arbitration clause was negotiated with representatives of the Allied Group.

This section is for the benefit of independent Exhibitors.

3. Inducing Breach of Contract

(Article V—F—Part 3)

This section of the Code prohibits an Exhibitor or Distributor from inducing another to breach a contract for the exhibition of film.

This section is a general one for the benefit of Exhibitors and Distributors.

4. Obtaining Advantage by Gifts

(Article V—F—Part 4)

This section of the Code prohibits the giving of a gift by an Exhibitor or Distributor to

"OKAY BOB!"



World-Telegram—...Grade A entertainment...first rate...full of humor, romance, action and suspense...Montgomery excellent... not to be missed...

Sun—...corking murder melodrama...most effective blend of suspense and light comedy...exciting yarn...suspenseful climax... good thriller...jolly picture...

Post—...entertaining picture... artful combination of humor, romance, murder and Robert Montgomery...it will pay you to see it...continuously interesting ...swerves neatly from a pleasant kind of drawing-room comedy to hair-raising thrills...you can't go wrong on "Mystery of Mr. X"...

American—...one of the most entertaining mystery-comedy dramas the screen has seen...full of laughs...suspense is delightfully maintained and its climactic sequences possess excitement...has the crowds applauding...

Mirror—...superlatively entertaining thriller...exceptionally good ...harrowing suspense and charming humor...strong and appealing romantic theme...tastefully produced and brilliantly acted by unusually attractive cast...has unusual quality of genuine romantic charm...far above the usual detective thriller...don't miss it...

Times—...ingenious combination of excitement, fun and romance...

News—...★★★ 3 Stars...one of the most exciting adventures encountered on a Broadway screen recently...directed with a great deal of skill and thoroughly well-acted...

Film Daily—...better entertainment than this is hard to find... clever, suspenseful and exciting, plus a neat romance...delightful and well-done...

M. P. Daily—...fine entertainment satisfaction with slam-bang finish...unique suspense situations blended with unusually charming romance...Montgomery differently clever...strong supporting cast...is packed with necessary box-office elements, including comedy...

Herald-Tribune—...entertaining picture...deftly amusing amalgamation of melodrama and comedy...smooth and finished production...expert cast admirable...Montgomery in form and extremely engaging...excellent fun...

Telegraph—...Montgomery at his suave and capable best...cast excellent...

Dear Bob Montgomery -
"Mystery of Mr. X" is one of the grandest things you have ever done for M-G-M."
Your pal -

EDGAR SELWYN
DIRECTOR
LAWRENCE WEINGARTEN
PRODUCER



GRIEVANCE AND CLEARANCE BOARDS

influence him not to deal with an Exhibitor or Distributor.

This section is a general one for the benefit of Exhibitors and Distributors.

5. Disclosing Box Office Receipts for Publication

(Article V—F—Part 5)

This section of the Code prohibits an Exhibitor or Distributor from revealing box office receipts for publication, except to governmental agencies.

This section is a general one for the benefit of Exhibitors and Distributors.

6. Ten (10%) Per Cent Cancellation

(Article V—F—Part 6)

For many years there has been agitation concerning block booking. This is the practice of licensing a group of photoplays at one time to an Exhibitor. It is nothing but wholesale selling. The Distributors have contended that this is the only economic method of conducting business, and that if individual licensing agreements have to be made for each picture, the license fees would be prohibitive, because of the increased costs. Some Exhibitors have contended that this system of selling compels them to contract for pictures they ordinarily would not take. The Distributors have replied that block booking makes possible artistic pictures, because many fine artistic productions are not box office successes, and would not ordinarily be licensed by the Exhibitor. This economic conflict has been the one most frequently exploited for political purposes. It has been the subject of bills introduced in the Senate, and is a favorite source of agitation by those who seek to make political capital of ordinary intra industry problems.

To mollify these complainants, the Distributors have granted cancellation privileges in their contract. This is a complete answer to the Exhibitor who claims he has not the right to weed out a picture when he finds it unsuitable. Experience has taught that the picture cancelled under the cancellation clause is frequently the artistic success which has not box office drawing power. Experience has also taught that the picture not cancelled is frequently the least desirable picture from an artistic viewpoint, but the most effective from a box office viewpoint. Nevertheless, cancellation privileges have been contained in standard contracts now for many years. Each year there is agitation for greater cancellation privilege, and by gradual stages the amount was increased until the Exhibitor had the right to cancel 7½% of the photoplays licensed. This most advantageous cancellation clause was contained in the standard optional contract referred to above. The clause is generally referred to as 5-5-5 clause, because it affords the opportunity of cancelling 15% by paying for one-half of the photoplays cancelled.

This section of the Code has increased the cancellation privilege from its previous high point of 7½% to 10%. There is probably no other industry in America which affords a standard cancellation clause of 10% in the sale of its product.

This section is for the benefit of the independent Exhibitors.

7. Summary

This completes the analysis of all 6 parts under that Subdivision of the Code entitled DISTRIBUTORS-EXHIBITORS. Three of the 6 parts (part 1, 2 and 6), are for the benefit of independent Exhibitors. The other 3 parts (part 3, 4 and 5) deal with general subjects of advantage to Exhibitors and Distributors. A summary of these parts therefore reveals the following:

1. Excluding those parts which are of a general nature (inducing breach of contract, offering gifts for improper purposes, disclosing box office receipts), all of the parts are for the benefit of the independent Exhibitor.
2. The 3 parts which are for the benefit of Exhibitors, grant them rights which they did not have prior to the Code.
3. Two (2) of the 3 parts which are for the general interest of Exhibitors and Distributors, merely codify existing law.

"PROTECTED AFTER BREACHING CONTRACT"

"If there is an arbitration clause in the contract, the Distributor may not refuse to deliver a feature picture because the Exhibitor has breached his short subject contract—and similarly may not refuse to deliver a short subject because the Exhibitor has breached his feature contract. Thus the Exhibitor is protected even though he has breached his contract."

D. Analysis of All Provisions Under the Title Grievance Boards and Zoning Boards

1. Clearance and Zoning Boards

(Article VI—Part 1)

Explanation has been made above of the value of a prior-run when the picture is new. Clearance will intervene between the first exhibition and the subsequent exhibition. It has been pointed out that the prior-run pays substantially for the privilege of early exhibition. If his competitor follows too closely upon his heels, the prior-run has not received the benefit for his substantial payment. Elements of distance are involved. For what territory is the prior-run entitled to be protected?

Elements of time are involved. For how long a time is the prior-run entitled to be assured that the subsequent-run will not exhibit the photoplay?

No standard rule fitting all situations is available. The particular circumstances in each instance must be carefully weighed. The problem is an economic one. If the first run pays $5,000.00 for the privilege of exhibition and the subsequent-run pays $250.00, how much clearance in point of time is the first run entitled to in order to receive the economic benefits which he has paid for? To what extent will the showing four blocks, two miles or ten miles away hurt his chances of attracting people to his theatre during the prior-run. These are the general principles involved in the economic balance.

For many years some Exhibitors have complained that powerful first-run Exhibitors are obtaining unreasonable clearance in respect to the length of time and in respect to area over which the clearance is granted. The only practical solution for this problem seemed to be the drafting of clearance schedules,—permitting all groups in the Industry to participate and decide in advance what is fair and reasonable clearance and what is unfair or unreasonable clearance. Such clearance and zoning schedules were in several instances prepared. They afforded relief to complaining Exhibitors. But there were others who made legal attack upon these arrangements claiming that they were contrary to law by virtue of concerted action of the Distributors.

The Code affords a legal as well as a practical solution of this problem. It creates Clearance and Zoning Boards in each of the thirty-two exchange territories in this country. Each of these boards is composed of two Distributors, two first-run Exhibitors and two subsequent-run Exhibitors. In addition there is an impartial representative approved by the Administrator who has no affiliation with the Motion Picture Industry and who votes if the Board is deadlocked. It is significant that in each instance where two of a class are appointed, one is affiliated and one is unaffiliated or completely independent of Distributor and Producer Theatres.

This Board appears to be as fairly set up as is possible. There are some Distributors who complain that since there are four Exhibitors and only two Distributors represented upon the Board, and since the general economic conflict involved is between Exhibitors and Distributors, that the Exhibitors have undue representation upon these Boards. On the other hand some Exhibitors complained that the first-run Exhibitors have a joint interest with the Distributors and, therefore, that the balance leans the other way. It is impossible in such a matter to satisfy all. Obviously, a sincere and earnest effort has been made to give fair representation to all groups. These Clearance and Zoning Boards will prepare schedules fixing the maximum clearance in length of time and also for area. Full provision is made for hearings by these Boards of any complaint in respect to any situation. Rights of appeal are granted. Certain it is that the whole matter has been scientifically treated and will throw the problem in the full light of publicity before Industry courts.

Only in the very close cases will there be any disputes. This marks a great advance on this difficult subject.

It is quite apparent that the Distributors and the large Exhibitors needed no relief in this matter.

It was the small independent who had little purchasing power who claimed to be the victim of the large purchasing power of his competitor. The Clearance and Zoning Boards, therefore, are specially designed to assist the independent Exhibitor.

2. Grievance Boards

(Article VI—Part 2)

Grievance Boards have no jurisdiction over ordinary contract disputes. Such controversies are left to arbitration under the contracts or to legal decision in the courts. In other words, wherever there is a legal right arising under a contract the Exhibitor or Distributor has resort to an arbitration board or to the court for relief. No special protection is needed in such a case. It is conceded by all that the arbitration boards are fairly constituted. The Board is composed of two Exhibitors appointed by the Exhibitor litigant and two Distributors appointed by the Distributor litigant. The National Board of Appeals is similarly composed

(*Continued on page 68, column 1*)

ON THE INDEPENDENT COMPANIES

equally of the two conflicting economic groups.

The question then arises concerning the function of the Grievance Boards. If they are not to decide disputes under contract what are they for? The answer is that they are to hear applications for relief even though there is no legal right to support the application. They afford extra-contractual remedies. In some instances they have the power to grant relief directly contrary to the written provision of the contract.

This is an extraordinary Industry court, the like of which cannot be found in any other industry in this country. It marks the furthest advance in the peaceable adjustment of intra-industry conflict. It is the final answer under the New Deal to "the little man" who claims to be aggrieved.

The Grievance Boards will be composed of two Distributors, two Exhibitors and one impartial representative, approved by the Administrator, who has no affiliations with the Industry and who votes in the case of a deadlock. It is significant that in each case where there are two representatives, at least one must be unaffiliated with any Distributor or Producer theatres.

The Grievance Boards have jurisdiction over all complaints concerning the provisions of the Code or even concerning matters not in the Code.

For many years, an Exhibitor who believed himself to be the victim of a "hard" situation even though he had no legal right, was obliged to appeal to the individual Distributor for relief. The determination of his appeal lay solely in the hands of the Distributor involved. The application and its decision was made in the office of the Distributor and in secret as befitted such a confidential matter. Under the Code such grievance is submitted not to the Distributor from whom relief is sought but to a fair Board composed equally of other Distributors and Exhibitors. The decision and hearing is not secret and confidential but is submitted to the light of publicity. The very setting of the machinery and its existence makes impossible in the future the existence of "hard" cases even though there be no legal rights involved.

The Distributor and the large Exhibitor do not usually need such special relief. The powerful Exhibitor's buying power is the best assurance of a fair deal. It is the small independent who claimed in the past he needed a special helping hand. This new forum is, therefore, made for his special benefit.

The provision of the Code in respect to Grievance Boards is for the benefit of the independent Exhibitor.

BOARDS CALLED AID FOR INDEPENDENTS

"It was the small independent who had little purchasing power who claimed to be the victim of the large purchasing power of his competitor. The Clearance and Zoning Boards, therefore, are especially designed to assist the independent Exhibitor."

3. Summary

Both Parts under the title Grievance Boards and Clearance and Zoning Boards are for the benefit of the independent Exhibitor.

PART II.—ANALYSIS OF THE CODE OF FAIR COMPETITION FOR THE MOTION PICTURE INDUSTRY IN RESPECT TO INDEPENDENT PRODUCERS AND DISTRIBUTORS:

A. Analysis of All Provisions Under the Title "General"

1. Defaming Competitors

(Article V—A—Part 1)

This section of the Code forbids defamation of a competitor. It is for the general interest of the Industry.

2. Threatening Legal Proceedings

(Article V—A—Part 2)

This section forbids harassing competitors by threats of suits not in good faith. It is for the general benefit of the Industry.

3. Obtaining Confidential Information

(Article V—A—Part 3)

This section forbids such practice by means of bribery, or any other unfair method. It is for the general benefit of the Industry.

4. Unreasonably Excessive Salaries

(Article V—A—Part 4)

This section has been suspended by the President pending investigation.

5. Summary

All sections are for the general benefit of the Industry and cannot be said to be of especial aid to any group in the Industry. Insofar as it is claimed that the large Producer by his power is able to oppress the small Producer, these Sections of the Code make impossible such exploitation of power. Only in this argumentative sense can they be said to be in the interest of the independent Producer.

B. Analysis of All Provisions Under the Title "Producers"

1. Obtaining Dismissal of Stage Employees

(Article V—B—Part 1)

The practice of obtaining the release of an actor upon the stage in order to engage his services in motion pictures is prohibited by this section of the Code.

This section is a limitation upon all Producers, but chiefly affects the large Producer and not the small independent.

2. Conspiracy To Prevent Producer From Renting Studio

(Article V—B—Part 2)

Some independent Producers have complained that Producers who ordinarily rent their studios to other Producers, practice favoritism by refusing to rent studios to independent Producers. This section of the Code prohibits such favoritism.

This section is for the special benefit of the independent Producer.

3. Employing Members of the Family as "Extras"

(Article V—B—Part 3)

This section prohibits employment of members of the family as "extras" in Hollywood.

While it is a prohibition upon all Producers, it particularly affects the large Producer.

4. Regulations Concerning Agents

(Article V—B—Part 4)

This provision of the Code creates an agency committee composed equally of Producers and representatives of actors, writers, directors and technicians. Its purpose is to cure certain evils created by unscrupulous agents who misrepresent and entice away employees, and otherwise indulge in illegitimate practices. All agents may be registered pursuant to safeguards provided under the Code, and machinery is created to eliminate these abuses.

This section benefits all producers.

4A. Rules Governing Relations Between Producers and Others

(Article V—B—Part 4A)

This section of the Code appoints a special committee to draft rules concerning the relations between Producers and writers, Producers and directors, etc.

5. Enticing Employees from Other Producers

(Article V—B—Part 5)

This provision of the Code is for the benefit of all Producers, but particularly affects the large Producer in his dealings with valuable stars.

6. Cartoon Producers

(Article V—B—Part 6)

This part of the Code creates certain limitations upon the rights of cartoon Producers.

7. Summary

This concludes the analysis of all 7 parts under that Subdivision of the Code entitled "PRODUCERS." A summary of all 7 parts reveals the following:

1. Three (3) parts apply to all Producers but place particular limitation upon the large Producer.
2. Three (3) parts apply to all Producers.
3. One (1) part is for the special benefit of the independent Producer.

C.

1. Picture Rights Subject to Dramatic Rights

(Article V—C—Part 1)

This provision of the Code places a general limitation upon the right to exploit picture

(*Continued on following page, column 1*)

SAFEGUARDS ON THEATRE AND ADS

The Code "provides that no person engaged in the industry may interfere with negotiations between an Exhibitor and any one else concerning the possession of the theatre . . . "

Analysis of Code By Hays Office

(Continued from preceding page)

rights prior to the reservation in favor of stage rights. This section of the Code is a limitation of the Code upon all Producers, but more particularly applies to the large Producer who usually acquires stage production rights.

2. Enticing Outside Producer

(Article V—C—Part 2)

An outside Producer is one who has his own production unit, but operates it in conjunction with another Producer whose trademark appears on the production. This section of the Code forbids enticing such outside Producers from their associated Producer.

This section of the Code applies to all Producers, but more particularly to large Producers who have such associations.

3. Summary

This concludes an analysis of the two parts under the title PRODUCERS-DISTRIBUTORS. The analysis reveals that:

1. Both parts apply to all Producers, but place limitations particularly upon the large Producer.

D.

1. Ten (10%) Per Cent Cancellation

(Article V—F—Part 6)

The independent Producer and Distributor claim that because the Exhibitor was obliged to block book, he licensed some photoplays which were inferior to independent product, and which he otherwise would not have licensed. Thus it was claimed that the independent Producers and Distributors were adversely affected by this practice. The ten (10%) per cent cancellation clause permits the Exhibitor to weed out the so-called "inferior production." It therefore affords an additional opportunity to the independent Producer and Distributor to license their product to the Exhibitors.

This section is therefore for the benefit of the independent Producer and Distributor.

2. Short Subjects Proportionate to Features

(Article V—D—Part 2)

The independent Producer and Distributor contended that the "over-loading" of shorts upon the Exhibitor so consumed his playing time as to prevent the Exhibitors' acquisition of the features produced by the independent.

The limitation upon the right to license short subjects therefore opens up the available playing time to the independent Producer and Distributor.

This section is therefore for the benefit of the independent Producer and Distributor.

3. Threatening To Build

(Article V—D—Part 1)

The independent Producer and Distributor contended that the potential building power of the large companies, obliged the Exhibitor to contract for pictures with companies he did not desire to deal, and that thus the independent Producer and Distributor was excluded. This section which prohibits the illegitimate use of building power therefore makes available to the independent Producer new playing time.

This section is for the benefit of the independent Producer and Distributor.

4. Adjustment of Average Price Contract

(Article V—D—Part 8)

Where an average price was stated in a contract, and thereafter all pictures were not delivered, the price was automatically increased. If no adjustment were made this created a hardship upon the Exhibitor financially, and thus affected his purchasing power of "extra supply" from the independent. This section compels adjustment and thus helps to open the market to the independent Producer and Distributor.

This section is for the benefit of the independent Producer and Distributor.

5. Designating Special Days of the Week

(Article V—D—Part 9)

By limiting the power of the large Distributor to specify the choice days of the week, an opportunity is afforded to the independent Producer and Distributor to have his better productions exhibited on the most advantageous days of the week.

This section is for the benefit of the independent Producer and Distributor.

6. Summary

A summary reveals that all of the five provisions above analyzed are for the benefit of the independent Producer and Distributor.

Fan Dancers and Film Censors; An Analogy Faced by Nebraska

A glance through the records reveals that bills aimed toward censorship of the motion picture were introduced in the Nebraska legislature at Lincoln in the years:

1923
1925
1927
1929
1931
1933

The votes were close in 1931 *and* 1933. *The ablest observer of legislation in the service of the motion picture industry forecasts the enactment of a censorship law in the session of* 1935, *and passes us a cutting from the evening edition of the Omaha* World Herald *of Saturday, February* 24, *presenting an editorial, which three exhibitors of that region have also mailed to* MOTION PICTURE HERALD. *The editorial is reproduced herewith.*

THE EDITOR

Sally and Censorship

It is entirely likely that the publicity man for Sally Rand has been busily shaking hands with himself, and that theatre managers locally were thinking what swell publicity the fan dancer got. Surely, they may have reflected, the opposition and criticism of the clergy heralding her advent would insure great crowds.

Possibly it is true that all the preliminary fanfare merely meant that a gullible public, acting on a sly hope to see something ordinarily forbidden, would fill the theatre for a week.

But movie men with longer vision would not be so well pleased. For coincident with the trumpeting suggestion of something bordering on the indecent has come a public revulsion that threatens the local imposition of a censorship.

The movement for such censorship has begun. The Omaha Ministerial union has named a committee to censor films. A legislature to meet next January will surely have before it a bill to set up a state censorship. Such bills have been defeated for two sessions but fan dance publicity might swing the tide for censorship at another session.

Censorship is repugnant to the average American. It has gained little foothold in this country when attempts have been made to apply it to literature, the stage, the movies, the arts, because the American instinctively resents the meddling of moral middlemen. If censorship comes to the movies it will be because even those who distrust and resent it, resent the more the caperings of a greedy publicity that violates decent standards in whipping up interest in a show.

The laws against public obscenity are sufficient to block suggestive performances. Those laws do not need to be buttressed by a legal censorship, which so often turns out to be a vile snooping. The home can usually be trusted to enforce whatever ban needs to be exercised for children. But even the homes may not feel secure if blatant build-ups for borderline entertainments are encouraged by the theatres for the sake of some quick and ready cash.

—Omaha World Herald.

Williams, Mercer Take Film

K. Lee Williams of Oklahoma City and Charles J. Mercer of Denver have taken over Willis Kent's production, "The Road to Ruin," for Oklahoma, Arkansas and Texas.

Fassio Regains Control Of Shamrock Pictures

Following action in circuit court, B. C. Fassio has regained control of Shamrock Pictures Corporation, with headquarters in Detroit, and forced the resignation of the entire board of directors. Mr. Fassio has been elected president for one year, and a reorganization is now taking place.

Joe O'Donnell, formerly sales manager of the company, has resigned his position. Mr. Fassio is expected to announce plans for further production in the near future.

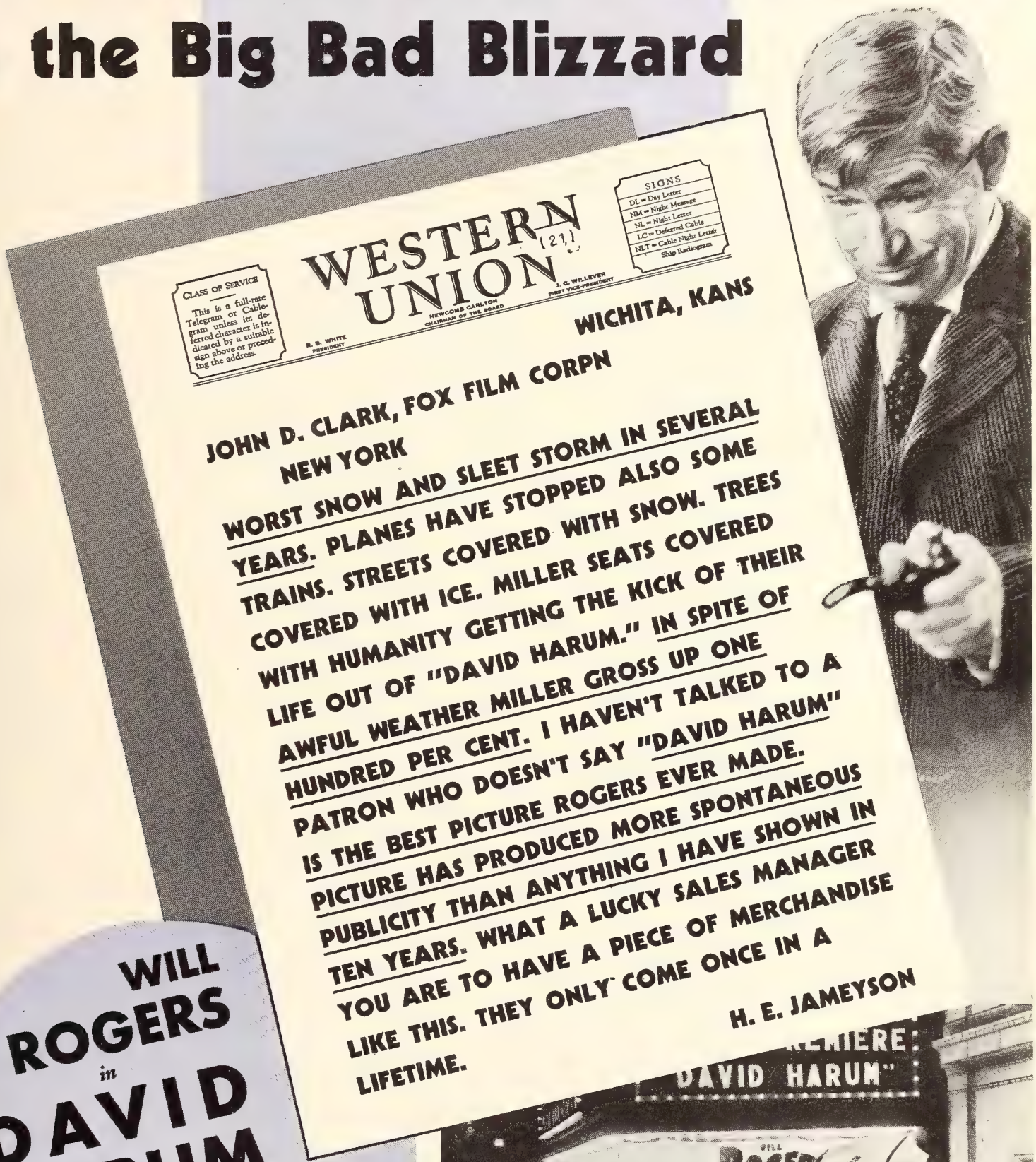
To Reopen Laboratory

Universal will reopen its Coast Laboratory about April 1, having paid off $400,000 of a $1,000,000 loan from Consolidated Film, with the balance a first mortgage on its studio properties, which results in an annual saving of $300,000.

16mm. Sessions Resumed

The Miniature Movies Institute and the 16mm. Board of Trade have resumed regular luncheon meetings in New York. Sessions are held the third Thursday of each month at the Hotel Victoria.

Look what "DAVID HARUM" did to the Big Bad Blizzard



WILL ROGERS *in*

DAVID HARUM

LOUISE DRESSER • EVELYN VENABLE
KENT TAYLOR • STEPIN FETCHIT

From the novel by Edward Noyes Westcott
Directed by James Cruze
Produced by WINFIELD SHEEHAN

FOX



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Twentieth Century"	Play and screen play by Ben Hecht and Charles MacArthur. Director: Howard Hawks.	John Barrymore, Carole Lombard, Roscoe Karns, Walter Connolly, Ralph Forbes, George E. Stone.	Shooting
FOX			
"Free Gold"	Screen play by Lester Cole and Henry Johnson. Director: George Marshall.	John Boles, Claire Trevor, Roger Imhof, Harry Green, Monroe Owsley, Ruth Gillette.	Shooting
"The World Is Ours"	Story by Kathleen Norris. Director: John Blystone.	Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn, Beryl Mercer, Roger Imhof.	Shooting
"The World Moves On"	Story by Reginald Berkeley. Director: John Ford.	Madeleine Carroll, Franchot Tone, Raul Roulien, Reginald Denny, Nigel Bruce, Ferdinand Schumann-Heink, Barry Norton, Halliwell Hobbes, Ivan Simpson.	Shooting
"Too Many Women"	Story by Vera Caspary. Director: James Flood.	Warner Baxter, Rosemary Ames, Rochelle Hudson, Herbert Mundin, Henrietta Crosman.	Shooting
"Now I'll Tell"	Story by Mrs. Arnold Rothstein. Director: Edwin Burke.	Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr.	Shooting
"Springtime for Henry"	Based on the play by Benn W. Levy. Director: Frank Tuttle.	Otto Kruger, Nancy Carroll, Heather Angel, Nigel Bruce, Herbert Mundin.	Shooting
GOLDSMITH PRODUCTIONS			
"I Hate Women"	Original screen play by Mary McCarthy. Director: Aubrey DeScotto.	Wallace Ford, June Clyde, Barbara Rogers, Eleanor Hunt, Fuzzy Knight, Cecilia Parker, Alexander Carr, Philo McCullough.	Shooting
HAROLD LLOYD CO.			
"The Catspaw"	Story by Clarence Budington Kelland. Director: Sam Taylor.	Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer.	Shooting
MASCOT			
"The Lost Jungle" (Serial)	Original screen play by Sherman Lowe and Al Martin. Directors: Dave Howard and Armand Schaefer.	Clyde Beatty, Sid Saylor, Cecilia Parker, Warner Richmond.	Shooting
METRO-GOLDWYN-MAYER			
"Sadie McKee"	Story by Vina Delmar. Director: Clarence Brown.	Joan Crawford, Franchot Tone, Esther Ralston, Jean Dixon, Edward Arnold.	Shooting
"Operator 13"	Original story by Robert W. Chambers. Director: Raoul Walsh.	Marion Davies, Gary Cooper, Mae Clarke.	Shooting
PARAMOUNT			
"Murder at the Vanities"	Original by Earl Carroll and Rufus King. Director: Mitchell Leisen.	Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Paul Gerrits, Toby Wing, Gertrude Michael, Gail Patrick, Lona Andre, Donald Meek, Barbara Fritchie.	Shooting
"We're Not Dressing"	Original story by Walter Hall Smith. Director: Norman Taurog.	Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol.	Shooting
"Little Miss Marker"	Original story by Damon Runyon. Director: Alexander Hall.	Adolphe Menjou, Dorothy Dell, Lynn Overman, Jack LaRue, Sam Hardy.	Shooting
"Thirty Day Princess"	Original story by Clarence Budington Kelland. Director: Marion Gering.	Sylvia Sidney, Cary Grant, Edward Arnold, Vincent Barnett, Ray Walker.	Shooting
RKO RADIO			
"Of Human Bondage"	Story by W. Somerset Maugham. Director: John Cromwell.	Leslie Howard, Bette Davis, Reginald Denny, Alan Hale.	Shooting
"Strictly Dynamite"	Screen play by Maurine Watkins and Ralph Spence. Director: Elliott Nugent.	Jimmy Durante, Lupe Velez, Marian Nixon, William Gargan, Four Mills Bros., Norman Foster, Eugene Pallette, Ruth Etting.	Shooting
"Stingaree"	Original by E. W. Hornung. Director: William Wellman.	Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, Andy Devine, Una O'Connor.	Shooting
"Dover Road"	Original by A. A. Milne. Director: J. Walter Ruben.	Clive Brook, Diana Wynyard, Billie Burke, Alan Mowbray, Reginald Denny, Phyllis Barry.	Shooting
SCREENCRAFT PRODS.			
"St. Louis Woman"	Story by Elwood Ullman. Director: Al Ray.	John Mack Brown, Jeanette Loff, Earle Foxe, Roberta Gale.	Shooting
TWENTIETH CENTURY			
"Bulldog Drummond Strikes Back"	Story by H. C. McNeile. Director: Roy Del Ruth.	Ronald Colman, Loretta Young, Una Merkel, Charles Butterworth, C. Aubrey Smith, Warner Oland.	Shooting
"The Firebrand"	Director: Gregory LaCava.	Fredric March, Constance Bennett, Frank Morgan, Fay Wray, Vincent Barnett, Louis Calhern.	Shooting
UNIVERSAL			
"I'll Tell the World"	Original story by Lincoln Quarberg. Director: Edward Sedgwick.	Lee Tracy, Gloria Stuart, Roger Pryor, Onslow Stevens, Dorothy Granger, Herman Bing, Hugh Enfield.	Shooting
"Uncertain Lady"	Story by Harry Segall. Director: Karl Freund.	Edward Everett Horton, Genevieve Tobin, Paul Cavanagh, Mary Nash, George Meeker, Dorothy Peterson.	Shooting
"Doomed to Die"	Original story by Ken Maynard. Director: Alan James.	Ken Maynard, Gloria Shea, Walter Miller, Frank Hagney, Bob Kartman.	Shooting
"The Black Cat"	From the original story by Edgar Allen Poe. Screen play by Peter Ruric. Director: Edgar Ulmer.	Boris Karloff, Bela Lugosi, David Manners, Jacqueline Wells, Lucille Lund.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Doctor Monica"	Based on the play by Marja M. Szczepkowska. Director: William Keighley.	Kay Francis, Jean Muir, Verree Teasdale, Warren William.	Shooting
"Happy Family"	Original story and screen play by Gene Markey and Kathryn Scola. Director: Al Green.	Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert, Helen Lowell, Joan Wheeler, Frankie Darro.	Shooting
"The Key"	Based on the play by R. Gore-Browne and J. L. Hardy. Director: Michael Curtiz.	William Powell, Edna Best, Colin Clive.	Shooting
"Return of the Terror"	From "The Terror" by Edgar Wallace. Director: Howard Bretherton.	Lyle Talbot, Mary Astor, John Halliday, Frank McHugh, Irving Pichel, Robert Barrat, George E. Stone.	Shooting
"Sawdust"	Screen play by Bert Kalmar and Harry Ruby. Director: Ray Enright.	Joe E. Brown, Patricia Ellis, Dorothy Burgess, Donald Dillaway.	Shooting
"Without Honor"	Based on an original story by Robert Lord. Director: Lloyd Bacon.	James Cagney, Joan Blondell, Frank Craven, Victor Jory, Sarah Padden, Harold Huber, Russell Hopton, Ralfe Harolde	Shooting
"One Man Woman"	Based on a story by Gene Towne and C. Graham Baker. Director: Alan Crosland.	Pat O'Brien, Glenda Farrell, Claire Dodd, Russell Hopton, Henry O'Neill.	Shooting
"Friends of Mr. Sweeney"	From the novel by Elmer Davis. Director: Edward Ludwig.	Charlie Ruggles, Ann Dvorak, Eugene Pallette, Kathryn Sergava, Harry Beresford, Berton Churchill, William Davidson.	Shooting

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Well friends (if we have any) this is the first day of Spring, and it's the annual date for us to take a bath, but our wife beat Spring to it and made us take a bath day before yesterday. There's no doggone sense in being in such a rush. We took a bath several years ago before Spring and we took a severe cold which came very near making us change our politics.

▽

Back in the early days of this country, whenever someone would complain of some old woman being a witch, they would haul her up before the public and tie her to a whipping post and give her a flogging. Then the people got some sense and they passed a law that anyone who complained of a witch was to be tied up in a public place and given a good whipping. From then on there were no more witches.

If they would act that same way with these war jingoists there would be no more war. If they have any more wars and they try to drag Uncle Sam into it we hope the youth of this country will refuse to go until all the jingoists and the millionaires and their money have been conscripted. When that time comes there won't be any more wars. Whenever a nation or an individual goes around with a chip on their shoulder there'll be trouble every time. We tried it once and we know what we are talking about. Since then we haven't had a fight.

▽

All in One Package

Last night our daughter turned on the radio and we heard some fellow extolling the merits of Bill Smith's breakfast food. It seems that this breakfast food is a wonderful builder of bone and muscle, and from his tell, if you eat one package you can grab a bull by the tail and throw him over a haystack with your left hand. Guess we'd better get a package.

▽

From over in New Hampton, Iowa, "where the tall corn grows," comes a letter from E. C. Potter, who is still running at large, and whom the authorities permit to operate the Firemen's theatre.

E. C. claims to be one of our "enemies," but in order to appear regular he hopes for us a speedy recovery. He wants us to come back there the coming summer, at which time he will spot us a stroke a hole and give us another sample of "pre-prohibition" (whatever that is) and he says his wife will prepare another "Dutch Lunch" for us and otherwise treat us like the "Vagabond" we are.

When we were there a year ago we promised to meet him and his wife at Monroe, Wisconsin, the following week, but we got side-tracked on another route and failed to keep the appointment. Mrs. Potter at one time was the belle of Monroe and her father is the owner of the largest brewery in that country, but she fell for Potter, which is one of the mysteries we can't understand. We are quite familiar with Monroe, as we used to sell a lot of farmland for the Stillman Bros. of Monroe who at one time owned a lot of land in our country.

We are mighty thankful to E. C. for his letter, even though he does rate himself as one of our "enemies," and we trust he will not keep all our good wishes to himself, but pass some of them on to his better three-fourths, and tell her that we still remember her "Dutch Lunch."

▽

An Open Letter to Clark Gable

Dear Clark:

When we were in Hollywood a couple of years ago we had a delightful visit with you on a set in one of the studios. At that time you impressed us as a regular guy, and we haven't changed our mind a particle, but we note by one writer that you are down in New York, and that the girls are falling over one another trying to get to you. Now, don't let that go to your head, boy; keep both feet on the ground, for you want to remember that some of those New York girls would chase an ice wagon.

If you want to have some fun and learn what real folks are like, come out to Nebraska some time and go fishing and hunting with us for a week or so and we will make you forget all about New York. If you don't think so, ask Henry B. Walthall.

▽

They couldn't send birthday greetings on the 12th because he was gone. They couldn't send them on the 22nd for he was gone too, but some of 'em did remember our address on the 28th. For instance, Tom Burke, Carl Reese, Ward Scott, Rube Wagle, H. Novitsky and one other (we can't make out) of the Fox organization, Mr. McLucas of United Artists, Mr. C. K. Olson of Warner Bros. and Ike Rubin of Paramount, all of Omaha.

The same to you, boys. That was mighty nice of you and we appreciate your good wishes. There are about twelve thousand others who don't think of February 28th any more than they do of June 7th, and that was when Rags had her pups.

▽

We saw "Flying Down to Rio," said to be a musical extravaganza (whatever that is), and we presume it will please a great majority of the people, but personally we are not a competent judge since we don't care for anybody's musical show.

▽

That Goldwyn Article

We understand that there is considerable controversy over an article by Mr. Samuel Goldwyn published recently in the *Saturday Evening Post*, regarding star salaries. We know nothing about the merits of this controversy. If Mr. Goldwyn told the truth, and we are presuming he did, we can't see where anybody could be hurt since the truth hurts nobody. This much we will say, however, that if they will give us the salary of one star for two months we will agree to go fishing and mallard shooting the balance of our life and never do another lick of work as long as we live.

There is this about Mr. Goldwyn's article; it should shut off some of Hollywood's yappers who know nothing about the inside workings of the industry. What the industry needs is more *truth* regardless of whom it hits, and we believe Mr. Goldwyn is qualified to give us the truth. The public has been fed up on a lot of *theories* regarding the business, and the *truth* is the only thing that will set the public right. "Truth crushed to earth will rise again."

▽

The mail has just brought us birthday greetings from Bill Bowker of Dunlap, Iowa, Bill Baker of the Paramount office in Omaha and Mr. and Mrs. Gene Gailey of Wayne, Nebraska. Thanks, folks, that was very nice of you. We will stop throwing rocks at your hens from this on.

▽

And then again, just as we were going to sign off, here comes the mail man with another bushel of letters, telegrams and cards all wishing a speedy recovery and many happy returns. Our regret is that we haven't the space to acknowledge each one personally, but we hope they will understand that their good wishes are none the less appreciated. It was mighty kind of you, folks, mighty kind of you.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

LOOKS FOR FAIR PICKUP BY SPRING

"Business conditions seem to be a bit better and we look for a fair pick-up this spring.", cheerily writes Art Warner, of the Colonial theatre at Grandview, Washington. Warner this week joins the steadily growing standing army of contributors to the "What the Picture Did for Me" department.

Warner adds that "the open winter" in his sector "has helped a lot" at the box-office.

Photocolor Asks Stock Issue Authorization

Photocolor Pictures, Inc., Irvington-on-Hudson, N. Y., is seeking authorization of the Federal Trade Commission at Washington for the issuance of 133,681 shares of common capital stock at an aggregate amount of $668,405.

A committee, representing the holders of Orpheum Theatre and Realty Company first mortgage six per cent serial gold bonds, is asking the right to call for deposits to cover bonds up to $2,500,000. The company operates in San Francisco.

Johnson Opens Exchange

E. Bruce Johnson has returned to San Francisco after years abroad with First National and other distributors, and has opened an independent film exchange under his own name. Associated with him are E. V. Clover and Mike Zar.

MGM Signs Laughton

Charles Laughton has been selected to play the role of Louis XVI, opposite Norma Shearer, in MGM's production of "Marie Antoinette," based on the Stefan Zweig biographical narrative.

Films in Casino Theatre

The Casino, formerly the Earl Carroll theatre, on Broadway, New York, is expected to open as a first run film house shortly, with Louis F. Blumenthal as operator.

Raynor Leaves First Division

William Raynor has resigned as manager of the Albany First Division exchange. Al Friedlander left New York last week for a tour of all First Division exchanges.

American Seating Cuts Loss

American Seating Company reports a net loss of $174,007 after all charges for the year 1933, which compares with a net loss of $499,518 for 1932.



★★★ STARS

—*APRIL* SCREEN BOOK MAGAZINE

●

BEGGARS IN ERMINE

★★★

An unusual drama with Lionel Atwill, as the man who is crippled and ruined by an enemy who robs him of his business, wife and daughter, organizes the country's beggars and cripples in a campaign that sweeps him back into power. H. B. Walthal, Betty Furness and Jameson Thomas round out a superb cast in this fine film production.—*Monogram.*

Supervised by
W. T. LACKEY
Directed by
PHIL ROSEN
Adapted by
TRISTRAM TUPPER
From the novel by
ESTHER LYND DAY
TREM CARR
Vice-President in
Charge of Production

"It's an ingenious idea, with some of the charming elements of 'Lady for a Day'."

—*San Francisco Chronicle*

"Monogram Pictures are fast taking their place in the celluloid scheme of things."

—*San Francisco Examiner*

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Robert Armstrong, Richard Cromwell—A very good picture. Above average program. Held up three days very nicely. Had general comments. Don't overlook this one. Played Jan. 14-15-16.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

ABOVE THE CLOUDS: Richard Cromwell, Robert Armstrong—Ran this on Wednesday and Thursday. It is a real Saturday picture. Running time, 67 minutes. Played Feb. 7-8.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ANN CARVER'S PROFESSION: Fay Wray, Gene Raymond—One dandy picture. Could not get the people out to see it on account of Christmas shopping, but it is good. Played Dec. 17-18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FIGHTING CODE, THE: Buck Jones—A very pleasing western that's as good as Jones made for some time that did average business on Friday-Saturday. Played Jan. 12-13.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—I have not played this picture yet. However, I saw it at a preview. I didn't know it was possible to make a picture as perfect as this. It has everything. I have played the product that has these two stars under contract for the last three years and in my opinion they were both slipping fast. Now Columbia takes the two of them and puts them in one picture and makes a picture that is outstanding. Paramount and Metro both owe Columbia big debt in putting these two stars back on the market for them. Personally I like this better than any picture I have ever seen.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

KING OF THE WILD HORSES: Rex, William Janney, Dorothy Appleby—Any house on Friday-Saturday, any audience will enjoy it and will they eat it up at the scenes in it when the wild horse drags the Indians all over the prairies, and the lion attacking the leader and the two stallions fighting.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

LADY FOR A DAY: May Robson, Warren William—A picture you will be proud to show and be king for a day with the receipts. We did remarkably well on what was going to be bad nights due to keen competition of dances, basketball, etc., that knocks us for a loop. Played Jan. 5-6.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

LADY FOR A DAY: May Robson, Warren William, Guy Kibbee—One of the sweetest pictures we have played in many a day. Robson and Kibbee did a wonderful piece of acting. If the producers would give us more like this one we could get our patrons back to the theatre. Not much business due to cold and rain but it pleased the ones that came.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

LADY FOR A DAY: May Robson, Warren William—Excellent picture, but not the box office I expected. Perhaps the trailer hurt this one, as it emphasized mother love and some of the audience don't crave that.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

LADY FOR A DAY: May Robson, Warren William—One of the best pictures of the year. Play it and boost it.—W. H. Cuzner, Sydney Mines, Nova Scotia. General patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy Overrated by the producer, is the best thing I can say about this one. It is okay and aside from several raw cracks it pleased fairly well, but not much dough for me.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MY WOMAN: Helen Twelvetrees—Fair program picture.—W. H. Cuzner, Sydney Mines, Nova Scotia. General patronage.

OBEY THE LAW: Leo Carillo—This is a good one for that benefit you were wondering what to put in. Went over big as a woman's club show here and they were all pleased, especially with a Mickey McGuire comedy along with it. A good moral story with enough gangster element in it to interest the man and some nice cute stuff with Dickie Moore that knocks the ladies for a loop. Played Feb. 20.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

POLICE CAR 17: Tim McCoy—The best McCoy feature to date and many patrons said the same. Made new patrons for McCoy here. Good for Friday-Saturday. Played to average business. Played Jan. 26-27.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

RIDIN' FOR JUSTICE: Buck Jones—These Columbia westerns are certainly worth the money.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHADOWS OF SING SING: Mary Brian, Bruce Cabot—A fair program that seems to please. Did average business Sunday and Monday. Played Feb. 11-12.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

SOLDIERS OF THE STORM: Anita Page, Regis Toomey—Gets by. Has two or three killings to liven things up. Played Feb. 23-24.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

First National

BUREAU OF MISSING PERSONS: Bette Davis, Pat O'Brien—This is a picture almost anybody would enjoy. Fine cast. Has some good laughs, too. Played Feb. 9-10.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CONVENTION CITY: Joan Blondell, Guy Kibbee, Dick Powell, Hugh Herbert—A comedy knockout. Fast and furious from start to finish. Just one continuous laugh. Wish we could get more like this one. You can bet on Warner Brothers this year.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

FASHIONS OF 1934: William Powell, Bette Davis—I have not run this picture yet, but I saw it at a special preview. Boy, what a picture it is. Dust off every seat, you'll need them. The women folks will see it over and over. Great story, great cast and most magnificent sets you ever saw. Beautiful singing and music and gowns. Oh boy, nothing like this ever shown in pictures before. You have another "Gold Diggers."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—Here is a feature that will please most everyone. Barthelmess and Miss Dvorak are both well cast, and the story is very good. This picture should make money anywhere. Played Feb. 18-19-20.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WORLD CHANGES, THE: Paul Muni—I was sorry I did not hold this picture for another day. Did good one day business and had many comments on this one. Running time, 93 minutes. Played Feb. 10.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Fox

AS HUSBANDS GO: Warner Baxter, Helen Vinson—For some reason or other, this picture failed to click. I ran it between "Dancing Lady" and "Little Women" and no doubt that was the direct reason for the poor crowd. I thought the picture was all right. Running time, 78 minutes. Played Feb. 7.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BEST OF ENEMIES: Buddy Rogers—I can't say too much about this one. It certainly merits all the praise possible. Not only a good action picture, but enough plot to keep the highbrows busy. We picked this one up as a substitution.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—A fine picture and clean as a hound's tooth. A very pretty Southern story and an excellent cast. Some very fine negro singing and Stepin Fetchit is a riot. An out of the ordinary story.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CAVALCADE: Clive Book, Diana Wynyard—Another great masterpiece that no one seemed to catch the drift of. Great story, great acting and great cast but—great new box-office low mark.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—This one didn't do so hot at the box-office but turned away many happy customers. This Warner Oland guy is a good character actor.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

DOCTOR BULL: Will Rogers—A little old, but they always want to see Will Rogers. The recording was very weak in spots.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

F. P. 1: Conrad Veidt, Jill Esmond—Not a bad picture but reproduction poor. Running time, 90 minutes. Played Jan. 8-9-10.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

GOOD COMPANIONS, THE: Jessie Matthews, Edmund Gwenn—Steer clear of this one, boys. More walkouts, more hair pulled, and more nasty remarks about this picture than any one we have ever run. Anything would be better than this (so help me).—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

GOOD COMPANIONS, THE: Jessie Matthews, Edmund Gwenn—You can fool them only once. Now when the people see a picture made in England they keep away. You can't blame them. Played Jan. 16.—Bernard W. Levy, Central Theatre, Manville, R. I. Small town patronage.

HOOPLA: Clara Bow—Who says Clara is weakening? This was just the tonic for the box-office. Nothing wonderful about the story but it packed the Mexicans in to see the hula dance. The kind of stuff small towns out here go for. Worthy of plenty of extra push to let them know you got something they want to see. Played Jan. 12-13.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

HOOPLA: Clara Bow—Drew extra well and seemed to please everyone. Running time, 78 minutes. Played Feb. 11-12-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

I AM SUZANNE: Lilian Harvey, Gene Raymond—Played this one on Bargain Day to the poorest business in a year. Our patrons do not like Harvey. Personally, I thought it was a nice little picture. It had some wonderful scenes.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

JIMMY AND SALLY: Jimmy Dunn and Claire Trevor—I liked this one but the customers didn't express themselves one way or the other. It looks like a good team in the making but oh, that making process, when we have to suffer low box-office receipts to put something over a couple of years from now. Fair business first night, but nothing on second night. Played Jan. 21-22.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor—A very nice production. Every one liked it and told us so. Business above average. Better than the socalled specials. Running time, 68 minutes. Played Jan. 29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

LAST TRAIL, THE: George O'Brien, Claire Trevor—Here is as sweet a western as I will ever see. This is the kind that go over big where most westerns flop flat. We played it on a Sunday and got pretty fair results even though most western pictures are washouts here.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

MAD GAME THE: Spencer Tracy, Claire Trevor—From some of the reports I read on this one, I was scared stiff to play it but it turned out for the better and actually built up on the second night. Business was above average on weekday nights. My advice is to sell it from the kidnaping angle as we did and brought them out the first night and from then on it

will sell itself. Played Jan. 30-31.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

MR. SKITCH: Will Rogers—Not near the business of the last Will Rogers pictures but pleased all the fans that go for him. Some said it was his best to date but most of them want another "State Fair." Will do a little above average business in most any situation. Played Feb. 11-12.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—When I read some remarks about this picture not being up to the usual Will Rogers standard, it makes me laugh. It is well that the critics are not allowed to make the pictures. It wold be as much of a catastrophe as if we humans were given control of the weather! "Mr. Skitch" is as fine a picture as ever was played by Will Rogers. Moreover, Zasu Pitts was never better cast. We did not break any records with this picture but business was above average and those who saw it had the time of their lives. No women slopping grog; no women smoking; the gambler only wins to lose; these and many other touches placed the picture among the many laurels of Will Rogers. As long as Will uses his brains to fight smut, just that long will he be the hero for family entertainment. The weather was so cold and rough it was surprising that so many did turn out. No picture can hang up records in such weather. Running time, 70 minutes. Played Feb. 21.—A. H. Reynolds, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—This did better than "My Weakness" due to the adding of John Boles. Clever picture all the way around. The local boys sure went big for the big car used in the picture. Use this on your good nite because it will please 100 per cent whether they like Lilian Harvey or not.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

MY WEAKNESS: Lilian Harvey—A good enjoyable show that brought our patrons back to see Lilian Harvey in "My Lips Betray." If Fox can give this gal the right stuff, they will have a good star on their hands, but if they don't she isn't powerful enough to make any show good. A good Sunday picture.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

OLSEN'S BIG MOMENT: El Brendel—This is a good Saturday nighter. Sillier than the devil and plenty of laughs from all. Did a good business on Feb. 3.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

OLSEN'S BIG MOMENT: El Brendel—This is a pleasing week-end picture. El is always a drawing card with me. Business above average. Running time, 66 minutes. Played Jan. 27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

OVER THE HILL: James Dunn, Sally Eilers—Played this instead of "Berkeley Square" and will never regret it. Broke my Tuesday night house record. Played Jan. 2.—Bernard W. Levy, Central Theatre, Manville, R. I. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—A beautiful picture liked by everyone and good business. Running time, 76 minutes. Played Feb. 15-16-17.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

PLIGRIMAGE: Henrietta Crosman, Norman Foster—This picture may be a big one, but it sure was a big pile of wasted film in our estimation. This picture is the kind that you are proud to show, yet sorry to pay for, because it doesn't draw enough for film rental. Just another one that is too high-power for the small town exhibitor.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—Don't waste much on the new narrative methods of this one. This story will please everyone if you don't high pressure them into believing they are coming to see something great. Another program picture for those weak nights.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

SMOKY: Victor Jory, Will James—This one sure surprised me. Broke the house record for a Tuesday-Wednesday showing. The only thing it can be attributed to is the fact that it was made in the Arizona country around here that we all like. If you have a community that goes in for animals, this will make them come to your theatre to go for them. Not exactly a western but liked by those that like westerns as well as the highbrow people. Played Feb. 6-7.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

SMOKY: Victor Jory, Irene Bentley—Here is a picture that is so clean, so pure, that it does one good to write about it. This picture impressed me so much that I was sorry to see it leave the theatre. I think it better than "Black Beauty," and that is saying rather much. Of course, the sophisticated, those wise guys, will perhaps give a tired yawn or two, but that has become a habit with them; it is all they know how to do, and even at that they are awkward. Running time, 69 minutes. Played Feb. 17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WALLS OF GOLD: Sally Eilers—Pleased only 50 per cent and didn't draw at all on the second night. Just another program picture from Fox.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi—This picture did remarkably well at the box-office and pleased 100 per cent. My advice is to pick this one up and play it instead of one of the new flops.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi—A very unusual picture. Fine scenery. Plenty of crazy comedy. Heard some favorable comments after the show. Running time, eight reels. Played Feb. 16-17.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WORST WOMAN IN PARIS?: Adolph Menjou, Benita Hume—Fairly good picture with its biggest drawback being to get the people in to see it. This is one of the few pictures we haven't drawn film rental on. So-o-o be careful and get another instead if you can.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

WORST WOMAN IN PARIS?: Benita Hume, Adolphe Menjou—O. K. for walkouts. Played Dec. 24.—Bernard W. Levy, Central Theatre, Manville, R. I. Small town patronage.

MGM

BOMBSHELL: Jean Harlow, Lee Tracy—Lots of yelling and noise in this picture but satisfying to the patrons. Didn't do outstanding business but Harlow got those extra ones in and Tracy drug a few in to see his fair face. Played Jan. 26-27.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—One more like this one and Harlow and Tracy are through as far as our patrons are concerned. Just 90 minutes of Harlow and Tracy yelling at each other and it didn't mean a thing. Business poor. Very few liked it.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—A very entertaining picture. Everyone enjoyed it. Good business considering cold weather. Played Feb. 18-20.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, Eddie Quillan—One of the best. Everybody delighted. I would say it gave 100 per cent satisfaction. Wonderful recording.—W. H. Cuzner, Sydney Mines, Nova Scotia. General patronage.

CHIEF, THE: Ed Wynn—Hope they keep putting radio entertainers in pictures and make all their pictures as terrible as this one.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CHIEF, THE: Ed Wynn—We played this one with "Three Little Pigs" and the crowd of kiddies that came to see the pigs liked Ed Wynn oke, but most of the adults thought it very silly. It sure ends with a big let down. You are led to believe it is a story and suddenly find it to be just the beginning of one of Ed's famous operas. Don't know what it would have done without the "Three Little Pigs" to pull 'em in but I have a good idea it would have flopped completely.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

DANCING LADY: Joan Crawford, Clark Gable—Excellent picture anywhere, any time.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

DANCING LADY: Joan Crawford, Clarke Gable—Instead of running this picture Saturday only, I ran it Saturday, Monday and Tuesday. Big business on Saturday, far above average. Business on Monday and Tuesday was more than the usual receipts of these nights with a new show. Patrons seemed to like it. The only thing I find against it is the fact that I was compelled to use such a picture on Saturdays. I advertise clean, wholesome shows for Fridays and Saturdays and "Dancing Lady" is far from a family show. It is exactly antagonistic to my slogan. The last reels were eulogizing beer. There is no mistake about it. It certainly does all it can to excite interest in beer drinking. Of course, I may be from the old school, but I am willing to shout my opinion about the slopping of grog. The beer gardens are opposition as it is, without advertising it on the screen. There are many advertising reels nowadays that do not carry their advertising nearly as plainly as beer is advertised in "Dancing Lady." When some see a Buick, Ford or any other nationally known article in pictures a big howl is sent up about advertising such articles. I think beer is much more to be howled at. Running time, 94 minutes. Played Feb. 3-5-6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DAY OF RECKONING: Richard Dix—This one was almost our day of reckoning. No star value here, pleased only 50 per cent and did a poor business. This is about the weakest we have seen from Metro this year.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

DAY OF RECKONING: Richard Dix, Madge Evans—Dix does some fine acting in this but story is morbid and Evans struggles through with him. Not much drawing power. Played Feb. 14-15.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—A very fine picture that pleased our audience. We played it on Saturday and it has plenty of action and an unusual story.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Here is one that if you did not clean up on you must have hit bad weather. Everybody liked it. A good story well acted and you can see the money put in the production. If you have not played it book it at once for it is a natural.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—Excellent entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—As good a picture as they make but not so hot on the box-office. Must have been the title because those that saw the show were good talking ads. Didn't do near the business that we expected to do. Just a little above average. My advice is to let the people know this picture is something that will chase their blues away and make them change their attitude about the present trend in pictures. Played Feb. 16-17.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Did above average mid-week business. They all came to see what the Baron looked like and found out. There is plenty in this show to sell. Very cleverly worked out and lots of good laughs (horse and belly) that will leave the patrons in a good mood when they leave. Play it on the week nights to get the best out of it. The crowd that come are the ones that usually stay at home with one hand on the dial and the other on the lager listening to the radio. Played Jan. 24-25.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—After seeing this picture none of my patrons will stay home to listen in on The Baron.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—The Baron better stick to his radio. The only thing that saved this picture was Ted Healy and His Stooges. They draw better than the Four Marx Brothers. Played Jan. 1.—Bernard W. Levy, Central Theatre, Manville, R. I. Small town patronage.

NIGHT FLIGHT: Robert Montgomery, Clark Gable, Helen Hayes, Lionel and John Barrymore—Lots of stars but no parts. I don't remember seeing Clark Gable out of the cockpit of his plane. Very dramatic picture about the first night mail flying in South America. Pleased nearly all that came to see it. Would have been a lot better if the ending was a happy one and more humor was inserted. Played Christmas holidays.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

NIGHT FLIGHT: Clark Gable, John and Lionel Barrymore, Robert Montgomery—With all these stars I figured that we would make some money, but the picture proved a total flop. In my opinion the Barrymores were miscast and any stock actor could have taken Gable and Montgomery's part and been just as good. We plugged it plenty but it didn't get any business.—Fred M. Elkin, Carolin Theatre, Lexington, N. C. General patronage.

PEG O' MY HEART: Marion Davies—A good drawing card in this show. Makes the gals cry and that means a good picture. Above average Sunday and Monday picture.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy, Walter Huston.—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

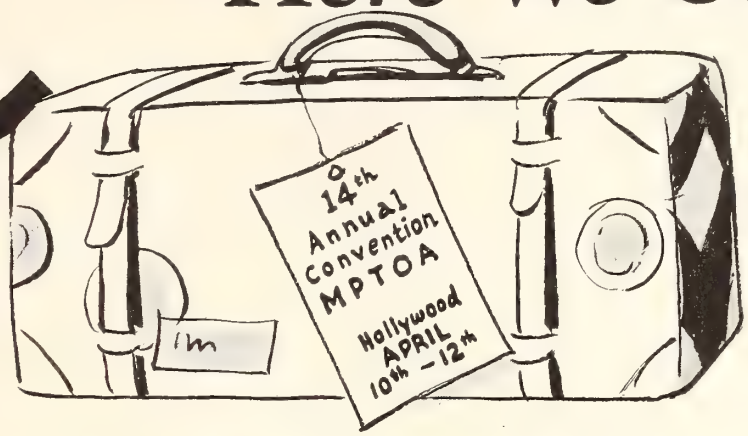
SHOULD LADIES BEHAVE?: Lionel Barrymore—A snappy comedy thoroughly enjoyed by our patrons. Lionel Barrymore at his best and Alice Brady is great. Business only average. Played Feb. 18-19.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore—Weather cold enough to freeze the ears of a brass monkey and business not in keeping with the emptying of the coal bins. If people would get as hungry for pictures as that boiler gets hungry for coal, wow! We did not take in enough money to pay for the film. The picture is fine; interesting all the way through. Plainly and most interestingly preached that youth and age cannot happily travel to the end of the road. Hard luck for you fellows who have young ideas, yes? Running time, 72 minutes. Played Feb. 24.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins, Franchot Tone—This picture is old, but very good. If you have not played it, do so. It will please, especially in the small towns.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

TUGBOAT ANNIE: Marie Dressler and Wallace Beery—We boosted this one plenty and got lots of people to come the first night, only to see "Broadway to Hollywood" instead, due to a slip-up with the film delivery service. However, most of them came back the following night to see "Tugboat Annie" and were

"CALIFORNIA *Here We Come!*"



THE MOST IMPORTANT DATE IN EXHIBITOR HISTORY—APRIL 10th-12th

Every word of this announcement is of vital interest to the showmen of America. On April 10th in Los Angeles an unprecedented opportunity offers itself to theatre owners. The FOURTEENTH ANNUAL CONVENTION OF M.P.T.O.A. organized under the most favorable circumstances as regards economy and combination of business and pleasure, promises to be a significant event in the history of motion pictures.

ITS PURPOSES

With greatly reduced fares, and low expenses it has been made possible to plan a real business convention, together with the opportunity of a lifetime to go behind the scenes, learn how talking pictures are made, and to survey coming product.

MAJOR AIMS

To exchange and review actual experience with the functioning of the NRA Code for the Motion Picture Industry

a. The local Grievance and Zoning Boards
b. The trade practice provisions
c. The labor provisions
d. Discussion of how the Code can be improved.

PRODUCER MEETS EXHIBITOR

Here is a real opportunity for round table discussions between the people who make pictures and the people who sell them to the public, exchange of views, experiences and opinions, to bring about a better appreciation of both of the other fellows troubles and problems.

BEHIND THE SCENES

This is the first exhibitor convention in Los Angeles since talking pictures and therefore it is the first opportunity of theatre owners personally to see and examine the actual production of the talking pictures they will play in their own theatres the coming season. Know the technical processes used in manufacturing the product you sell at retail to your patrons.

CONVENTION TOPICS

a. Improved methods in theatre operation, to raise the standards of exhibition, theatre management and theatre advertising.
b. Organized efforts to increase interest in and attendance at motion picture theatres.
   1. Cooperation with local and national public groups sincerely interested in motion pictures.
   2. In competition with other forms of amusement, such as radio, dancing, carnivals, amusement parks, etc.
c. Protection through organization against unfair and discriminatory taxes on theatres and theatre admissions, censorship, drastic regulatory legislation and ordinances.
d. Double features—an evil or a blessing.
e. Efforts to restrain cut-throat competition between theatres.
f. Modern theatre construction, remodeling and equipment.
g. Labor problems.
h. Public relations programs for the local exhibitor.
i. Famous speakers will address the convention on subjects of interest to exhibitors.

THE FACTS

1. Name of organization: Motion Picture Theatre Owners of America National Headquarters: 1600 Broadway, New York, N. Y.
2. Affair: 14th Annual Convention.
3. Place and Date: Los Angeles, April 10th to 12th, 1934.
4. Convention at: The Ambassador Hotel, Los Angeles, Cal.
5. Minimum rates: $5.00 single, $7.00 double.
6. For hotel reservations communicate with Ben Berenstein, Chairman, Arrangements Committee, 1914 South Vermont Ave., Los Angeles, Cal.
7. *Lowest fares ever offered* due to special convention rates. For railroad information and reservations communicate with M. P. T. O. A. National Headquarters, 1600 Broadway, New York, N. Y.
8. Convention Specials from Chicago and New Orleans, arriving Monday, April 9th.
9. Arrange for return trip and route you want, rail or boat.
10. Convention is for M.P.T.O.A. members, their friends and guests.
11. Access to the studios is assured for convention delegates and their guests.
12. Forenoons will be devoted to business sessions, afternoons to trips through the studios and evenings to social affairs, banquet and entertainment.

KEEP THIS PAGE FOR REFERENCE

well pleased. We brought it back for a one night run only, due to the previous slip-up, but didn't do any business the last time during Christmas holidays. —Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery —Another hit for Marie and Wallace. Others in the cast excellent. A feature you will be glad to exhibit. Play it, boost it.—W. H. Cuzner, Sydney Mines, Nova Scotia. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery —This is the first MGM picture I've played for the past three years. Well I'm sure glad to do business with them again. This one went over swell. Hope they have many more as good. Running time, 88 minutes. Played Feb. 16-17.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

TURN BACK THE CLOCK: Lee Tracy—Fair enough but our money giveaway is what brought the people to see it. Lee Tracy is too fast for small town family audiences. Running time, 75 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Monogram

BROKEN DREAMS: Randolph Scott, Martha Sleeper—A real show. I advertised it that I would refund the admission price if they didn't like this show and no one asked for their money back. Monogram is going places this year if they keep up the good work.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

DEVIL'S MATE: Preston Foster, Peggy Shannon —A very clever mystery that's entertaining for the ones that come, but it don't mean much.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

RIDERS OF DESTINY: John Wayne—A real western that has a plot that is different. Chockful of good comedy that puts any feature over. Don't pass this up for it is extra good.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

SENSATION HUNTERS: Arlene Judge, Preston Foster—A bit of good music raised this picture greatly in my estimation. My patrons were well pleased with it, and business was fair. Played Feb. 16-17.—Art Warner, Colonial Theatre, Grandview, Washington. Rural and small town patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry, Richard Arlen, Gary Cooper, Edna May Oliver—This picture did wonderful business for me. A few adults were disappointed but at the same time could not help but like it. Wonderful photography and good scenery. Played Feb. 11-12.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie. A picture for the entire family. A very entertaining production. Splendid recording.—W. H. Cuzner, Sydney Mines, Nova Scotia. General patronage.

CRADLE SONG: Dorothea Wieck—A very good picture. All Catholic communities should run it.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CRADLE SONG: Dorothea Wieck—Beautiful picture that pleased and drew extra business. If you are in a Catholic community, go after it in a big way.—W. H. Cuzner, Sydney Mines, Nova Scotia. General patronage.

DESIGN FOR LIVING: Fredric March, Gary Cooper, Miriam Hopkins—Not a good picture and poison for small town. No business. Running time, 88 minutes. Played Feb. 19-20-21.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

DESIGN FOR LIVING: Fredric March, Miriam Hopkins, Gary Cooper—In our opinion a very fine picture, good story and well done, but we could not put it over and our people did not like it. We would say not a small town picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DUCK SOUP: Four Marx Brothers—Terrible.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patonage.

DUCK SOUP: Four Marx Brothers—It's tough selling when people passing your advance display say: "I hate those silly guys," and when you only get 68 minutes of high-priced foolishness, you know they're right. One reel fillers is their movie status. Harpo didn't harp and Groucho didn't piano, otherwise terrible. Running time, 68 minutes. Played Feb. 11, 12, 13.—M. P. Foster, Granada Theatre, Monte Vita, Col. General patronage.

FAREWELL TO ARMS: Gary Cooper, Helen Hayes —Very poor. Much too hot. How this ever got by is more than I can understand. Cooper and Hayes make a poor combination. They look like Mutt and Jeff. Played Feb. 11-13.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

GAMBLING SHIP: Cary Grant—Paramount's program pictures are consistently good. Played Dec. 20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris—Very fine program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GOLDEN HARVEST: Richard Arlen, Chaster Morris—A picture that will please. Gave good satisfaction. Splendid recording.—W. H. Cuzner, Sydney Mines, Nova Scotia. General patronage.

GOOD DAME: Fredric March, Sylvia Sidney—It seems good to see Miss Sidney back, and she is a real artist. She does exceptionally well with the part given her in this picture. Fredric March is badly miscast again, and deserves better stories. Paramount will have to do better by their leading stars, or watch them slip. March has a peculiar way of making love in this one, that does not seem to satisfy the audience. They have no sympathy for him, and he does nothing to redeem himself until the last minute, when he finally discovers he is badly in love with Sylvia. March is just a cheap crook, and mopes along all through the picture until the last reel when he finally wakes up. The picture drew a good business the first night, due to the cast. I believe it will make money for you, and, after all, that's the main thing. Played Feb. 21-22.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—A fair picture. Arlen turns out a fine performance, though I did not like the subject matter. My patrons like Arlen and were mostly satisfied. This picture is sadly misnamed. Fair business. Played Jan. 14-15.—Art Warner, Colonial Theatre, Grandview, Washington. Rural and small town patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—Extra good Friday and Saturday picture. Drew well. Need more like it. Running time, 70 minutes. Played Feb. 9-10.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

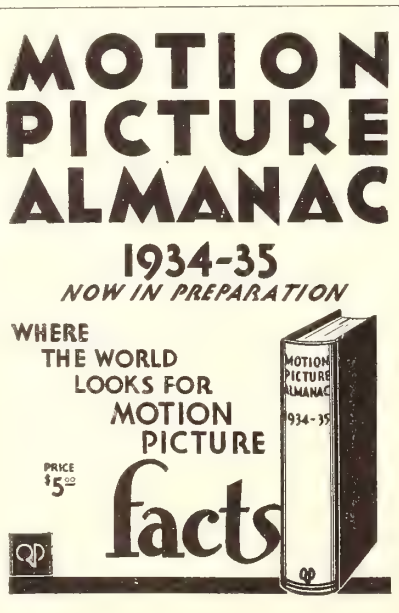
I'M NO ANGEL: Mae West—A better picture than "She Done Him Wrong" and better business. Running time, 87 minutes. Played Feb. 5-6-7.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

I'M NO ANGEL: Mae West—Absolutely all it's advertised to be. Pleased about 80 per cent, the balance mildly shocked. Played Dec. 24-25. Business the best for about two years.—Art Warner, Colonial Theatre, Grandview, Wash Rural and small town patronage.

I'M NO ANGEL: Mae West—Some people say that they don't like her and that she overacts, but still they come to see her. This is real box-office. Plenty of hot cracks that will get rises out of the audience. Good old Mae makes your tickets unroll.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—It is a pleasure to report on this picture which furnished the most satisfactory entertainment of its kind that our patrons have enjoyed for months. If any of your patrons think they cannot enjoy a western, just get them to see this and they will be back for more. An excellent presentation of the song, "The Last Round-up," helped immensely. Played Feb. 20.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott, Monte Blue—I followed a hunch with this one and played on a Sunday and Monday. Best Sunday-Monday since October, 1932. Hope enough exhibitors read this in time to make the same date. Build it up with shorts that are right and you have a grand program. Audience reaction perfect. It's there. Played Feb. 11-12.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.



LONE COWBOY: Jackie Cooper—This is good material and the kiddies went for it big. Adults pleased also. Business good. Played Feb. 4-5.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

NIGHT AFTER NIGHT: George Raft—The best thing Raft has ever done. Mae West appears in this; has small part. Pleased majority. Played Feb. 7-8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NO MAN OF HER OWN: Clarke Gable, Carole Lombard—Pleasing. Sure gets the gals in. Gable and Lombard make a fine team. Played Feb. 14-15.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—Average program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patonage.

SITTING PRETTY: Jack Oakie, Ginger Rogers —Just good entertainment. Comedy perhaps better than the average. Good business. Played Jan. 28-29.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

TAKE A CHANCE: Buddy Rogers, James Dunn, Lillian Roth—This is good entertainment, of a comedy nature. Pleased most all of the crowd. A good house both nights. Played Dec. 31-Jan. 1.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

TAKE A CHANCE: James Dunn, Lillian Roth, June Knight—A good musical. Not big, but clever. Quite a bit of smut. Roth can certainly sing. Business built up on third day. Running time, 82 minutes. Played Feb. 4-5-6.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

THREE CORNERED MOON: Claudette Colbert, Richard Arlen—Nice program picture.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—A Zane Grey picture from Paramount is always music in my ears. Everybody here likes them, and this one is exceptionally good. Plenty of good action, some good photography and a well rounded story. We did marvelous business on this one. Played Jan. 21-22.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Only 58 minutes, but get behind this for a big Saturday by telling them this is a new talkie version. They added sound to the old silent shots of the big scenes and made dialogue sequences with a new cast, but the thrills are there for the "oat opera" fans. Biggest Saturday matinee in months, even with serial help, as many adults as children, and that's something on Saturday afternoon. Running time, 58 minutes. Played Feb. 10.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth —Nothing big, but it certainly creates laughs and entertainment. Anything with Fields in it will draw here.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

TO THE LAST MAN: Radolph Scott—Played during Christmas week, and not much business. Too much shooting for my patrons. Running time, 70 minutes. Played Dec. 22-23.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie —Good musical picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie —Splendid music, but the usual musical show plot. Running time, 75 minutes. Played Dec. 24-25-26.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TORCH SINGER: Claudette Colbert—Very good entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

TORCH SINGER: Claudette Colbert—**TILLIE AND GUS:** Alison Skipworth, W. C. Fields—**TAKE A CHANCE:** James Dunn, June Knight—**SITTING PRETTY:** Jack Haley, Jack Oakie—Four good ones from Paramount. All thoroughly enjoyed in my town. —W. H. Cuzner, Sydney Mines, Nova Scotia. General patronage.

UNDERCOVER MAN: George Raft, Nancy Carroll—Good. Raft has the makings. More power to him. Business good. Played Feb. 9-10.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

WAY TO LOVE, THE: Maurice Chevalier, Edward Everett Horton—Put Chevalier with Horton and you have a good picture. Most pictures that have foreign settings are duds here, but not this one.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

WHITE WOMAN: Carole Lombard, Charles Bickford—This is the poorest Paramount we have played this year. A few liked it, but most did not. Too many jungle knives, and too much insane tropical heat to please this rural community. Played Jan. 7-8—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

RKO

AFTER TONIGHT: Constance Bennett, Gilbert Roland—This picture is different. It is the first hint at a war picture we have played in some time. It did not draw very well, but those who saw it were well pleased. Played Feb. 2-3.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

AGGIE APPLEBY, MAKE OF MEN: Wynne Gibson, Charles Farrell—Very good. Wynne Gibson makes a man out of a sissy and tames another that is a tough.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BLIND ADVENTURE: Robert Armstrong, Helen Mack—Played this one with "Renegades of the West," also an RKO picture. They are both fair pictures. Did average business. Played Feb. 8-9.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

CHANCE AT HEAVEN: Ginger Rogers, Joel McCrea—This picture has had comment up one side and down the other. My patrons are not so straight-laced but what they can take a picture like this and like it very much. The first of this picture is a honey. The last part was evidently made to satisfy the ultra-modern of theatregoers who like things a little sexy. I heard no adverse criticism from any of my patrons, though I am sure had the picture been minus a few of the birth-control scenes, they would have liked it better. Business fair. Played Jan. 19-20.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

CHANCE AT HEAVEN: Ginger Rogers, Joel McCrea—I will have to criticize Mr. Edwards of Orwigsburg, Pa., for his report on this in the issue of Feb. 10th. Perhaps his crowd is far different from mine, but, anyway, this picture was very pleasing here. Personally, I couldn't see anything so naughty about it. —H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

FLAMING GOLD: Bill Boyd—Only 52 minutes and just fair—not the picture the silent Milton Sills "Flowing Gold" was. However, fine for double bill. Our Jones serial, "Gordon of Ghost City," held up our business. Running time, 53 minutes. Played Feb. 17.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

FLAMING GOLD: Bill Boyd, Mae Clarke—I made a mistake by using this picture on the opening night of a new serial. It is not the kind of a picture that serial fans like. There are good shots of the oil wells, but aside of this it means nothing. Business below average. Running time, 52 minutes. Played Feb. 2.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—Very, very fine musical. Good anywhere, any time.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GOODBYE LOVE: Charles Ruggles—This picture did not click here. No interest was shown by the audiences and I could not manage to like it either. Sort of flat. No business. Played Feb. 9-10.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

IF I WERE FREE: Irene Dunne, Clive Brook—A good picture, well acted, but did not draw well here. Pleased the older people much more than the younger set. Played Dec. 29-30.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

LITTLE WOMEN: Katharine Hepburn—From all angles, here is one of the finest pictures of the year. We were very unfortunate in getting a print of this on which the recording was very poor, yet there was no dissatisfaction apparent. This picture deserves plenty of good clean publicity. Business excellent. Played Jan. 26-26-27.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

LITTLE WOMEN: Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee.—An unusually fine performance for every star in the cast. Exceptionally well directed with almost perfect settings and atmosphere. Some thought the picture a little long, but not the tiresome type. Almost every woman thought the film "grand" and commented on its trueness to the book and vivid characterization. Most men were pleased, but thought it only average from entertainment standpoint. Highly recommend it for any type of general patronage house and has plenty of publicity angles to work with, but would especially urge patrons to get in at the beginning of run. Playing time, 107 minutes.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

LITTLE WOMEN: Katharine Hepburn—A business getter and an excellent picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

LITTLE WOMEN: Katharine Hepburn—While business with this picture was far above average, let it be known that it was the story that drew the crowd and not any of the actors. This is an ideal Mary Pickford type play. If she or one like her would have taken the leading role, boy! what business, what records could have been hung up! It is seldom that a story is received by classes and masses universally as is this story. They select an actress whose voice is as much out of order in this picture as an electrical storm on a beautiful snow scene. The people who were brought up in large families liked the picture. The male portion were displased. To me the story is too depressing. It is lucky that business was good. Running time, 121 minutes. Played Feb. 10-12-13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FOUR MORE JOIN ARMY OF REPORTERS

As the masters of ceremonies used to say, "A big hand" to the following four exhibitors who with this issue begin contributing comments on what the pictures have done for them and their ticket rolls:

Donald Visger, Liberty theatre, Kennewick, Washington; Dwight (Red) Harkins, State theatre, Tempe, Arizona; Art Warner, Colonial, Grandview, Washington, and Fred M. Elkin, Carolina theatre, Lexington, North Carolina.

An extra palm to Harkins, who did a real job of it by sending in reports on 31 pictures he had shown. For an initial contribution, that should be something in the nature of a record, and sets a real mark for other enterprising and experienced showmen to shoot at.

MELODY CRUISE: Charles Ruggles—One of the nicest pictures we have played. Running time, 76 minutes. Played Jan. 18-19-20.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

MELODY CRUISE: Charles Ruggles—This is one of the best of last year's pictures. Ruggles is always good here. We played it too late to realize much business, though it pleased what few saw it. Played Jan. 12-13.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Lionel Barrymore is a great actor, no question about it. The few who saw it were well pleased. Running time, 72 minutes. Played Feb. 19.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RENEGADES OF THE WEST: Tom Keene—Played this one with "Blind Adventure," also an RKO picture. They are both fair pictures. Did average business. Running time, 61 minutes. Played Feb. 8-9.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

RIGHT TO ROMANCE, THE: Ann Harding, Nils Asther—Personally, I did not care for this picture. Business was none too good, and it did not please my audiences. Played Jan. 5-6.—Art Warner, Colonial Theatre, Grandview, Wash. Rural and small town patronage.

RIGHT TO ROMANCE, THE: Ann Harding—Did not draw well, but had several good comments. Ann Harding has been in so many pictures that flopped here that she doesn't mean a thing to the box-office. —H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SWEEPINGS: Lionel Barrymore—A wonderful picture and good business. Running time, 80 minutes. Played Jan. 29-30-31.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

Tower

REFORM GIRL: Noel Francis—Fair program picture with weak cast. Played Feb. 23-24.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—Good entertainment and Tracy gives a very good performance, but it did not attract our people, although we gave it extra advertising. Played Feb. 16-17.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

BLOOD MONEY: George Bancroft—Title is attractive and Bancroft popular with our patrons, but there is nothing to the picture and it drew less than average receipts. Played Feb. 14, 15.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

BLOOD MONEY: George Bancroft—Not so hot. Will get by as an action picture on Saturday night. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper, George Raft—Splendid show that should be the delight of all that come to see it, and there should be plenty. Lots of comedy, pathos and action. First three-day playdate we have tried and it worked okay. Plenty of chance for stunts and advertising on this one. It will pay you. 20th Century has got the shows right now. Played Feb. 8-9-10.—Dwight (Red) Harkins, State Theatre, Tempe, Aris. Small college town patronage.

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper—I was sure surprised after playing this one. It's a great picture with the best of stars, yet I did not make expenses. It's not the picture's fault. Running time, 90 minutes. Played Feb. 5-6.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings, Russ Columbo—Here is another fine picture from United Artists that did not cover expenses. It's one of the best pictures of its kind. A little of everything put together which makes a fine picture. Running time, 85 minutes. Played Feb. 12-13.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Universal

BELOVED: John Boles, Gloria Stuart—A nice picture. You will get comments from your patrons that like a picture of this kind, but was far from B. O. for my spot. Did less than average midweek business. Played Feb. 13-14-15.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

BOMBAY MAIL: Edmund Lowe, Shirley Grey, Onslow Stevens—Not so hot. This foreign stuff has absolutely no appeal. Story not easily followed and therefore did not satisfy the few that did come. Certainly not worth to me what it cost. Running time, 68 minutes. Played Feb. 17.—E. E. Warner, Opera House Theatre, Augusta, Wis. General patronage.

COUNSELLOR-AT-LAW: John Barrymore—A class picture and not for average crowd.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

COUNSELLOR-AT-LAW: John Barymore—Universal always makes a few out of the ordinary pictures in a season and here is another of them. An excellent story, well done. This picture is worthy of your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DRUM TAPS: Ken Maynard—Just a western with no comments. Not bad, not good. Business a little below average. Played Dec. 1-2.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts—Not up to their standard, but lots of laughs. Short and ideal for double bills, but we don't run double bills. Running time, 65 minutes. Played Feb. 14-15.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

HORSEPLAY: Slim Summerville, Andy Devine—When they make any better Family Night picture than this we want to know about it. Just low down comedy that is so foolish it is a riot. They are still talking about it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HORSEPLAY: Slim Summerville, Andy Devine—Did a good Friday-Saturday business. Awfully light and sappy in spots. I thought it was well named. However, business was better than average and no kicks, so why should I squawk. Played Feb. 16-17.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

HORSEPLAY: Slim Summerville, Andy Devine—Played this one day and did fair business. Although the picture is not so strong, it will get by. Running time, 65 minutes. Played Feb. 7.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—This is a good show of its kind, although it did not go over for me. Maybe it was too cold. Anyway, I made expenses. Running time, 70 minutes. Played Feb. 14-15.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

LADIES MUST LOVE: June Knight, Neil Hamil-

ton—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

LOVE, HONOR AND OH, BABY!: Zasu Pitts, Slim Summerville—After reading some of the reports on this was a little afraid to play it. But can say that seemed to please all my patrons. That's all a picture must do to make me okay it. Graham McNamee announces the location of the trial, etc., in this and it's very novel and interesting. Feb. 23-24.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LOVE, HONOR AND OH, BABY!: Zasu Pitts, Slim Summerville—Got by okay and was generally appreciated.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

LOVE, HONOR AND OH, BABY!: Zasu Pitts, Slim Summerville—Just average. This pair needs new gags. Played Feb. 11-13.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MOONLIGHT AND PRETZELS: Leo Carrillo, Mary Brian—Not a bad picture, but no drawing power. Running time, 85 minutes. Played Feb. 8-9-10.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan, Lowell Sherman—Boost this one; it will warrant it. Lots of flaws, but the dear public doesn't come to look for flaws in this one because they cry enough to keep from seeing them. Margaret Sullavan is plenty good and everybody wants to see her again in another picture. How about it, Universal? Played Feb. 28-29.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—A grand picture and pleased every one. The masterpiece of the year. It is just one of those things that has everything and they sob and love it. You owe it to your people to show them this picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SECRET OF THE BLUE ROOM, THE: Gloria Stuart, Lionel Atwill—We couldn't find the secret to get the people in the theatre for this one. Pretty fair entertainment, but nothing to talk about and bring the customers in. Bill it as a mystery picture and you will be okay. Played Jan. 3-4.—Dwight (Red) Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

SECRET OF THE BLUE ROOM, THE: Gloria Stuart, Lionel Atwill—A mystery that fooled them all and held interest. Business above average on Wednesday and Thursday.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

S. O. S. ICEBERG: Rod La Rocque—Just the sound of "Iceberg" drove the people away due to zero weather we have had. I suggest playing this the 4th of July. Played Feb. 18-20.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Warner

COLLEGE COACH: Ann Dvorak, Pat O'Brien—Very good Friday-Saturday program picture. Has fine cast and good story. Played Feb. 16-17.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

COLLEGE COACH: Dick Powell, Ann Dvorak—Did above average business with this one. It's a fine football picture well done. Held up good both days. Running time, 75 minutes. Played Feb. 2-3. Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

EASY TO LOVE: Adolphe Menjou, Mary Astor, Genevieve Tobin, Edward Everett Horton—I did not see this one, but employees and patrons said it was poor. It did the poorest business in months. Menjou is too old to take the part of any lover. People here tell me this is a weak sister. Warners and First National have given us so many good ones, that I guess we shouldn't kick on this. Played Feb. 14-15.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LIFE OF JIMMY DOLAN, THE: Douglas Fairbanks, Jr.—A wonderful picture. Bad print from New Orleans. Guy Kibbee was fine in this. Music in background helped the picture tremendously. Played Feb. 19-20.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Short Features

Astor

KILLERS OF THE CHAPPARAL: Not quite two reels of unusual small animal stuff especially adapted for making up programs with comedy features such as "Duck Soup," "Olsen's Big Moment" or "Hips, Hips, Hooray" or others with short footage. Whenever we run comedy features, we make up serious shorts program. It works. Running time, 17 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Columbia

COLUMBIA CARTOONS: All Columbia cartoons are good. Haven't got any bad one yet. I wonder why they can't make two-reel comedies, as their features and cartoons are good program entertainment. Running time, one reel.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

ENTERTAINER, THE: Ken Murray—A musical comedy that is a little better than most of Columbia's, but can't give it very much then as Columbia makes so many poor comedies. Running time, two reels.—D. W. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

FOG: Mary Brian—Very good mystery, but failed to get average business Sunday and Monday. It won't mean a thing at the box-office. Played Dec. 17.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

HOT DAZE: Smith and Dale—Another supposedly comic pair that I dislike very much. This comedy did not get a laugh and was terribly draggy. I never would have run this had I known it was so terrible.—H. H. Gates, Garlock Theatre Custer, S. D. Small town patronage.

MICKEY'S BEACH PARTY: Mickey Mouse—Good Mickey Mouse.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MICKEY'S COVERED WAGON: Mickey McGuire—Another Mickey McGuire that pleased all, especially the kids.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire—About the same as all McGuire comedies. Good for some laughs. Running time, two reels.—D. W. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

MUTUAL MAN, THE: Lamb's Gambols—The best comedy from Columbia on the Lamb's Gambols group. All the rest have been very poor. Running time, two reels.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

ROAMIN' THROUGH THE ROSES: Musicals—As sorry musical comedy as we ever run. Running time, two reels.—D. W. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

STRANGE CASE OF POISON IVY, THE: Viola Dana—Good burlesque on "meller drammer." Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Educational

DAY DREAMS: Treasure Chest—Took this one-reel out after the first showing. Terrible, and poor photography. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FANNY'S IN THE LION'S DEN: Terry-Toons—Fair enough. Musical background good. Running time, nine minutes.—A. B. Jefferis, New Piedmont, Theatre, Piedmont, Mo. Rural and small town patronage.

FANNY'S WEDDING DAY: Terry-Toons—I did not think that Educational could make one good cartoon, but this one is okay.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GOOD BAD MAN, THE: Coronet Comedies—Pretty good for Educational.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

POP'S PAL: Mermaid Comedies—Terrible.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TRIMMED IN FURS: Mermaid Comedies—A great comedy. Play it. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WHAT DOES 1934 HOLD? Treasure Chest—Some "Treasure Chests" are n. g., but here is one that will cause talk if your patrons are interested in the growing interest in the stars (heavenly). The sooner you run this the better and advertise "when were you born," etc. Running time, 11 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

for Owners and Managers

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Tells all the facts about your business each week — receipts, film costs, advertising, depreciation, taxes, insurance, etc.

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Fox

ICEBERG PATROL, THE: Magic Carpet Series—These subjects are entertaining and educational.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MGM

AIR FRIGHT: Thelma Todd, Patsy Kelly—One of the best comedies for many years. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CRACKED ICEMAN: Charley Chase—Another funny one from Charley. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DAVY JONES' LOCKER: Willie Whopper—Metro's first colored cartoon. Of course, not in a class with the Silly Symphonies, but still better than the average cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa General patronage.

MIDNIGHT PATROL: Laurel and Hardy—As policeman, they're a riot. Dumber than usual, but goes over big.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

WILD POSES: Our Gang—A good comedy mingling adult and children entertainment. This is how it should be. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Paramount

BLOW ME DOWN: Popeye the Sailor—Well produced cartoons and they're asking for more "Popeyes." Running time, seven minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

BOO, BOO, THEME SONG: Screen Songs—Poorest cartoon we have ever run. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HOLLYWOOD ON PARADE (No. 3)—Excellent. Presented in a way that pleases and when it is over you wish there were more of it.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

HOLLYWOOD ON PARADE (No. 3)—Just fair. The recording on these subjects and the Sport Reels is not so good. That sound engineer should be checked up on. Paramount usually have the best recording, and I can't understand why the two short series mentioned are not up to standard.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

KEEPS RAININ' ALL THE TIME: Gertrude Niesen—An excellent screen song that is entitled to your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE BROADCAST, THE: Donald Novis, Arthur Tracy, Mills Brothers, Roy Atwell—A dandy one-reel subject. Be sure to put it in your advertising, as it will draw. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

OLD BUGLER, THE: Chic Sale—Fair.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

ONE AWFUL NIGHT: Eugene Pallette, Walter Catlett—You can get by with this on your action audience. It is slapsticky, in fact awfully sticky. They drag in all the hokum possible and manage to snatch a laugh here and there.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

PARAMOUNT PICTORIAL (No. 4): These pictorials are all good. Run them.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

PARAMOUNT PICTORIAL (No. 6): The Trees number in this by Donald Novis is marvelous. Other two selections just film. A good idea to snip those two and use only the Trees.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

POPEYE, THE SAILOR: Talkartoons—Just a word about Popeye. He is popular. The minute his leader flashes on the screen, they all begin to laugh and settle themselves for a good bunch of belly laughs. Bill for extra business.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

ROAMING ROMEO, A: Harry Langdon—Pretty fair.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

STATION T. O. T.: Headliners—Another fine single act from Paramount.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE LITTLE SWIGS: Leon Errol—Fair.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

THREE LITTLE SWIGS: Leon Errol—Another one of Leon Errol's drunken comedies. Some exhibitor

has said that these comedies are degrading. Maybe they are, but oh, brother, how the house roared at the man with the rubber legs. We think he is a riot. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHERE'S THAT TIGER?: Borrah Minnevitch—An excellent band act with the Harmonica Rascals. Some very pretty music and plenty of comedy. A sunday short.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO

BLACK AND TAN: Duke Ellington—Real negro jazz band, but print was too dark for Mazda equipment. Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BUBBLING OVER: Ethel Waters—Just what you need in musical two-reelers for any program. This colored girl and her bunch are exta good. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

BUBBLING OVER: Ethel Waters—Ethel Waters in a two-reel musical. Some very fine singing, but very crudely made. All right for a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CHARLIE CHAPLIN REISSUES: Surprisingly funny after the years, especially good for Saturday, since the "younger generation" have missed the films that made the movies really funny, according to history. Sound and incidental effects only, added to the silent negative, but lots of laughs. So what? Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

FITS IN A FIDDLE: Clark and McCullough—Why, oh, why, did I ever buy these comedies? About one out of every five will have a few laughs here. To my mind they are crude and anything but funny.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

GAY NIGHTIES, THE: Clark & McCullough—Very good.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HAPPY HOBOES: Tom and Jerry Cartoons—Fair. —Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HEY NANNY, NANNY: Clark & McCullough—This team is one of the best. Too bad Hal Roach does not take them and use them. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MICKEY'S BIG BROADCAST: Mickey McGuire—These McGuires are always good. The children certainly enjoy them.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MOTHER-IN-LAW DAY: Edgar Kennedy—Usual family trouble and rows. Only a few laughs. Running time, two reels.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

OPENING NIGHT: Fable—These Fables are always well received.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PREFERRED LIST: Headliner Series—A nice comedy with good music.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RASSLIN' MATCH, THE: Amos 'n' Andy—The first of the Amos 'n' Andy cartoons. The voices are excellent, but the drawings are jerky and crude. We were afraid of this as we saw it screened and booked it on our bargain night. The audience ate it up and we have booked the second one on Sunday. Nuff said. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STOLEN BY GYPSIES: Masquers Comedies—The Masquers all seem to entertain. This was pretty fair. —H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

WALKING BACK HOME: Blonde and Red Head Series—A very good slapstick comedy for family or Saturday night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

BABES IN THE WOOD: Silly Symphonies—I don't believe that Walt Disney could make a bad cartoon. This one in color is marvelous.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

LULLABY LAND: Silly Symphonies—All Silly Symphonies liked here. This one the sweetest of all.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MICKEY SHANGHAIED: Mickey Mouse—Just a Mickey Mouse and not up to the usual high standard. Understand this is good enough for anybody's house, but is not up to the usual high standard.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MICKEY'S GALA PREMIERE: Mickey Mouse—This cartoon is better than the average. Be sure to play it. Running time, 9 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MICKEY'S MECHANICAL MAN: Mickey Mouse—These cartoons are slipping fast. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

UP BRIGHT AND EARLY FOR HIS HERALD COPY

"I found it impossible to do without the Herald even when I was not in the business. I am always up bright and early on Sunday mornings to get my copy".

This from Fred M. Elkin, Carolina theatre at Lexington, N. C., who explains, "After an absence of ten months I am back in Lexington at the Carolina, succeeding Mr. J. T. Hedrick, who has gone to Florida." It is something of a record at that, for this is the fifth time in eleven years that Elkin has managed this house, in as many changes of ownership. He also spent five years in the opposition theatre.

Elkin's first reports to "What the Picture Did for Me" appear in this issue.

Universal

BIG BENEFIT, THE: Mentone No. 3—A swell two-reeler. It gives your program that vaudeville angle that you want and this two-reeler has talent and how. Ann Sothern, Bill Robinson and others. Would also like to recommend "Vaudeville on Parade" and "Broadway Varieties."—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

GLEASON'S NEW DEAL: James Gleason—Best Gleason comedy to date. The adults ate it up and kids seem to enjoy it. Running time, two reels.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

I KNOW EVERYBODY AND EVERYBODY'S BUSINESS: Walter Winchell—A musical comedy that was fair, showing some good stars.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

IN THE ZOO: Oswald Cartoons—Pleased the children—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MERRY OLD SOUL: Oswald Cartoons—See all your favorite stars in this. It's grand.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MERRY OLD SOUL: Oswald Cartoons—This cartoon is one of the best made. I haven't played a poor Oswald yet. Keep it up, Oswald. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MISTER MUGG: James Gleason—Fair comedy above the average. Running time, two reels.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

ON THE AIR AND OFF: Mentone No. 1—Another good Mentone comedy. I haven't played a poor one yet. It's very good. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

OPEN SESAME: Henry Armetta—Good work, Henry Armetta. I wish I get more of his comedies. My patrons sure liked this one. Good work, Universal. Running time, two reels.—Louis Perretta, Crescent Theate, Mohaningtown, Pa. General patronage.

OUT OF GAS: Louise Fazenda—Another good two-reel comedy from Universal. Running time, two reels. —Louis Perretta, Crescent Theatre, Mahoningtown, Pa. Geneal patronage.

PARKING SPACE: Oswald Cartoons—Another good Universal Cartoon. Will please and should please every one. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

PIN FEATHERS: Pooch Catoon—A dandy cartoon which the older ones enjoyed fully as much as the kids. Wish the features were as good accordingly as these cartoons. Running time, 10 minutes.—E. E. Warner, Opera House Theatre, Augusta, Wis. General patronage.

SHE DONE HIM RIGHT: Pooch Cartoon—Exceptionally good. Has some hot tunes in it.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

STRANGE AS IT SEEMS (No. 36)—You exhibitors that want a few nudist shots on your program play this one. It panicked my house. Reel is good.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

STUNG AGAIN: Louise Fasenda—Good two-reel comedy. Will please every one. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

WARREN DOANE BREVITY: A series of vaudeville acts that are a knockout and different. These consist of the highest paid acts in vaudeville and staged by a master craftsman. I will say they pleased everybody.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WORLD'S GREATEST THRILLS: This two-reeler from Universal is sure great. All kinds of thrills in it. It will make your patrons hold their breath. Very good. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Warner Vitaphone

BOSKO'S PICTURE SHOW: Looney Tunes—An unusually good cartoon.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

EASY ACES: Pepper Pot Series—A good single reel filler for any day. A story of the dumb wife in the bridge game. Chock full of laughs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EASY ACES: Pepper Pot—This one is just fair. I've played a lot better ones. Running time, one reel. Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

EXPLORING THE PACIFIC: World Adventures—Very interesting with some fine scenes. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MUNICIPAL BAND WAGON: Melody Masters—Good. Variety of everything.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

"NO" MAN, THE: Broadway Brevity—Fair.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PLANE NUTS: Ted Healy—If they like Ted Healy and His Stooges, it is a riot and our people do. Entitled to your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RAMBLING ROUND RADIO ROW: Pepper Pot—Nice one-reel subject. Aunt Jemima got a laugh. She's okay. Good voice. My people seemed to enjoy it all. Running time, one reel.—Sammie Jackson, Theatre, Flomaton, Ala. Small town patronage.

ROCK-A-BYE-BYE WITH DR. ROCKWELL: Pepper Pot—This Pepper Pot is not so hot. Just a waste of film, all talking and no comedy. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

RUFUS JONES FOR PRESIDENT: Ethel Waters —Here is a song and dance number that made good with our people. This new series of the Broadway Brevities are just what our patrons seem to like the best. Running time, 20 minutes.—E. E. Warner, Opera House Theatre, Augusta, Wis. General patronage.

'TIS SPRING: Broadway Brevity—Good two-reeler all in colors. There is some color cartoon work in the first reel that equals any of the Silly Symphonies.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

'TIS SPRING: Patricia Ellis, Allen Jenkins—This is a very good color two-reel comedy. It's one of the best Broadway Brevities. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

20,000 CHEERS FOR THE CHAIN GANG: Broadway Brevity—Burlesque on "Fugitive." Very entertaining.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

YEAST IS YEAST: Tom Patricola—Here's another good Broadway Brevity. Good comedy, singing and dancing. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Serials

RKO

LAST FRONTIER: Creighton Chaney—Have just completed this serial and can say that it pleased my patrons and certainly kept them coming every Friday-Saturday. It's old, but I received excellent print, thanks, RKO. Running time, two reels per chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Universal

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—Here is the best serial I ever run and it holds interest on each episode so far.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

PHANTOM OF THE AIR: Tom Tyler, Gloria Shea —Everything in first two reels. Did not hold the kids.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 3, 1934, from 113 hourses in 19 major cities of the country, reached $1,213,298, an increase of $49,427 over the previous calendar week, ended February 24, when 114 theatres in 19 cities reported an aggregate gross of $1,163,871.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"I Believed in You" (Fox)	19,000	"Cross Country Cruise" (U.)	20,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"No More Women" (Para.) and "Sleepers East" (Fox)	9,500	"Six of a Kind" (Para.) and "The Big Shakedown" (F. N.)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"It Happened One Night" (Col.)	19,000	"Palooka" (U. A.)	18,500	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Nana" (U. A.)	19,000	"The Cat and the Fiddle" (MGM)	19,500	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Bolero" (Para.)	34,000	"Good Dame" (Para.)	33,500	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"No More Women" (Para.) and "Sleepers East" (Fox)	9,500	"Six of a Kind" (Para.) and "The Big Shakedown" (F. N.)	10,500	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Queen Christina" (MGM)	15,000	"Fashion Follies of 1934" (F. N.)	13,600	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"I've Got Your Number" (W. B.) and "Cradle Song" (Para.)	5,600	"The Big Shakedown" (F. N.) and "Smoky" (Fox)	4,500	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"After Tonight" (Radio) and "Six of a Kind" (Para.)	7,900	"Right to Romance" (Radio) and "Hips, Hips, Hooray" (Radio)	8,700	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Dark Hazard" (F. N.) and "Sons of the Desert" (MGM) (25c-35c)	7,800	"Four Frightened People" (Para.)	9,500	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"Chance at Heaven" (Radio) and "Fog" (Col.)	7,600	"Aggie Appleby, Maker of Men" (Radio) and "Beloved" (U.)	6,500	High 12-20 "Counsellor at Law"	15,200
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Bolero" (Para.)	34,000	"Carolina" (Fox)	38,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Four Frightened People" (Para.)	12,000	"Hi. Nellie!" (W. B.)	12,500	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Death Takes a Holiday" (Para.)	21,000	"Queen Christina" (MGM) (3rd week)	11,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Hips, Hips, Hooray" (Radio)	23,000	"I Am Suzanne!" (Fox)	18,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Carolina" (Fox)	8,000	"Devil Tiger" (Fox)	9,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Counsellor at Law" (U.)	16,000	"Before Midnight" (Col.)	15,000	High 1-13-34 "Goodbye Love"	18,900
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Moulin Rouge" (U. A.)	21,000	"Nana" (U. A.) (3rd week)	9,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Bedside" (F. N.)	2,200	"I Like It That Way" (U.)	2,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Fashions of 1934" (F. N.)	5,500	"Dark Hazard" (F. N.) (6 days)	3,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"It Happened One Night" (Col.)	28,000	"Lost Patrol" (Radio)	15,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Moulin Rouge" (U. A.)	7,500	"The Cat and the Fiddle" (MGM)	12,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Four Frightened People" (Para.) and "You Made Me Love You" (Majestic)	3,900	"You Can't Buy Everything" (MGM) and "Murder on the Campus" (Chesterfield)	3,100	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"She Done Him Wrong" (Para.) and "Sleepers East" (Fox)	3,000	"King of the Wild Horses" (Col.) and "Fog" (Col.)	2,000	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"I Am Suzanne!" (Fox)	3,500	"Right to Romance" (Radio)	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Good Dame" (Para.) (25c-50c)	9,000	"Six of a Kind" (Para.)	6,500	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Moulin Rouge" (U. A.)	7,500	"Queen Christina" (MGM)	7,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"This Side of Heaven" (MGM)	11,000	"Hips, Hips, Hooray" (Radio)	13,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Easy to Love" (W. B.) (3 days)	900	"Cross Country Cruise" (U.)	2,750	High 4-1 "The Kid From Spain"	7,000
			"Sons of the Desert" (MGM) (4 days)	1,600			Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Meanest Gal in Town" (Radio) and "Sleepers East" (Fox)	5,500	"Orient Express" (Fox) and "Chance at Heaven" (Radio)	5,400	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Six of a Kind" (Para.)	5,100	"I've Got Your Number" (W. B.)	4,900	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"It Happened One Night" (Col.)	26,500	"Lost Patrol" (Radio)	17,200	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Good Dame" (Para.)	17,300	"Easy to Love" (W. B.)	16,300	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"I Like It That Way" (U.)	5,300	"The Last Roundup" (Para.)	3,200	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 2-24-34 "The Last Roundup"	3,200
United Artists	2,000	25c-50c	"Nana" (U. A.)	10,600	"Moulin Rouge" (U. A.)	11,400	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.10	"Queen Christina" (MGM) (3rd week)	16,800	"Queen Christina" (MGM) (2nd week)	17,900	High 9-9 "Dinner at Eight" Low 4-1 "King Kong"	36,656 14,600
Pantages	3,000	25c-55c	"Fugitive Lovers" (MGM) and.... "The Poor Rich" (U.) (15c-40c)	1,500	"Long Lost Father" (Radio) and.. "Hold That Girl" (Fox)	3,500	High 1-7 "Handle With Care" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	13,000 1,500
W. B. Hollywood	3,000	25c-40c	"Fashion Follies of 1934" (F.N.)..	12,000	"I've Got Your Number" (W. B.)	10,000	High 3-25 "42nd Street" Low 1-27-34 "The Big Shakedown"	26,000 7,000
Indianapolis								
Apollo	1,100	20c-40c	"Palooka" (U. A.)	3,000	"Alice in Wonderland" (Para.)	3,500	High 2-18 "State Fair" Low 1-20-34 "Frontier Marshal"	7,000 2,000
Circle	2,800	20c-40c	"Bolero" (Para.)	4,000	"Fashions of 1934" (F. N.)	3,500	High 8-19 "She Had to Say Yes" Low 3-4 "The Sign of the Cross" (2nd run)	12,000 2,500
Indiana	3,100	20c-40c	"No More Women" (Para.) and.. "Search for Beauty" (Para.)	3,500	"Hi, Nellie!" (W. B.)	7,000	High 3-25 "Parachute Jumper" Low 3-3-34 "No More Women" and "Search for Beouty"	15,000 3,500
Lyric	2,000	20c-40c	"Advice to the Lovelorn" (U.A.)..	7,000	"I Like It That Way" (U.)	6,000	High 7-22 "College Humor" Low 11-11 "Saturday's Millions"	9,500 3,000
Palace	3,000	25c-40c	"Moulin Rouge" (U. A.)	6,000	"Queen Christina" (MGM)	7,000	High 2-3-34 "Sons of the Desert" Low 12-16 "Women in His Life"	12,500 3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Hips, Hips, Hooray" (Radio).... (6½ days and Sat. late show)	4,000	"Fashion Follies of 1934" (F. N.).. (6 days and Sat. late show)	5,800	High 10-28 "Ace of Aces" Low 5-20 "Sweepings"	21,000 4,000
Midland	4,000	25c	"Moulin Rouge" (U. A.) (7 days and Sat. midnite show)	14,000	"The Cat and the Fiddle" (MGM) (7 days and Sat. midnite show)	11,900	High 1-7 "Strange Interlude" Low 4-15 "Perfect Understanding"	30,000 4,900
Newman	1,800	25c-40c	"Bolero" (Para.) and..... "By Candlelight" (U.) (7 days and Sat. midnite show) (25c)	8,500	"Good Dame" (Para.) (8 days and Sat. midnite show)	6,500	High 10-21 "I'm No Angel" Low 5-27 "Picture Snatcher"	20,000 2,800
Royal	900	25c-35c	"The Ghoul" (Gaumont-British).... (25c)	2,000	"Forgotten Men" (Jewel) (2nd week)	1,800	.....	
Uptown	2,000	25c-40c	"As Husbands Go" (Fox) (5 days)	2,000	"Beloved" (U.)	3,200	High 1-6-34 "Mr. Skitch" Low 7-1 "Lilly Turner"	8,500 1,600
Los Angeles								
Filmarte	800	40c-50c	"Beloved" (U.) (3rd week)	1,500	"Beloved" (U.) (2nd week)	1,800	High 11-25 "Emperor Jones" Low 9-9 "The Rebel"	3,950 1,800
Four Star	900	50c-75c	"Devil Tiger" (Fox) (6 days)	7,800	"Eskimo" (MGM) (4th week-4 days)	4,100	.....	
Loew's State	2,416	25c-40c	"David Harum" (Fox) (25c-50c)	13,863	"Coming Out Party" (Fox)	4,870	High 8-19 "Tugboat Annie" Low 2-24-34 "Coming Out Party"	28,300 4,870
Paramount	3,596	25c-40c	"Bolero" (Para.)	21,750	"Good Dame" (Para.)	19,115	High 1-7 "No Man of Her Own" Low 3-18 "King of the Jungle"	30,000 10,000
RKO	2,700	25c-40c	"The Lost Patrol" (Radio) (2nd week)	4,200	"The Lost Patrol" (Radio) (1st week)	13,500	High 2-24-34 "The Lost Patrol" Low 9-30 "Brief Moment"	13,500 1,700
United Artists	2,100	25c-40c	"Moulin Rouge" (U. A.) (2nd week)	8,000	"Moulin Rouge" (U. A.) (1st week)	12,000	High 10-21 "The Bowery" Low 1-28 "Hello, Everybody"	21,000 3,900
W. B. Downtown	3,400	25c-40c	"Fashion Follies of 1934" (F. N.)	10,000	"I've Got Your Number" (W. B.)	9,000	High 3-25 "42nd Street" Low 2-10-34 "Easy to Love"	19,000 7,000
Minneapolis								
Lyric	1,238	20c-25c	"Son of a Sailor" (F. N.)	1,500	"Eight Girls in a Boat" (Para.)	2,000	High 4-1 "20,000 Years in Sing Sing" Low 11-11 "I Loved a Woman"	3,000 1,000
Minnesota	4,000	25c-40c	"Six of a Kind" (Para.)	7,500	"Carolina" (Fox)	8,500	High 11-11 "I'm No Angel" Low 2-3-34 "Eskimo"	10,000 7,000
RKO Orpheum	2,900	20c-40c	"Massacre" (F. N.)	6,000	"Fashion Follies of 1934" (F. N.)	5,000	High 1-7 "Animal Kingdom" Low 3-11 "Cynara"	14,000 3,000
State	2,300	25c-40c	"Hi, Nellie!" (W. B.)	6,000	"Going Hollywood" (MGM)	5,500	High 4-29 "Cavalcade" Low 3-11 "King of the Jungle"	8,000 3,500
World	400	25c-75c	"By Candlelight" (U.) (5th week)	3,000	"By Candlelight" (U.) (4th week)	3,000	High 1-27-34 "Waltz Time" (2nd week) Low 11-25 "Vi Som Gar Koksvagen"	3,500 1,000
Montreal								
Capitol	2,547	25c-75c	"Queen Christina" (MGM) (2nd week)	9,000	"Queen Christina" (MGM) (1st week)	13,500	High 2-24-34 "Queen Christina" Low 12-23 "Havana Widows" and "Ever in My Heart"	13,500 7,500
Imperial	1,914	25c-50c	"Fanny" (French) (revival)	1,500	"La Robe Rouge" (French) and.. "Mam'selle Josette, Ma Femme" (French)	1,800	High 1-7 "Enlevez-Moi" and "Cain" Low 7-8 "Les Bleus d'Amour"	4,000 1,500
Loew's	3,115	25c-75c	"I Am Suzanne!" (Fox)	11,500	"After Tonight" (Radio)	10,000	High 1-21 "The Mask of Fu Manchu" Low 9-30 "Turn Back the Clock" and "Emergency Call"	14,500 7,500
Palace	2,600	25c-75c	"Carolina" (Fox) and "Jimmy and Sally" (Fox)	10,500	"All of Me" (Para.) and "By Candlelight" (U.)	9,000	High 2-18 "The Sign of the Cross" Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi"	15,500 8,500
Princess	2,272	25c-65c	"Nana" (U. A.) and "Meanest Gal in Town" (Radio) (2nd week)	7,000	"Nana" (U.A.) and "Meanest Gal in Town" (Radio) (1st week)	9,500	High 1-7 "The Kid From Spain" and "Speed Demon" Low 12-23 "Sing, Sinner, Sing" and "The Chief"	12,900 5,000
New York								
Astor	1,012	55c-$2.20	"Catherine the Great" (U. A.) (3rd week)	14,685	"Catherine the Great" (U. A.) (2nd week)	17,600	High 9-2 "Dinner at Eight" Low 3-25 "The White Sister"	21,000 14,559
Capitol	4,700	35c-$1.65	"Mystery of Mr. X" (MGM)	49,600	"The Cat and the Fiddle" (MGM)	60,100	High 2-24-34 "The Cat and the Fiddle" Low 2-10-34 "You Can't Buy Everything"	60,100 15,500
Mayfair	2,300	35c-85c	"Orient Express" (Fox)	7,600	"Shadows of Sing Sing" (Col.)	7,200	High 1-7 "The Half Naked Truth" Low 6-3 "When Strangers Marry"	24,750 4,900
Palace	2,500	25c-75c	"Carolina" (Fox)	12,200	"All of Me" (Para.)	10,100	High 2-4 "Animal Kingdom" Low 4-15 "Parole Girl"	16,150 4,500
Paramount	3,700	35c-99c	"Death Takes a Holiday" (Para.)	44,000	"Bolero" (Para.)	43,000	High 10-21 "I'm No Angel" Low 2-4 "Hello, Everybody"	83,450 15,600
Rialto	2,200	25c-65c	"Dark Hazard" (F. N.)	15,000	"Devil Tiger" (Fox) (2nd week)	13,000	High 2-17-34 "Devil Tiger" Low 4-15 "Destination Unknown" and "The Fighting President"	23,000 5,800
Rivoli	2,200	35c-99c	"Moulin Rouge" (U. A.) (3rd week-6 days)	14,700	"Moulin Rouge" (U. A.) (2nd week)	24,000	High 12-30 "Roman Scandals" Low 8-5 "The Rebel"	48,000 7,200
RKO Center	3,700	25c-55c	"All of Me" (Para.) (4 days) "Meanest Gal in Town" (Radio) (3 days)	8,000	"As Husbands Go" (Fox) (4 days) "Four Frightened People" (Para.) (3 days)	5,500	High 1-27 "Animal Kingdom" Low 2-24-34 "As Husbands Go" and "Four Frightened People"	71,267 5,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York (Continued)								
RKO Music Hall	5,945	35c-$1.65	"It Happened One Night" (Col.)..	75,900	"Carolina" (Fox)	75,265	High 11-25 "Little Women".....	109,000
							Low 6-17 "Ann Carver's Profession"...	44,938
Roxy	6,200	25c-65c	"Hips, Hips, Hooray" (Radio)....	22,700	"Long Lost Father" (Radio).....	19,300	High 11-25 "The Invisible Man".....	42,000
							Low 1-28 "Air Hostess".....	9,100
Strand	3,000	25c-$1.10	"Mandalay" (F. N.)..... (2nd week-5 days) "Wonder Bar" (F. N.) (2 days)	16,900	"Mandalay" (F. N.)..... (1st week)	19,221	High 10-14 "Footlight Parade".....	55,190
							Low 12-23 "Sin of Nora Moran".....	6,850
Oklahoma City								
Capitol	1,200	10c-41c	"Gallant Lady" (U. A.)	3,000	"Six of a Kind" (Para.).....	3,600	High 1-6-34 "Going Hollywood".....	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Palooka" (U.A.)	3,800	"Queen Christina" (MGM)	5,900	High 11-18 "College Coach".....	11,000
							Low 3-11 "Clear All Wires".....	1,800
Liberty	1,500	10c-36c	"Devil Tiger" (Fox) and..... "The Poor Rich" (U.)	1,800	"By Candlelight" (U.) and..... "Ever Since Eve" (Fox)	1,900	High 9-2 "Gold Diggers of 1933".....	3,900
							Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Bolero" (Para.)	4,800	"Roman Scandals" (U. A.).....	6,200	High 2-25 "State Fair".....	8,500
							Low 3-11 "Employees' Entrance".....	1,400
Omaha								
Brandeis	1,200	25c-35c	"Fashions of 1934" (F. N.) and.. "Man of Two Worlds" (Radio) (6 days)	3,750	"Long Lost Father" (Radio)..... (3 days) (25c-60c) "Chance at Heaven" (Radio) and "Son of Kong" (Radio) (4 days)	3,500 2,500	High 11-18 "One Man's Journey".....	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"I've Got Your Number" (W. B.) and "Miss Fane's Baby Is Stolen" (Para.)	6,750	"Four Frightened People" (Para.) and "Rainbow Over Broadway" (Chesterfield)	7,000	High 6-24 "I Loved You Wednesday"..	16,500
							Low 4-29 "Sweepings".....	5,000
Paramount	2,900	25c-40c	"Bolero" (Para.) ..... (25c-50c)	9,750	"Six of a Kind" (Para.)..... (3 days) "Good Dame" (Para.)..... (4 days)	1,500 3,750	High 7-22 "Gold Diggers of 1933".....	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Advice to the Lovelorn" (U. A.) and "The Last Roundup" (Para.)	5,000	"Emperor Jones" (U. A.) and.... "His Double Life" (Para.)	5,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Moulin Rouge" (U. A.)..... (3rd week-6 days)	5,500	"Moulin Rouge" (U. A.)..... (2nd week-6 days)	7,000	High 12-30 "Roman Scandals".....	18,000
							Low 9-30 "Bitter Sweet".....	4,800
Arcadia	600	25c-50c	"Going Hollywood" (MGM)..... (6 days)	2,400	"A Man's Castle" (Col.) ..... (5 days)	1,800	High 1-6-34 "Duck Soup" (7 days).....	6,500
							Low 5-27 "From Hell to Heaven".....	1,500
Boyd	2,400	40c-65c	"The Cat and the Fiddle" (MGM) (6 days)	11,000	"All of Me" (Para.)..... (6 days)	9,500	High 1-6-34 "Little Women".....	30,000
							Low 12-23 "Right to Romance".....	8,000
Earle	2,000	40c-65c	"Search for Beauty" (Para.)..... (6 days)	16,000	"Eight Girls in a Boat" (Para.).. (6 days)	16,500	High 1-20-34 "Bombay Mail".....	33,000
							Low 10-21 "Saturday's Millions".....	10,000
Fox	3,000	30c-65c	"Coming Out Party" (Fox) ..... (6 days) (30c-60c)	15,000	"I Believed in You" (Fox)..... (6 days)	15,000	High 4-22 "Cavalcade".....	29,000
							Low 8-5 "F. P. 1".....	13,000
Karlton	1,000	30c-50c	"His Double Life" (Para.)..... (6 days)	3,000	"Madame Spy" (U.) ..... (6 days)	3,000	High 4-8 "42nd Street".....	7,700
							Low 8-12 "Ann Carver's Profession"...	2,500
Keith's	2,000	25c-40c	"Carolina" (Fox) ..... (7 days)	8,000	"Sensation Hunters" (Monogram) (5 days)	5,000	High 1-7 "Self Defense".....	11,500
							Low 11-18 "Worst Woman in Paris?"..	4,500
Stanley	3,700	40c-65c	"It Happened One Night" (Col.).. (6 days)	14,000	"Eskimo" (MGM) ..... (6 days)	11,000	High 11-25 "I'm No Angel".....	32,500
							Low 6-10 "The Silver Cord".....	9,000
Stanton	1,700	30c-55c	"I've Got Your Number" (W. B.) (6 days)	7,000	"Dark Hazard" (F. N.)..... (6 days)	7,000	High 6-3 "The Little Giant".....	10,000
							Low 7-14 "I Love That Man".....	4,000
Walnut	1,500	25c-50c	"Broken Dreams" (Monogram).... (7 days)	5,000	.....		.....	
Portland, Ore.								
Broadway	1,912	25c-40c	"Madame Spy" (U.).....	7,500	"Fashion Follies of 1934" (F. N.)..	6,000	High 1-21 "Frisco Jenny".....	11,000
							Low 3-11 "What! No Beer?".....	3,500
Music Box	3,000	25c-40c	"Hips, Hips, Hooray" (Radio)....	4,000	"Long Lost Father" (Radio)..... (6 days)	2,500	High 12-9 "Little Women".....	14,000
							Low 5-13 "No More Orchids".....	1,600
Pantages	1,700	15c-25c	"Broken Dreams" (Monogram) and "King of Wild Horses" (Col.)	1,900	"He Couldn't Take It" (Monogram) and "Wild Women of Borneo" (S. R.)	1,800	High 11-4 "Lady for a Day".....	10,200
							Low 2-24-34 "He Couldn't Take It" and "Wild Women of Borneo"	1,800
Paramount	3,008	25c-40c	"Six of a Kind" (Para.) and..... "Sleepers East" (Fox)	5,900	"Let's Fall in Love" (Col.) and.. "All of Me" (Para.)	6,000	High 11-18 "The Way to Love".....	12,000
							Low 12-2 "Walls of Gold".....	3,500
United Artists ..	945	25c-40c	"Queen Christina" (MGM)..... (2nd week)	5,000	"Queen Christina" (MGM)..... (1st week)	5,800	High 8-19 "Tugboat Annie".....	8,500
							Low 3-11 "Madame Butterfly".....	1,600
San Francisco								
Fox	4,600	10c-35c	"Son of Kong" (Radio).....	14,000	"Before Midnight" (Col.) and.... "Sleepless Nights" (S. R.)	10,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"It Happened One Night" (Col.)..	20,500	"The Poor Rich" (U.).....	12,000	High 2-11 "The Mummy".....	25,500
							Low 10-21 "My Woman".....	8,000
Orpheum	3,000	15c-40c	"She Done Him Wrong" (Para.) and "Midnight" (U.)	6,000	"Chance at Heaven" (Radio) and "Madame Spy" (U.)	7,000	High 10-14 "Ladies Must Love".....	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Sons of the Desert" (MGM) and "Orient Express" (Fox)	10,000	"You Can't Buy Everything".... (MGM) and "Devil Tiger" (Fox)	10,000	High 10-28 "I'm No Angel".....	40,000
							Low 12-23 "Sitting Pretty".....	7,000
St. Francis	1,400	15c-40c	"Eskimo" (MGM)	8,000	"Dinner at Eight" (MGM).....	9,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 11-11 "The Mad Game" and "S.O.S. Iceberg"	4,000
Tivoli	1,900	25c-35c	"Sins of Love" (Ind.).....	5,200	.....		.....	
United Artists ..	1,200	25c-50c	"Gallant Lady" (U. A.)..... (3rd week)	7,000	"Gallant Lady" (U. A.)..... (2nd week)	9,000	High 12-30 "Roman Scandals".....	17,000
							Low 8-26 "The Wrecker".....	4,000
Warfield	2,700	25c-90c	"Queen Christina" (MGM).....	22,500	"Fashion Follies of 1934" (F. N.)	17,000	High 1-6-34 "Dancing Lady".....	26,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	25c-50c	"Roman Scandals" (U. A.)..... (3rd week)	3,250	"Roman Scandals" (U. A.)..... (2nd week)	5,000	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel".....	2,500
Fifth Avenue ..	2,750	25c-55c	"Carolina" (Fox)	6,000	"Going Hollywood" (MGM).....	7,500	High 8-5 "Tugboat Annie".....	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"It Happened One Night" (Col.) (10c-35c)	7,000	"Carnival Lady" (Hollywood) and "Frontier Marshal" (Fox)	3,500	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York".....	3,000
Music Box	950	25c-50c	"Hips, Hips, Hooray" (Radio)....	4,000	"Hi, Nellie!" (W. B.).....	3,750	High 11-11 "Footlight Parade".....	8,000
							Low 12-23 "If I Were Free".....	3,250
Orpheum	2,500	25c-50c	"Dark Hazard" (F. N.).....	6,000	"Mandalay" (F. N.) and..... "Easy to Love" (W. B.) (25c-35c)	4,500	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 2-24-34 "Mandalay" and "Easy to Love"	4,500
Paramount	3,050	20c-30c	"You Can't Buy Everything"..... (MGM) (6 days)	5,000	"All of Me" (Para.).....	5,500	High 1-7 "A Farewell to Arms".....	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 214.—(A) May a lens seem perfectly clean when looked directly through, and still not be so? Explain. (B) This may seem a repetition. However, please describe the effect of various sorts of dirt on lenses upon the screen image. (C) Tell us how you would clean a lens. Don't rely on Bluebook directions entirely. Give us your own opinion as to the best way.

Answer to Question No. 208

Bluebook School Question No. 208, was: (A) Suppose you proposed installation of a lens and had limited light supply. How would you go about calculating the light loss at each surface of a lens? (B) What is the variation in light loss at the surface of a lens with various angles of incidence? (C) Does the reflection loss within angles zero to 30 amount to much? (D) Name the refractive index of crown and flint glass. Which would give the greatest amount of refraction? (E) Upon what does loss by absorption of light passing through a lens depend?

We have a goodly list of acceptable answers this week, as follows: Dale Danielson; C. Rau and S. Evans; G. E. Doe; B. S. Englander; R. DeTotto; D. Caladine; W. Lemke; R. J. Arntson; T. Van Vaulkenburg; H. H. Menefee; J. Wentworth; D. Ferguson; T. H. and J. N. Williams; H. B. Roth and B. L. Sarno; H. Edwards; P. L. Lathrope; L. F. Evans; R. Leroy and T. L. Albert; H. D. Schofield; C. D. Carmody; R. Wheeler and R. Suler; T. L. Turk and O. Davis; S. Carberry; B. L. Tenner and E. Rymer; L. M. Hartmann and D. O. Dorfel; H. C. Lake; R. F. Hall; D. Stellegos and G. Wayne; B. L. Stephens; G. S. Bowers; H. C. Lake; D. Goldberg and L. Hutch; C. Cummings and T. Kelly; H. May and D. N. Anderson; T. L. Edwards; R. Dorfel and J. E. Smith; L. D. Richardson and G. N. Bagley; C. F. Davis and C. Conforti; D. R. Bainbridge and S. Peterson; P. L. Sanborn and S. L. Jones; W. and S. F. Love; L. H. Danville and R. H. Petterson; O. Thum and I. D. Atkerly; J. H. Rathburn and D. Little; K. Erwin, L. F. Erwin and F. J. Felton; M. Simms and O. L. Daris; D. U. Granger; C. Abrams and E. F. Griffin; D. H. Samuels and R. Ryker; D. Forman; B. Giglah and P. Jackson; R. K. Hart; R. Richards and H. Schontz; H. Pitchkey and M. C. Mellinger; L. Biello and R. S. Conrad; D. C. Coates; J. T. Ballinger and D. L. Mason; J. Hawkins and C. Hawkens; G. Johnson and N. T. Kane; L. D. Templeton; R. S. Allen and N. Williams; D. R. Sackley, J. B. Langdon, P. Lee, T. L. Kenney and A. L. Hickey; G. Bagby; D. Holler and D. R. Peters; P. L. Wheeler and M. Scully; P. H. Harrison; J. M. Dillon; L. Jones; D. L. Sinklow.

(A) We will listen to T. VanVaulkenburg on this one. He says, "I do not believe Brother Richardson really meant to infer that such a job would be within the powers of the projectionist, but rather only to see just what general knowledge we all had of such matters. It will be observed that the lens *surface* only is included. The loss due to reflection might in theory be computed by knowing the refractive index of the glass, but that ordinarily would mean little unless the reflection due to lens curvature were also taken into account, and that, it seems to me, would be a task much beyond the powers of the projectionist, as well as a very difficult one even for the lens maker to compute accurately. There would be literally thousands of variations in curvature in a projector optical train.

"The nearest we could possibly come to it, it seems to me, would be to subtract the loss due to refractive index, but even that would not be right for the condenser, because such lenses are neither crown nor flint glass."

(B) B. S. Englander says, "The various percentages of light loss encountered at various angles on both crown and flint glass are given below, with an error factor of not more than five-tenths per cent.

Angle of inc.	Ref. In. 1.51	R. I. 1.61
0	4.13%	5.46
5	4.15	5.48
10	4.17	5.50
15	4.19	5.53
20	4.22	5.56
25	4.25	5.60
30	4.28	5.64
35	4.35	5.90
40	4.60	6.25
45	5.10	6.70
50	5.95	7.60
55	7.25	8.90
60	9.08	10.69
70	17.29	18.97
80	38.92	40.30
90	100.00	100.00

Englander does not tell us where he got these figures. It may be from a text book or he may have worked it out in percentages. It is the first table I have seen of the kind. We will assume it to be correct until it is proven otherwise.

Richard De Totto says, "The variations in light loss at the surface of a lense with various angles of incidence is anywhere between a loss of 4.13 per cent to 100 per cent."

Which is correct so far as it goes, but doesn't travel very extensively. C. Rau and S. Evans answer the question thus:

"The variation in light loss at the surface of a lens with various angles of incidence is as follows: From zero to 30 degrees it is small and negligible; from 30 to 60 degrees the loss is more than doubled; from 60 to 70 degrees the loss is again almost doubled; from 70 to 80 degrees another doubling of the loss is incurred with a slight amount over; and of course at 90 degrees the loss is 100 per cent."

And so I might quote hundreds of answers of almost every conceivable kind, but I think we must admit Englander has much the best of it.

(C) The almost unanimous answer was to the effect that light loss from reflection up to 30 degrees is negligible.

(D) This, too, was almost unanimous, as follows: Refractive index of crown glass, 1.51; of flint glass, 1.61. Flint glass therefore has the highest power of refraction.

(E) J. Wentworth says, "Absorption loss varies with (a) quality of glass, (b) absence of color in either lens or light, (c) distance light must travel through the glass. The absorption of crown glass varies from five-tenths to one per cent per centimeter of thickness; of flint glass, from one to 1.5 per cent per centimeter of thickness. Glass of poor quality may absorb as much as three to four per cent per centimeter. If color or discoloration be present in either light or glass, it may go even higher."

WABASH AVENUE

CHICAGO

Funds for continuance of relief work among the industry unemployed in the local area will be replenished at a second annual dinner dance to be held at the Medinah Club March 23. The initial affair, a huge success, provided the means of helping those in need of relief over a period of some nine months. Elaborate plans are under way to make this year's event at least as interesting and entertaining as the first one. Chicago Exhibitors Association, Allied Theatres of Illinois and the Film Board of Trade are sponsoring the event. All funds are dispersed by a committee from each organization.

▽

Appointees to the local Grievance and Clearance and Zoning Boards received first news of their selection last Wednesday morning in a flash to the Quigley Publications Chicago office from *Motion Picture Daily*. This is in line with the Code Authority policy of using the trade press to disseminate news of appointments and other instructions and rulings affecting code activities.

▽

Joe Duffy, veteran salesman for National Theatre Supply Company, is seriously ill at his home.

▽

Henri Ellman's Capitol Film Corporation exchange is all decked out in holiday attire in honor of the Henri Ellman drive April 1 to May 15. During this period Ellman will release one feature and one single reel subject each week as well as a two-reel comedy and a three-reel and four-reel featurette.

▽

Henry Herbel is back from his Florida vacation, while Felix Mendelsohn and Mrs. Mendelsohn have just departed on theirs—a cruise to South America.

▽

Henry Bambara has sold the Schindler theatre at Milwaukee & Huron.

▽

Nat Saland of the Saland Film Laboratories, who is financing a group of independent productions, stopped off in town last week on his way to New York.

▽

Betty Dale, shipper in the office of Capitol Film Corporation, was killed on her way to work last Saturday night when she was struck by an automobile while boarding a street car. She was a widow and the mother of five children.

▽

Bill Hollander of B & K is soaking up Florida's sunshine.

▽

The Lawn theatre at 63rd & Lawndale has been opened by William Steininger, who formerly operated the Crane.

▽

Colonel A. L. Rule ("The Death Parade" and "The Big Drive") was laid low for several days at his Hotel Sherman headquarters with an ear infection.

▽

Keep a date open—March 23—for the big relief dinner dance.

HOLQUIST

DuWorld Gets "Black Dawn"

DuWorld Pictures, Inc., recently formed, has acquired "Black Dawn," directed by Josef Berne, for world distribution. Early release is planned. The company also has taken over foreign distribution of Trojan Pictures' "Shadow Laughs" and "Big Town."

Paramount Contract Talent at New High

Anticipating a production schedule of some 25 pictures to start within the next three months, Paramount's Hollywood studios announced this week that it has 72 players under contract, the greatest number in the history of the company. Of these, 32 are said to be comparative screen newcomers.

"It is obvious that Hollywood must develop its own talent, build up its own stars," said Emanuel Cohen, vicepresident in charge of production. "Potential starring material is needed constantly, year in and year out, and in great number. Before any studio can afford to invest time, effort and money in any young player, it must be assured of that player's services not only through the period of development, but afterwards as well. The investment must be protected."

SHORT PRODUCT PLAYING BROADWAY

Week of March 3

ASTOR
- Life of Peter Ilich Tschaikovsky ..... FitzPatrick

CAPITOL
- Roping Wild Bears..... MGM
- Four Parts ..... MGM

MAYFAIR
- Hold Your Temper..... Universal
- Broadway Varieties..... Columbia
- Canyon of Romance..... Educational

RKO MUSIC HALL
- Managed Money..... Educational
- Good Knight..... RKO Radio
- Holy Land..... RKO Radio

RIALTO
- Ha! Ha! Ha!..... Paramount
- Broadway Knight..... Paramount
- Himalaya ..... First Division

RIVOLI
- Knee Deep in Music..... RKO Radio
- Around the Acropolis..... Fox

STRAND
- Pettin' in the Park..... Vitaphone
- Wrong, Wrong Trail..... Vitaphone
- Spanish America..... Vitaphone

Pizor Closes With Principal

William Pizor has closed deals with Nat Cherin, president of Principal Film Exchange, Inc., for the New York and Northern New Jersey territory for four one-reel pictures, one three-reel musical and a four-reel subject on elephant hunting in Siam.

Jafa Takes Several

Jafa Film Exchange has taken over distribution of "Intolerance of 1933" in English and "Yiskor" and "Sacrifice of Isaac" in Jewish, in addition to two shorts, "Passover Night" and "A Cantor on Trial."

Educational Gets New Reel

Educational has acquired "Hula Honeymoon," a reel picturing the marriage customs and ceremonies in Hawaii, as the seventh release in the Treasure Chest series.

INCORPORATED

Eighteen motion picture and theatre corporations filed charters in the state department at Dover, Del., in January. Further moves in decentralization of Fox Rocky Mountain Theatres was registered by the incorporation of Fox Iowa Theatre Corporation, Fox Billings Theatre Corporation, Fox Rockhill Theatre Corporation and Fox Southwest Theatre Corporation. The following filed charters:

Fox Beatrice Theatre Corporation, Fox Iowa Theatre Corporation, Fox Billings Theatre Corporation, Fox Cape Theatre Corporation, Fox Rockhill Theatre Corporation and Fox Southwest Theatre Corporation, all filed to operate theatres and other places of amusement, listing a capital of $1,000 each. The companies were incorporated by Raymond J. Gorman, C. N. Caldwell, Jr., of Brooklyn, N. Y., and Arthur W. Britton of West Orange, N. J.

United Moving Picture Exhibitors, Inc., to operate theatres, listing capital of 1,000 shares, no par value. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Classic Pictures, Inc., to deal in real and personal property of all kinds, listing capital of 1,000 shares, no par value. Incorporators: Charles B. Van Nostrand, Joseph J. Shannon and M. J. Duggan of New York City.

Fairhaven Productions, Limited, to operate theatres and other places of amusement, listing capital of 300 shares, no par value. Incorporators: M. A. Durr, J. M. Townsend and Charles H. Jarvis of Dover.

Kenilworth Amusement Corporation, to operate theatres, etc., listing capital of 1,000 shares, no par value. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Belleville Theatre Corporation, to operate theatres and other places of amusement, listing capital of $1,000. Incorporators: Raymond J. Gorman and C. N. Caldwell, Jr., of Brooklyn, N. Y., and Arthur W. Britton of West Orange, N. J.

United Theatres Corporation of Pennsylvania, to operate theatres and other places of amusement, listing capital of $200,000. Incorporators: Clyde L. Smith, Perry R. Restucci of Eddystone, Pa., and D. B. Hilliard of Wilmington.

B-T-M Corporation, to deal in motion picture cameras, listing capital of 50,000 shares, no par value. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

The National Film Carriers, Inc., to "promote the interests of those engaged in the motion picture industry," listing no capital stock. Incorporators: T. Lea Perot, William C. Wright and Daniel A. Ward of Philadelphia.

Rowland Productions, Inc., to deal in motion pictures, listing capital of 1,000 shares, no par value. Incorporators: J. Vernon Pimm, Albert G. Bauer and R. L. Spurgeon of Wilmington.

Music and Radio Research, Inc., of Philadelphia, increased its capital stock from 2,500 to 4.500 shares, no par value. The Corporation Trust Company was the incorporating company.

Dominion Theatres, Inc., to operate theatres, music halls, etc., listing capital of $10,000. Incorporators: Walter W. Gross, Arthur Israel, Jr., and Emery J. Woodall, Jackson Heights, Long Island, N. Y.

United Pictures, Inc., of Wilmington, Del., increased its capital from $10,000 to $110,000. The Corporation Service Company was the incorporator.

Earl Gulick Promoted

Earl Gulick, long with General Outdoor Advertising Company, has been named vicepresident of Outdoor Advertising, Inc.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CODE WEAKNESS

The theatre labor provisions of the Motion Picture Code state that when a manager receives $35 or more per week, his working hours shall be unlimited. This arbitrary figure represents an obvious code weakness as expressed by a visiting Round Tabler who referred to the vicious practice of reducing salaries to this figure, or replacing managers earning more with "showmen" willing to work for the lesser sum.

Although the $35 stipulation is hardly a generous figure, it is not our purpose to cross swords with the code authorities on what amount should so be classified. In many situations, this figure may approximate a fair salary, but hiding behind the code to cut the wage of those worth more smacks of the rankest kind of chiseling.

At this writing, Hugh Johnson is holding a series of open meetings in Washington to correct and strengthen all codes. It seems to us that the General and Sol Rosenblatt might be interested in learning of these cases. With this in mind, we again offer our services in defense of the managers who have been so unfairly treated, and ask these gentlemen to communicate with us immediately. But, please, not anonymously.

Something must be done and something will be done if those who have suffered are willing to go to bat to check the spread of this evil. For nothing is more vital at this time than the safeguarding of the managers' interests.

Exhibitors who exploit their employees instead of their pictures are a definite drag on the wheels of this industry's progress. They must be brought to time and if the evidence is forthcoming, we shall endeavor to ameliorate these abuses.

▽ ▽ ▽

DUBIOUS ECONOMY

A problem almost as old as the motion picture itself, is that which concerns the proper control of seating in motion picture theatres. From time to time, intricate mechanical systems have been devised to expedite ushering, but these have been of little help, and the solution in the final analysis still depends upon sufficient manpower.

Due to a mistaken sense of economy, many theatres including deluxers are suffering from inadequate handling of patrons. Aimless wanderings up and down aisles in search of seats where there are none should not be tolerated. Neither should frantic and chaotic scramblings for better locations be permitted on "breaks." These are major annoyances and undoubtedly have caused many patrons to give up the movies.

There is no offhand solution, but surely an increase in the number of ushers strategically placed will do much to keep the crowds under control. Otherwise smart operators may seek to hold down the nut by cutting the house staff, but the losses in patronage due to this questionable practice indicate that the plight of the theatre may be due to other reasons besides inferior product.

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"NECESSARY TO SUCCESS"

Theatremen in all parts of the world have for many years studied with pleasure and profit the issues of *Better Theatres* which appear monthly in conjunction with Motion Picture Herald. Ably edited by our colleague, George Schutz, this continuously informative and meaty section has earned the thanks of the many showmen perusing its pages.

Testimonials to this effect are by no means infrequent, and among the most recent is an article by J. J. Fitzgibbons, General Manager, Famous Players Canadian Corp., in the circuit house organ, *The Manager,* from which we quote:

"There have been articles in Better Theatres on the proper use of ventilating and heating equipment, and the importance of keeping sound levels properly regulated, and if you fail to take advantage of this information you are passing up one of the elements that are so necessary to success."

Mr. Fitzgibbons well echoes the sentiments of the legion of managers who find *Better Theatres* so essential in the operation of their theatres.

▽ ▽ ▽

THAT'S SHOWMANSHIP

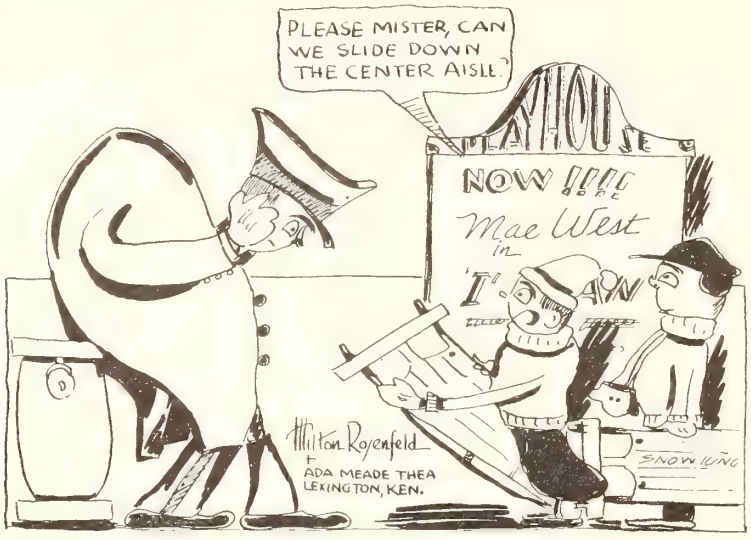
Though the term "showman" is generally applied to those having to do with theatre operation, every now and then comes an instance of smart campaigning that adds glamour to that much used word.

Such is the corking idea put over by Round Tabler Johnny Goodno, of the Palace, Huntington, W. Va. So far as this town was concerned, the famed "Moulin Rouge Caravan" did not exist, but Johnny, nothing daunted, proceeded to organize his own caravan that covered a 50-mile radius and entertained hugely the citizenry of some 15 outlying communities. As a result of these activities, detailed on a succeeding page, Goodno reports all kinds of record business on the picture, which he richly deserved.

To those still groping for the answer to the oft asked question, "what's showmanship?"—that, ladies and gentlemen, is showmanship.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



When a theatre is called the "Playhouse," who can blame the kids for at least trying?

Promotes Caravan On "Moulin Rouge"

Showmanship of the finest kind was exhibited by Manager John A. Goodno, Palace, Huntington, W. Va., who, realizing that he could not hope for a visit from the original "Moulin Rouge Caravan," created one of his own to bally the picture.

Goodno's outfit consisted of four bannered cars which carried a ten-piece orchestra and enough talent (see photo) to stage reviews which were put on a week in advance in 15 schools within a 35-mile radius, these dates being booked over the telephone. To advertise the showings, each town was lib-



That's Johnny on the Right

erally posted and radio announcements made twice daily in advance.

Special stage settings were carried, as was a P. A. system which was set up in each auditorium, and over which plugs were made on "Moulin Rouge." During the show, the song hits were played and after each finale, Goodno made a talk about the picture and also institutionally plugged the Palace.

The reception of this idea was very gratifying, as over 10,000 were reported to have attended the showings, and this figure no doubt would have been higher had not the trip been made during a bad snowstorm. The talent was highly entertaining and though local performed very professionally, many having stage and radio experience.

The final performance was given back in Huntington at the local high school to over 2,000 pupils, and another show given on the day before the opening at the Veterans' Hospital, all of which, this member states, resulted in a gross on this engagement which far exceeded his expectations.

Work for a Quigley Award!

Bovim Plants Art Sketches In Two Local Papers

The six special art drawings by the well known American artists were planted in his two leading papers by Manager Russell Bovim, Loew's Broad, Columbus, Ohio, as one of the highlight angles on his showing of "Gallant Lady," these tying into the national ads on the picture which broke in both papers a day in advance.

The 15 minute press book radio sketch was also put on, the station making further announcements during the day, and tieups were also made with taxi companies, dress and millinery shops, in addition to the birth certificate heralds which were distributed house to house.

The art drawings made up as colored poster displays were planted in prominent windows, imprinted menu cards in restaurants and hotel grills were used, and Bovim also stepped out with a flash front that included hand painted posters and novel backgrounds with the star and title in modernistic cutout lettering.

Work for a Quigley Award!

U. A. Issues Distinctive Press Book on "Nana"

In keeping with the tone of the entire production, Hal Horne has put out a press book on U. A.'s "Nana" that sells plenty of class. Front and back covers are in various shades of blue, emphasized by nice art work of Anna Sten and tie-in copy. The rest of the book is put together in the same manner, highlighted with photos of the star in various poses.

Besides the exploitation and publicity, there is an illustrated Sunday feature story of which mat is available. Worthy of attention is another section given over to all sizes and varieties of ads including all those used in the New York campaign.

All in all, well done with enough coverage for managers in situations big and small.

"Wonder Bar" Ideas Click on Strand Date

The effectiveness of many of the press book national tieups and exploitation suggestions was well demonstrated in the campaign for the opening of the New York engagement of "Wonder Bar" at the Strand, wherein the Warner exploiters put over a number of these ideas to good returns.

To sell the song hits in the picture, a sound truck bannered with transparent signs covered the metropolitan area ten days in advance, plugging the songs; Macy's cooperated with a ten-foot display in the music department, upon which were listed the songs the sign further embellished with stills and plug copy.

Both Postal telegraph and Western Union participated, the first with window cards in over 200 offices and the second with jumbo blanks which carried a shot of stars, these being displayed in all local branches. Cooperation was also secured from the fan publications whereby the Dell magazines planted cards in over 500 news stands, and Modern Screen advertising the opening on their radio hour besides mailing star stills to listeners-in who requested them.

A Dick Powell shirt was advertised in the windows of many men's shops, including the John David chain, the latter also plugging the picture in their newspaper ads. Fashion tieups were arranged with Russeks in New York, and Loeser's in Brooklyn, both stores going for windows and newspaper breaks.

Special silk window displays were made up by the Glenzdorf Corporation for their many dealers, this company also devoting a number of 400-line ads to the premiere. Hearn's also gave the opening an effective display in which pictures of the stars decorated a modernistic bar setting.

The Strand front was done in black flitter



Strand "Wonder Bar" Front

and chrome with frosted glass panels, copy in cutout letters and color wheel effect behind the glass. The title was set in transparent letters, and red and white bulbs strung from the roof to the marquee

Work for a Quigley Award!

German Post Card

For the benefit of the non-English speaking Germans in Hoboken, N. J., Manager Rudy Kuehn, Fabian Theatre there, mailed an informative post card, printed in German on "Cradle Song." Much of the copy was given over to Dorothea Wieck, whom Rudy recalled for her work in "Maedchen in Uniform" and plugged the Paramount picture as her first English speaking production.

Laugh Angles Sell "Palooka" Opening

The comic strip featured by the *Mirror* was a natural tieup for the opening of "Palooka" at the New York Rivoli, and the United Artists' exploiteers took advantage of it by arranging for the distribution of thousands of news stand tack cards plugging both the strip and the picture.

Although wisely the picture is being sold from the comedy angle, nevertheless the fight theme was not entirely neglected, as thousands of the special "Palooka" tabloids were distributed at the New York Six Day Bicycle Race and at the various boxing and wrestling matches in and around the city.

Numerous tieups were made on the song numbers, a standout being a full display in both windows of the Brunswick Record Broadway branch, in connection with the recording of the song hits by this company. The music departments of a number of the leading stores and five and tens advertised the sheet music extensively.

Very effective selling was obtained from the newspaper ads which were prepared by the well known caricaturist, William Steig, featuring laugh producing poses of Durante, the copy being in the same vein. Mats of these are available and no doubt will be utilized by showmen who prefer stressing the comedy slant rather than the fight background.

An especially ingenious marquee idea was conceived wherein a flasher was attached to the title sign so that the letters "look" in the title flashed on and off, thus emphasizing the name of Jimmy Durante in lights immediately underneath. Hooked up in colors, it gave Broadway something to talk about and no doubt the same idea will be adapted in marquee advertising in other spots.

Work for a Quigley Award!

"TRY, TRY AGAIN"

Very gratifying and decidedly encouraging is the fact that many of the showmen who forwarded entries for the January Quigley Award have sent in campaigns for February Award consideration. And to these campaigns are attached messages to the effect that their senders are in on this competition to stay and intend sticking until they win a trophy.

Evidently, "try, try again" is no gag to these showmen, and their perseverance is to be highly commended. They have seen what it means to be the winner of a Quigley Award—to be the one, and only one, rewarded each month with high honors for outstanding showmanship.

The second lap has now been run. By next week we should know whom the judges have chosen for the February prize. As previously announced, this committee comprises: A. W. Smith, Warner sales head; Si Seadler, Metro-Goldwyn-Mayer advertising manager; and Dan Michalove, assistant to S. R. Kent, president of Fox Films.

Enthusiasm for the Quigley project grows daily. February entries have exceeded January's, and by every indication March should top all. Every manager everywhere is eligible for the next Award. Start preparing that March campaign right now.

Remember, it means worldwide recognition for the winner!

Curtis and Finlay Step Fast on "Little Women"

A newsreel shot showing the crowds waiting to see "Little Women" at the Radio City Music Hall in New York was one of the many smart advance ideas used by Manager Gene Curtis and Exploitation Chief Ken Finlay to put over that picture at the Palace, Montreal. This was put on two weeks ahead and was followed a week in advance by two six-sheet boards in the foyer which were covered with red and white checkered gingham backgrounds. So attractive were these that one of the prominent department stores used the gingham idea for a dress display. This company also tied in on the press book sampler contest in which over 50 prizes were offered, and ran it for two weeks, plugging it with ads and window displays.

The same store also cooperated on the press book coloring contest and additional tieups were made in which other stores advertised various items, all tied to the title. The thoroughness of these newspaper campaigns is indicated by the fact that one store ran over 4,500 lines to advertise them.

Many broadcasts were promoted, one of which included the "Little Women" sketch cast, the sponsor putting on a lucky number contest in conjunction. The "Little Women" song was played by orchestras and the accompanying photo shows how it was plugged by music stores.

In addition to many other tieups, letters endorsing the picture were sent to many associations and schools in the city, and so complete was the campaign put on that the work of these showmen resulted in an extra week's showing for the picture.

Work for a Quigley Award!



Montreal "Little Women" Window

Fifi in Person Helps to Sell "Going Hollywood"

As Fifi Dorsay played an important part in the production, managing director Joe Feldman and publicity head Arthur Cohn took advantage of her personal appearance at the Earle, Philadelphia, on the same bill with "Going Hollywood" to further publicize the picture with three different broadcasts on leading stations in which Fifi related incidents in the making of this feature.

Radio played a large part in the campaign, five other stations plugging the song hits for days in advance, with additional announcements being made immediately after the program on which Bing Crosby appears weekly. To stimulate this air interest, a private screening was arranged for the leading radio entertainers, announcers and orchestra leaders, their endorsements making possible further band and air plugs.

Numerous window tieups were effected and a two color window strip was displayed in grocery and drug store windows throughout Philadelphia, tying in Woodbury Soap, Crosby's air sponsor, and plugging the picture, play date and theatre.

A lot of selling was put into the lobby and front displays, with elaborate hand-colored enlargements of Crosby and Davies bordered with scene stills, cutout music notes with copy in masonite letters. This idea was also carried out front (see photo), with figures of dancing girls seated on cutout music notes.

Imitation telegrams delivered house to house by uniformed messengers contained strong selling copy under Feldman's signature, and besides the generous publicity in local papers on Dorsay and the picture, small town newspapers within a fifty mile radius publicized the program in exchange for the usual passes.



Feldman's Flash Front

CHARNINSKY'S LOBBIES SELL

Round Tabler Down in Dallas Specializes In Flash Fronts But Also Clicks With Other Ideas

Dallas, Texas, has always been a hot spot for exploitation, and among the showmen in the southern metropolis, "Colonel" Louis Charninsky, Capitol Theatre, is one of the most active and ingenious. Lobby fronts, clubs, contests, stage shows are all "grist to his mill" and his newspaper breaks are frequent and potent.

On this page are described and illustrated some of his recent campaigns which this very able member reports held up his grosses.

Impersonation Contest

With the help of his newspapers, Louie announced an impersonation contest to be staged at the theatre, in which locals were invited to compete for prizes for the best impersonation in costume or otherwise of any Hollywood star. Stories were carried days in advance, and finalists selected after a series of eliminations.

These appeared at the theatre for three nights in a special revue, the opening night being celebrated with a "Hollywood premier" with all the accessories. Each "star" was brought to the theatre in a bannered auto, flood lights, microphones and all the other effects being employed.

Naturally the lobby and street were jammed, and the papers helped out by carrying stories about the contest, stage revue and premier.

R.O.T.C. Contest

Each Friday night, for eight weeks, a competition was held on the stage to determine the best drilled local R.O.T.C. cadets from among the 2,500 in the seven Dallas high schools, with different cadets appearing each week from each school.

From these, the finalists were selected, who competed for the main prizes promoted by Louie. Weekly prizes were also given, and a cash award of $25 to the P.T.A. association of the school showing the best attendance at the theatre during the weekly competitions.

Two papers sponsored the idea in cooperation with the R.O.T.C. officials, and for his work, Charninsky was appointed an honorary colonel in the corps, the papers running a two-column cut of the appointment, showing Louie receiving his honors from the high officers of the corps.

Lobby Shows

The lobby of the Capitol seems big enough to stage conventions, and Charninsky uses it plenty to sell his shows. His displays really are shows, and that he puts plenty behind them is indicated by a monthly bill that runs way up in the hundreds of dollars.

For instance, on "The Chief," he borrowed an old time pumper engine from the fire department and after a parade around town with a band and other fire apparatus, planted the old timer in the lobby (see photo) with "Wynn" himself and a stooge.

On "Last Roundup," note the cowhand-and-pinto idea. A special stall was built for the hawss, and real shingles put on the three lobby "houses." The cowhand of course sang the "roundup" song, the entire display topped with the giant scenic effect in the rear. That's Louie with the pony.

"Sons of the Desert" landed a picture of Louie and his assistant, Charlie Webb, in the papers, showing them wearing the Laurel and Hardy papier mache masks worn by two of the ushers in the accompanying photo. The boys did their act on the streets as well as in the lobby.

The "West" front was on a second run of the picture. The poster of Mae is reported to be the largest of its kind ever used by a theatre in Texas (see photo).

Also to be noted are the rest of the accessories, the tables with red cloths and bottles, beer kegs, singing bartender, and West impersonator being some of the gags used to put this over big.



Charninsky's Western Front With Louie Himself by the Horse. Note "Round-Up" Singer Left



Above Shows Pumper in Lobby and Below Ushers With Masks, a Snappy Street Bally





Largest Texas "West" Poster

Strong Selling Marks Three McManus Campaigns

A typically well rounded campaign was executed by Round Tabler John J. McManus for "Cat and the Fiddle" at Loew's Midland, Kansas City, Mo. Complete coverage was secured in all local and neighborhood theatres and three different radio stations further advanced the cause with announcements with special broadcasting records used in advance from two different spots.

Over twenty prominent windows of various kinds were secured in advertising the stars and story from various angles, and six of the local ace orchestras plugged the song hits in hotels and over the air.

Good results were reported from what John called a "Cartoonland Revue" put on as a special Saturday morning show, in which seven cartoons of various kinds comprised the entire program. Cooperation on this was obtained from women's clubs, the P. T. A., Junior League and Girl Guides among others, and an attendance of over 2,000 at 9:30 in the morning attested to the thorough manner in which McManus sold the idea.

Fourteen co-operative ads featured the newspaper campaign on "Roman Scandals" with able assistance given by Cantor's radio sponsors, who bannered 12 trucks with theatre copy and also distributed window cards for display at all dealers.

Work for a Quigley Award!

Miller Uses New York Gags On "Fugitive Lovers"

Cashing in on the widely publicized campaign on the New York Capitol date on "Fugitive Lovers," Manager George A. Miller, Smalley Theatre, Hamilton, N. Y., adopted a number of the ideas put over on the big town date for his showing. Prominent among these was the series of teaser one-column ads and the "reward" posters which kicked up a lot of buzzing when first shown.

George says they worked well for him, proving that smart showmen who are not above using the other fellow's stuff, do not necessarily have to be original in seeking selling angles.

Exploitation Clicks On "Eskimo" Date

The picture made up in the Arctic is still getting a strong play from showmen in various spots, and below are some of the standout ideas delivered by Round Tablers.

Minnesota, Minneapolis, Minn.

Local critic was given screening a week in advance and ran his review before the opening, giving the picture five "A's," a top score. This was followed up with a ballyhoo truck, 83 feet long (see photo) which worked the downtown loop section two days in advance.

Special no-cost tieups were made with many of the companies mentioned in the press book, the Kohler Company, Hills Bros., Lipton Teas, Norge Refrigerator and others supplying window posters and heralds for all local branches. Flash advance lobbies, strong newspaper copy, and a host of sound routine stunts further sold the attraction.

The campaign was planned and executed by the theatre "Sales Cabinet" comprising Harold Kaplan, manager, L. O. Daniel, Jr.,



"Eskimo" Bally Trucks

assistant manager, J. E. Harris, ad manager, and Carlton Duffus, publicity manager.

Orpheum, Madison, Wis.

Manager Hugh Flannery working with M-G-M exploiteer, Morris Abrams, put on a number of snappy stunts, including hook-ups with 26 local and nearby Kruger stores in which heralds were placed in all outgoing bags and packages; this also put over with the A & P stores on a tieup with their coffee.

Fur stores went for big windows, and other cooperation was effected with many companies in the press book tieups. Book displays were also arranged, special lobby was installed, and local college paper also gave the date a front page plug, besides other newspaper publicity. Sounds as though these boys put on a pretty thorough campaign.

Loew's State, New Orleans, La.

Manager Rodney Toups put on a raft of angles, including the dog team bally described in a recent issue. Ace newspaper men were given rides in dog sled and broke stories about it, and pet penguins were exhibited in schools and windows with the "husky" pups.

A & P coffee tieup also made in all stores, and other advertisers also cooperated. Phone calls made to a select list of names, special stickers were given away, and an electrical front with special letters for title was featured in addition to newspaper campaign, extra posting, etc.

MANAGERS ANTICIPATE NEW HAVEN MEETING

Reservations Pouring In for Connecticut's Round Table Club "Get-Together"; $1.00 Is Charge for the Big Nite

Working like a band of beavers on a dam, the committee for the Eastern New England Managers' Round Table Club "Get-Together" is rapidly readying details for the gathering to be held next Saturday night, March 17.

The place: New Haven, at Gregson's Grill, in the rear of the Paramount Theatre. The time: Starting at midnight. The price: One ($1.00) Dollar, which includes buffet luncheon, plenty of beer, entertainment, in an atmosphere of conviviality and good fellowship. The party is to be stag and strictly male.

A big time is on tap, and an ace attendance looked for from every town within reaching distance of New Haven. Besides New Haven, Bridgeport and Hartford, theatremen in other Connecticut spots are making their reservations now, and representation is also coming from Springfield, Worcester, and other additional Massachusetts towns in the zone.

As the shindig will start after theatre-closing time, and will continue from then on, managers more than a step away from New Haven should arrange to come over. Parties are now being made up to travel by train or auto, and the committee suggests that this be done wherever possible.

To expedite matters, it is asked that those who intend being on hand send in their reservations now to Walter Lloyd, Chairman of Reservations, Paramount Theatre, New Haven. For this purpose the blank below is supplied. So fill it in right now and get it into the mails.

The "Get-Together" is not confined to members only. All theatremen are invited, including assistant managers and others of the house staff. Guests may also be brought along, and those who want to make up a party may do so.

For any further information, and for those who prefer making reservations through their local committees, these gentlemen are as follows: From Bridgeport, Chairman Morris Rosenthal and Edgar Lynch; from New Haven, Walter Lloyd, Jack Sansom and Ben Cohen; from Hartford, George Landers, Lou Schaefer, Charlie Brennan and Jimmie Weist.

This committee of well known showmen are sitting up nights to make the party—the first Club gathering in New Haven—an event to be remembered. What will guarantee this is a capacity attendance, so every theatreman thereabouts is requested to get behind these boys and make it a success.

Get a party together or come alone. You'll have the time of your life either way. Fill in the blank now.

Work for a Quigley Award!

Entry at Dog Show Aids Mayer's Rialto Date

"Dark Hazard" being the story of a racing dog of that name, Arthur L. Mayer, managing director Rialto, New York, arranged with Spratt's Dog Foods to enter a canine of the same species and with the same name in the Westminster Dog Show, which took place in New York the week before the picture opened.

Through a tie-up with the above sponsors, who underwrote the entry fee for Mayer's champion, an attractive exhibit was set up at the show (see photo) which plugged the date and also Dark Hazard himself.



Mayer's Dog Food Tieup

WALTER LLOYD, Chairman of Reservations,
Paramount Theatre, New Haven, Conn.

Enclosed find $..... for ..... reservations ($1.00 per head) to the Managers' Round Table Club "Get-Together" to be held at Gregson's Grill in New Haven, on Saturday, March 17, starting at midnight.

NAME .....

THEATRE .....

CITY and STATE .....

Warner-ites Step Out On "Fashions of 1934"

From three widely separated points, Albany and Milwaukee and San Antonio come good campaigns on "Fashions of 1934" as put on by those hustling Warner-ites, Charley Smakwitz and Dave "Skip" Weshner, and also that hustling showman, Bob Hicks. Read about them.

Warner, Milwaukee, Wis.

Manager Weshner tied in with one of the leading stores and landed a flock of windows in which were displayed many of the original costumes used in the picture, and the store went for the idea further with plenty of space in the papers with the title as a tag line. A week ahead, the newest styles were exhibited in the theatre lobby, lighted from overhead by indirect lights, the tops being arranged so that copy could be carried above the gowns.

A designing contest was also put on in which cash prizes were awarded for the best original styles submitted, and on the opening night, the store sent over a squad of models who showed off the new gowns in the foyer.

Empire, San Antonio, Tex.

Featured in Bob Hicks' campaign at the Empire was a lobby display that had a lot



Hicks' Illuminated Display

of the locals looking. One entire side of the foyer was covered with a black oilcloth background (see photo) and against this were placed natural color enlargements from the picture. Around the entire outer edge was placed a four-inch strip of opaque glass illuminated from behind with red neon tubes. The title was in white cutout letters well spotted against the black backing.

Strand, Albany, N. Y.

Exploiteer Smakwitz stuck a "Follies" into the title, so it went to bat as "Follies and Fashions of 1934," and this was carried out in snipes, window strips, tack cards, heralds and newspaper ads, and in a special co-op page that tied in a number of radio dealers.

The opening went Hollywood, and to put it over stronger, a Warner cameraman was sent up from New York to cover the premier. This was good for a two-column shot and story in the local papers, and the opening itself also produced a number of other breaks that helped in the build up.

The campaigns above described cover thoroughly a number of effective slants in selling this picture. Especially commendable were Weshner's lobby fashion show, Hicks' illuminated lobby display, and Smakwitz's Hollywood opening, all of which clicked.

BETTER THEATRES

This is the time of year when you are getting your air conditioning equipment ready for the warm months. Or are you just contemplating the installation of cooling apparatus? In either case, you will want to read—and study—what J. T. Knight, Jr., has to say in Better Theatres, published as Section 2 of this issue of the Herald.

This issue also brings another installment in the series on advertising layout, which of course you are following closely. This time type itself is discussed.

And if you are figuring on remodeling of any kind, either immediately or a bit later, you will find many an idea to help you in the material presented by Robert Boller, who has designed well over 100 American theatres.

Work for a Quigley Award!

Lloyd Clips from Ads To Make Up Displays

With conditions as they are, ingenious showmen are discovering many ways to keep up their advertising standards though deprived of the services of artists and layout men.

Manager Walter Lloyd, Paramount, New Haven, Conn., has perfected a method which, while used extensively in other lines of business, is now coming into favor in the advertising of motion picture houses. This member secures newspaper ads from various sections of the country and carefully clips all copy and art work that he fancies. These are carefully filed and used as the occasion demands.

Below is a reproduction of one of Lloyd's two-column ads, in which the greatest part of the copy and art were taken from other theatre displays. Walter, of course, makes up his own layout and manages to put out stuff that otherwise would be too expensive for him to undertake.

A number of other showmen in similar situations are adopting this money-saving device, further substantiating our oft-repeated statement that showmanship is not a matter of location.



Lloyd's "Clip" Ad

Irv Is "Convention-Conscious" On "Convention City"

In planning his campaign on "Convention City," Manager Irving Blumberg, Stanton, Philadelphia, made an especial appeal to "convention-conscious" salesmen, sales managers, members of fraternal orders, etc., and as his opening gun held a special preview a week ahead for over 800 sales managers and their guests. The invitation to the preview was very cleverly gotten up, in which the picture was gagged up as a grand laugh for anyone who had ever attended a get-together of this kind, the response being immediate and enthusiastic.

As a result, Irv received permission to plant hand-lettered cards in the leading rooms of every local fraternal organization, in many cases a "first time" for an ad of this nature. This was followed up with a strong plug at a lumbermen's convention held locally, in which the secretary gave a short talk on the picture and urged the members to see it.

The Stanley-Warner special train and Pullman car was used in advance and during the run. This train (see photo) is specially constructed over a chassis to conform to the appearance of the locomotive, the trailer having the appearance of a Pullman



Blumberg's Pullman Bally

car. Cutout heads from the 24 were placed in the windows with banners attached to each side and other ads carried front and rear.

From a baliopticon machine on the marquee slides were flashed on a special screen constructed opposite the theatre on a Pennsylvania Railroad wall, a smart idea which has previously been described in these columns. A Postal telegraph tieup netted jumbo wires in all local offices and a series of actual telegrams from the stars were displayed on a special board, which slant kept crowds continuously in front of this display.

Work for a Quigley Award!

"Scandals" Gag Contest

Manager M. Abelson, World, Omaha, Neb., sold the *Bee-News* on a contest for "Roman Scandals" in which readers were invited to send in gags and dialogue to fit the six scene cuts run by the paper two a day, starting three days in advance of the showing.

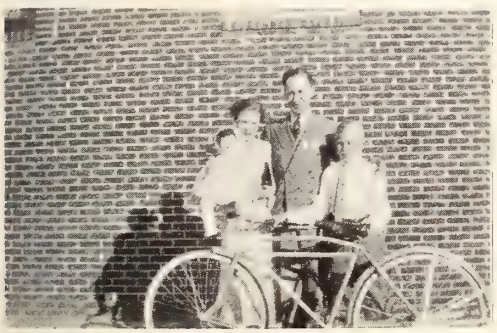
Plenty of space was devoted to the stunt with cuts and copy prominently spotted at the head of the amusement page during the contest, for which cash prizes and tickets were given. Entrants were required to clip the pictures daily and to send them in at one time with their answers for the prizes.

Akin's Club Contest Good For Turnaway Business

From down in Dallas, where they grow those fast-stepping showmen, comes a report from Manager Wally Akin, of the Arcadia Theatre, which details the progress of a popularity voting contest put on with his Arcadia Buddy Club, a Saturday children show idea.

Each member was given a numbered club button and every week 50 of these buttons with duplicate numbers were distributed with free admission allowed to the boys and girls finding a buddy wearing a corresponding number, the purpose behind this being to place an extra value on the buttons.

Then Wally contacted six local manufacturers who were allowed to participate in the contest at a given price which included all advertising and votes with prizes such



Wally with the Winners

as bicycles, dolls, etc., given at the end of 12 weeks to the children turning in the greatest number of votes. The accompanying shot shows Wally with boy and girl winners. Prizes were given for empty cartons, milk bottle caps, flour and coffee sacks, etc., carrying the brands of the participating manufacturers. Retailers handling these brands were also brought in, who distributed votes in the same manner.

A used car dealer gave votes with every sale and a similar arrangement was made with a prominent radio store. A local dairy gave votes to the boy or girl bringing in a new route customer, and one of the local papers carried a coupon for a number of days which when brought to the theatre was also good for a number of votes.

Plenty of newspaper publicity was obtained, heralds distributed and all participating merchants displayed tieup window cards and also came in on co-op ads during the contest. No screen advertising was run in exchange, but large displays were placed in the lobby with the names of all sponsors and amount of votes each of their products was good for.

Wally reports that extra help was needed after the second week to count the votes and after the fourth week every Saturday show was a turnaway.

Work for a Quigley Award!

Caldwell Works Various Slants on Attractions

Availing himself of many of the elaborate accessories used in the local road show engagement, Manager Wally Caldwell, Loew's Valentine, Toledo, utilized them to obtain effective displays in many prominent windows and to embellish his lobby displays on "Queen Christina." One of these, a seven-foot electric sign with cutout title letters on beaverboard, was mounted on a facade on the second floor of the theatre building, one of the town's traffic centers.

Featuring the many radio tieups was the distribution of over 2,000 tinted pictures of the star, the cost of which was undertaken by the sponsor of the hour whose announcements included picture and theatre mention.

The motion picture committee of the Associated Women's Clubs endorsed the showing at a regular monthly meeting with a story on the picture read by the president before the members. Similar action was also taken by the local P. T. A. An ingenious idea was worked out by the placing of an electric title sign directly beneath the screen a week in advance, which was worked on dimmers and brought up during the showing of the trailer.

Wally sold the theme of "Moulin Rouge" more strongly locally by prefixing "Lovers of" to the title, and also promoted a number of fashion ads in windows to sell the clothes angle. This was followed up with a series of explicit radio announcements which outlined the plot and emphasized the part played by the leads in the picture.

Work for a Quigley Award!

Aninsman's Throwaway Teaser Novel Ad

A snappy throwaway on "Duck Soup" was cleverly presented by Manager Marty Aninsman, Lindley, Philadelphia, which he states can be used on any other of the Marx pictures and other attractions as well.

On one side, the herald is titled "30 Years Ago," with the rest of the copy set down in this manner:

*F*ord was not famous
*O*nly men smoke
U didn't worry about the price of gas
*R*iding bicycles was a fad. . . .
etc., etc., and etc.

This copy continued with the first letters of each line perpendicularly spelling out "Four Marx Brothers," as illustrated, the tiein line at the bottom reading, "But you coudn't have seen a picture like 'Duck Soup,' etc., etc." The throwaway was enclosed in an envelope, on which was imprinted "30 Years Ago" with no other tieup copy, and as a teaser was very helpful in building up interest in the picture, so Marty reports.

"Wonder Bar" Pressbook Contains Many Ticket-Sellers

That's a very swanky press book that Charlie Einfeld's department put out for Warner Brothers' "Wonder Bar" with pages on pages of advertising, exploitation and publicity. In fact, those Warner-ites report 328 ideas that should satisfy the demands of the most particular showman.

Many national tieups have been arranged involving various types of merchandise and outlines of the campaigns on the New York and Miami openings are also detailed. A 10-day newspaper fictionization is also carried, a radio sketch and Sunday feature story are included, and among the accessories that should find favor is a four-page roto tabloid. Over fifty display ads are carried in the special advertising section and publicity stories on the various stars are given a different angle with special copy heads.

Work for a Quigley Award!

"Convention-eer" Harry

Manager Harry Black, Rialto, Glens Falls, N. Y., concentrated on road signs to sell "Convention City" by tacking cards reading, "Welcome to Convention City"



Black's "Convention" Placards

(see photo) on every possible spot on the right side of every highway leading into the city. This helped to spread the belief that there was a convention in Glens Falls, many inquiries being made at the local newspaper offices and the Chamber of Commerce.

ROUND TABLE BIRTHDAY GREETINGS

Sam Abrams
Antonio Balducci
A. B. Binnard
Harold Blumenthal
A. C. Bray
Charlie Brennan
Fahnley Bridges
Pierre Boulogne
H. Cavanagh
C. W. Curtis
David Dallas
Joseph Dondis
Glen Downing
J. M. Ensor
S. C. Feder
George Fishman
Stanley Foreman
George Foster
Emanuel Friedman
Charles B. Hann
H. B. Harris
Sim E. Heller
S. H. Horowitz
E. A. Hussong
C. L. Hyde
W. E. Keating
R. T. Kemper
Phil Kielpinsky
R. A. Kinery
T. K. Kraft
Karl Kruger
J. T. Lackey
G. W. Lake
Julius Lamm
R. L. Lippert
O. E. Lockrem
J. H. Luter
J. G. McGee
Sam Mandelbaum
G. A. Miller
Fred Montgomery
Lloyd Murphy
Bob Murray
E. P. Nelson
R. H. Oulette
Roy Patience
Fred Perry
B. L. Prince
C. C. Reed
C. J. Rindcen
N. C. Rolfe
N. H. Salyer
H. A. Salisbury
E. Samphyra
J. P. Schnitzer
I. J. Segall
Sidney Seckler
Dave Schiller
C. H. Simpson
D. R. Stevenson
Henry Spiegel
H. A. Steibing
J. E. Stribling
N. L. Tower
E. W. Thomas
E. R. Toerpe
Al Unger
Lou Wasserman
S. D. Weinberg
A. G. Wertin
F. A. Williams
Billy Wolfson
Leonard Workman
Jack Wright
Al Zimbalist

SOME OVERSEAS SHOWMANSHIP



"Cavalcade" Ad at Carnera Fight

(Left) VITTORIO MALPASUTTI, Motion Picture Herald Rome correspondent, sends this along as an example of the exploitation put over in Rome on the premiere showing there of "Cavalcade." The crowd of many thousands gathered to see Carnera fight Paolina could not miss the theatre banners.

(Right) GEORGE ERNO ELLIS, manager of the Playhouse, Edinburgh, Scotland, used the entire front of his house to plug "Sign of the Cross." For a street bally, this Scottish member went for the chariot gag and also put on some other effective stunts that brought the crowds.



Ellis' Front on "Cross"

▽ ▽ ▽



Barcelona "Girl" Window

(Left) RENE HUET, Warner chief for Spain, worked a number of gags for the Urquinaona Theatre, Barcelona, this being one of the crowd-gathering stunts on "42nd Street." Girl behind the screen danced to the music of the hit songs played by victrola attached to loud speakers.

(Right) AL DEANE, Paramount International, reports plenty of activity in Tokyo, where the Matsuzaka-ya department store gives lots of space to tieups on Paramount pictures. The picture shows a gallery display at the store of scenes from "Farewell to Arms" and "Song of Songs."



Tokyo Picture Gallery

▽ ▽ ▽



A Front from Germany

(Left) RICHARD BAUCKE, JR., a new member from Klotze, Germany, forwards a picture of the front of his house. Baucke comes of an old theatre family having been in the business for nearly thirty years. Note the stills filling the three front windows, including the "filling station."

(Right) TIVOLI THEATRE, London, used this bally on "Broadway Thru a Keyhole" which did nicely for the date. It was part of the campaign put on by the U. A. London office. Equipped with loud speaker and recording apparatus, the car toured the city and managed to do a nice job.



London Goes Loud Speaker

▽ ▽ ▽



Laughton and Mickey Mouse

(Left) CHARLES LAUGHTON meets Mickey Mouse at a luncheon in honor of a group of French picture critics who were flown to London after the Paris premiere of "Henry VIII." To his right is Mrs. Laughton, and to his left is Flora Robson, prominently spotted in "Catherine".

(Right) PIERRE AUTRE, MOTION PICTURE HERALD Paris correspondent, forwards this flash front at the Marivaux Cinema, Paris, on "King Kong." Photo shows the facade of the theatre and the posters on the walls, many of the latter used on the principal boulevards.



"King Kong" in Paris

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25,'34	62	

Coming Feature Attractions

Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	
Together Again	Onslow Stevens-Lila Lee-Dickie Moore		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall In Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	Mar. 3,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25

Coming Feature Attractions

Don't Fail In Love	Grace Moore		
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	
Highway Patrol	Tim McCoy-Lillian Bond		
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76	Feb. 10,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34	
Most Precious Thing in Life	Karen Morley-Richard Cromwell		
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	70	
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34	
Party's Over, The	Stuart Erwin-Ann Sothern		
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan		
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84	Oct. 21
Twentieth Century	John Barrymore-Carole Lombard		
Voice in the Night	Tim McCoy-Billie Seward		
Whirlpool	Jack Holt-Lila Lee		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Gallard	Feb. 15,'34	59	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Forgotten Men	War Film	Apr. 1,'34	84. May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15,'34	58. Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64. Feb. 17,'34	
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78. Jan. 13,'34	
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	90	Sept. 16
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65. Feb. 24,'34	
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69. Jan. 27,'34	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Dr. Monica	Kay Francis-Warren William		
Modern Hero, A	Richard Barthelmess (See "In the Cutting Room," Feb. 17,'34.)	Apr. 28,'34	
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	
Rhythm in the Air	Dick Powell - Ginger Rogers - Pat O'Brien		
Sawdust	Joe E. Brown		
Very Honorable Guy, A	Joe E. Brown-Alice White (See "In the Cutting Room," Feb. 24,'34.)		
Woman in Her Thirties, A	Aline MacMahon - Paul Kelly - Ann Dvorak		
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	84. Feb. 17,'34	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95. Feb. 3,'34	
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	80. Jan. 27,'34	
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	80. Mar. 3,'34	
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60. Feb. 17,'34	
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66. Feb. 10,'34	
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85. Jan. 27,'34	
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65. Feb. 17,'34	
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sleepers East	Wynne Gibson-Preston Foster (See "In the Cutting Room," Dec. 30.)	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 27,'34	
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Apr. 13,'34	85
Cats-Paw, The	Harold Lloyd-Una Merkel		
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	
Follies, The	(All Star Musical)	Mar. 30,'34	
Free Gold	John Boles-Claire Trevor		
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster (See "In the Cutting Room," Mar. 3,'34.)	Apr. 6,'34	
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees		
Only Girl, The	Lilian Harvey-Charles Boyer		95. Aug. 12
"Scandals"	Rudy Vallee - George White - Alice Faye-Jimmy Durante (See "In the Cutting Room," Feb. 10,'34.)	Mar. 16,'34	
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel		
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown (See "In the Cutting Room," Mar. 3,'34.)	Mar. 23,'34	
Too Many Women	Warner Baxter-Rosemary Ames	May 18,'34	
World Is Ours, The	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn		
World Moves On, The	Madeleine Carroll - Franchot Tone		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	80	
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		69	
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67. Oct. 15,'32	
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72¼	Sept. 9
Mademoiselle Zaza (Reviewed under the title, "Aunt Sally.")	Cicely Courtneidge-Sam Hardy		82. Mar. 3,'34	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec.	1 77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason	Mar.	15,'34 88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec.	1 79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct.	1 81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
No Ransom	Phillips Holmes-Leila Hyams			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct.	1 74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan.	1,'34 63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	13 65	Dec. 30
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.	1 73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov.	24 74	Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier		67	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1 68	
Secret Sinners	Sue Carol-Nick Stuart	Oct.	20 70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec.	1 70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor		Apr.	1,'34	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1 87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct.	13 98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie	Sept.	15 89	Sept. 8
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb.	16,'34 78	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov.	3 66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov.	24 94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct.	27 70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan.	12,'34 113	June 10
Eskimo	Native Cast	Jan.	19,'34 117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan.	5,'34 78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec.	22 79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov.	17 87	Nov. 18
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct.	20 65	Nov. 4
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb.	23,'34 85	Mar. 3,'34
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	6 91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	8 91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov.	10 102	Oct. 28
Queen Christina	Greta Garbo - John Gilbert	Feb.	9,'34 103	Dec. 30
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	1 78	Nov. 11
Show-off, The	Spencer Tracy-Madge Evans	Mar.	9,'34 80	Mar. 3,'34
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	22 65	Sept. 10
Sons of the Desert	Laurel and Hardy	Dec.	29 68	Jan. 20,'34
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept.	29 87	Sept. 16
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb.	2,'34 76	Jan. 27,'34
Women In His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec.	8 76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan.	26,'34 85	Feb. 10,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	20,'34	
Lazy River (See "Louisiana," "In the Cutting Room," Feb. 24,'34.)	Jean Parker-Robert Young	Mar.	16,'34 75	
Men In White	Clark Gable-Myrna Loy		75	Feb. 17,'34
Operator Thirteen	Marion Davies-Gary Cooper			
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	23,'34	
Sadie McKee	Joan Crawford-Franchot Tone			
Star Spangled Banquet	(All Star Musical)	Apr.	13,'34	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Mar.	30,'34	
Viva Villa! (See "In the Cutting Room," Feb. 10,'34.)	Wallace Beery-Fay Wray	Apr.	6,'34	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10 79	Oct. 7
Beggars In Ermine	Lionel Atwill	Feb.	22,'34 72	Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20 68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20 68	Aug. 12
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5 54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec.	15 63	
Lucky Texan, The	John Wayne	Jan.	22,'34 56	Jan. 27,'34
Rangers' Code	Bob Steele	Aug.	15 56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10 58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec.	15 58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30 70	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan.	1,'34 57	Feb. 10,'34
Skyway	K. Crawford-Ray Walker	Aug.	15 65	
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1 76	Oct. 14
West of the Divide	John Wayne-Virginia B. Faire	Feb.	15,'34 55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	7,'34 64	Jan. 27,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne			
City Limits	Ray Walker-Sally Blane	Apr.	15,'34	
Derby Day				
House of Mystery, The	Verna Hillie-Ed Lowry	Mar.	30,'34	
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells			
Man from Utah, The	John Wayne			
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr.	30,'34	
Money Means Everything				
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar.	15,'34	
Numbers of Monte Carlo				
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec.	22 75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan.	19,'34 71	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb.	23,'34 80	Feb. 17,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17 77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29 88	Nov. 25
Duck Soup	Four Marx Bros.	Nov.	17 80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	5,'34 78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	26,'34 95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec.	8 75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22 70	Sept. 23
Good Dame	Sylvia Sidney-Fredric March	Feb.	16,'34 72	Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct.	27 70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan.	12,'34 68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct.	6 87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan.	26,'34 65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec.	1 68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12,'34 68	Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb.	23,'34 72	Feb. 17,'34
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1 85	Aug. 26
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb.	2,'34 75	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar.	9,'34 78	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24 80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9,'34 65	Jan. 27,'34
Take a Chance	James Dunn - June Knight "Buddy" Rogers	Oct.	27 82	Nov. 4
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	24 58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13 57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15 70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29 75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	8 72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20 84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	3 73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cleopatra	Claudette Colbert - Harry Wilcoxin-Warren William			
Come On, Marines	Richard Arlen-Ida Lupino	Mar.	23,'34 68	
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar.	30,'34 78	Jan. 20,'34
It Ain't No Sin	Mae West-George Raft			
Little Miss Marker	Adolphe Menjou-Dorothy Dell			
Melody In Spring (See "In the Cutting Room," Feb. 17,'34.)	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Mar.	30,'34	
Murder at the Vanities	Carl Brisson-Victor McLaglen	Apr.	20,'34	
Scarlet Empress, The (See "In the Cutting Room," Feb. 10,'34.)	Marlene Dietrich-John Lodge			
Thirty Day Princess	Sylvia Sidney-Cary Grant			
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr.	13,'34	
We're Not Dressing	Bing Crosby - Ethel Merman - Carole Lombard - Leon Errol	Apr.	27,'34	
Wharf Angel (See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	16,'34	
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6,'34	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb.	2,'34 55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	4 58	
Russia Today		Nov.	8 42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug.	11 61	Aug. 19
Thunder Over Mexico	Native Cast	Nov.	15 70	May 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desperate Trails	Kazan			
King of the North	Kazan			
Little Damozel	Anna Neagle-James Rennie			
Lone Avenger, The	Kazan			
Peck's Bad Boy	Jackie Cooper			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct.	20 74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov.	10 71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov.	3 73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13 72	Sept. 30
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct.	27 70	Oct. 14
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15 68	Aug. 19
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept.	29 53	
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec.	29 80	Dec. 1
Goodbye Love	Charles Ruggles	Nov.	10 67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb.	2,'34 68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec.	1 66	Dec. 23
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar.	2,'34 72	Feb. 10,'34
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov.	24 107	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler	Jan.	19,'34 63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb.	16,'34 75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb.	9,'34 92	Jan. 20,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34
Coming Feature Attractions				
Alien Corn	Ann Harding	May 25,'34		
Crime Doctor (See "In the Cutting Room," Mar. 3,'34.)	Otto Kruger-Karen Morley	Apr. 27,'34		
Dover Road	Clive Brook-Diana Wynyard	May 11,'34		
Finishing School (See "In the Cutting Room," Mar. 3,'34.)	Ginger Rogers - Frances Dee - Bruce Cabot	Apr. 27,'34		
Green Mansions	Dolores Del Rio-Joel McCrea			
I Love an Actress	Gregory Ratoff			
Of Human Bondage	Leslie Howard-Bette Davis	June 1,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20,'34		
Spitfire	Katharine Hepburn	Mar. 30,'34	84	Feb. 24,'34
Stingaree	Irene Dunne-Richard Dix	May 18,'34		
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	May 4,'34		
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16,'34	77	
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13,'34		
Wild Cargo	Frank Buck	Apr. 6,'34		

SHOWMENS PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16
Coming Feature Attractions				
Golden Head				
St. Louis Woman	John Mack Brown-Jeanette Loff	Mar. 15,'34		
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Features					
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	Feb. 17,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Film Parade		General Picts.	Jan. 12,'34	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10,'34	56	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell on Earth	All Star	Aeolian Picts.	Jan. 27,'34	70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20,'34
Mad Age, The		Resolute Picts.	July 19	70	July 29
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sweden, Land of the Vikings		Associated Cinemas		70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	Feb. 3,'34
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9
Coming Feature Attractions				
Born to Be Bad	Loretta Young-Cary Grant			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13,'34	91	Feb. 10,'34
Firebrand, The	Fredric March - Constance Bennett-Fay Wray	Apr. 6,'34		
House of Rothschild, The (See "In the Cutting Room," Feb. 24,'34.)	George Arliss		86	
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Apr. 20,'34	99	Jan. 6,'34

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love Birds, The	Summerville-Pitts	Mar. 12,'34		
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	
Myrt and Marge	Myrtle Dale -Donna Damerell-Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 6,'34
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	Feb. 24,'34
Wheels of Destiny	Ken Maynard	Feb. 19,'34	64	
Coming Feature Attractions				
Affairs of a Gentleman	Paul Lukas			
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners			
Countess of Monte Cristo	Fay Wray - Paul Lukas	Mar. 19,'34	70	Mar. 3,'34
Doomed to Die	Ken Maynard-Gloria Shea			
Elizabeth and Mary	Margaret Sullavan-Lowell Sherman - Mrs. Leslie Carter			
Glamour	Constance Cummings - Paul Lukas	Apr. 9,'34		
Honor of the West	Ken Maynard	Apr. 16,'34		
Humbug, The	Nils Asther			
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16,'34		
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26,'34		
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	May 7,'34		
Uncertain Lady	Genevieve Tobin-Edward Everett Horton			

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61	Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34	68	Feb. 10,'34
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	76	Dec. 2
Coming Feature Attractions				
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	73	Feb. 10,'34
Dames	Ruby Keeler-Dick Powell			
Dragon Murder Case, The	William Powell			
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak			
Gambling Lady	Barbara Stanwyck	Mar. 31,'34		
Happy Family	Aline MacMahon			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34	65	Feb. 24,'34
Hit Me Again	Joan Blondell-Warren William			
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34		
Key, The	Edna Best - William Powell - Colin Clive			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods			
One Man Woman	Pat O'Brien-Glenda Farrell			
Return of the Terror	Lyle Talbot-Mary Astor			
Rhythm in the Air	Dick Powell - Ginger Rogers - Pat O'Brien			
Upper World	Warren William - Mary Astor-Ginger Rogers	Apr. 28,'34		
Without Honor	James Cagney-Joan Blondell			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Features					
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Mam'zelle Nitouche	Janie Marese-Ralmu	Protex	Nov. 18	90	Dec. 2
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Petterson and Bendel	Adolf Jahr - Sammy Friedmann	Scandinavian Talking Picts	Jan 1,'34	148	
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 26
Radio Parade		British Int'l		70	May 13
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzautl	Integrity Film	Feb. 8,'34	90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6,'34	92	Feb. 24,'34
Volga Volga	H. A. Shiletton	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours. Hans Lange and Orchestra		9
2—Ave Maria. Dion Kennedy at the Organ		7
3—Waters of Minnetonka. Gus Haenschen and Orchestra		6
4—Hula Moon. Native Hawaiian Troupe		7
5—Waltz In A Flat Major. Hans Lange and Orchestra		4

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Banker Buckeroos. Sidney and Murray		2 rls.
Elmer Steps Out. Walter Catlett		2 rls.
Hold Your Temper. Smith and Dale	Dec. 15	2 rls.
Hot Daze. Smith and Dale	Oct. 20	2 rls.
Radio-dough. Sidney and Murray	Feb. 5,'34	
Ten Baby Fingers. Sidney and Murray	Jan. 15,'34	
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	7
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure		1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics		1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses. Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa. Jack Osterman	Nov. 24	2 rls.
No. 3—School for Romance. Lou Holtz	Jan. 31,'34	2 rls.
No. 4—Love Detectives. Frank Albertson	Feb. 28,'34	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse		1 rl.
False Alarm		1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	17
Entertainer, The. Will Mahoney	Oct. 4	20
WORLD OF SPORT		
It's Sport in Any Language		1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills		1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	26
Dawn to Dawn. Julie Hayden-O. M. Ness	Dec. 25	35
Lot in Sodom. Frederic Haak	Dec. 25	26
No Woman's Land. (Travelogue)	Apr. 15,'34	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	20
Hello, Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	1 rl.
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	19
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	2rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34	20
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	2 rls.
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	1 rl.
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby. Helen Morgan	Nov. 24	1 rl.
Slow Poke. Stepin Fetchit	Sept. 22	1 rl.
Trav'lling the Road. Alexander Gray	Feb. 9,'34	1 rl.
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Gold Ghost, The	Mar. 16,'34	2 rls.
Mr. Adam	Nov. 17	2 rls.
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	2 rls.
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Statie	Sept. 29	20
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Bosom Friends	Mar. 30,'34	2 rls.
Day Dreams	Dec. 8	
Hula Honeymoon	Mar. 2,'34	2 rls.
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	16
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Under Moroccan Skies	Feb. 16,'34	1 rl.
A Journey in Flanders	Feb. 23,'34	1 rl.
MOVIE TINTYPE SERIES		
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills. Radio Rubes		6
Sally. Singin' Sam-Don Wallace		7
Night of Romance. Donald Novis-Ann Leaf-John Young		7
Tongue Twisters. Irving Kaufman-Lew White		7
Ship of Dreams. Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade. Irving Kaufman-Lew White		7
Home Again. Nick Lucas-Lew White-Kelvin Keech		8
Tintypes. Irving Kaufman-Lew White		6
Oriental Phantasy. Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival. Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour. Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits. Nick Lucas-Lew White-Herbert Rawlinson		8
Melodies of Love. Carlile-Rawlinson-White		
Songs of the Range. Art Dickinson-Lew White		
Rhapsody in Black. Gary-Rawlinson-White		1 rl.
Wine, Woman and Song. Tommy McLaughlin-Lew White-Kelvin Keech		1 rl.
Eili Eili. Charles Carlile-Lew White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt. Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer. Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call		9
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	9
New Zealand		9
Scotland the Bonnie	Sept. 30	9
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9
Perils of Arsenic Annie		1 rl.
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Jail Birds In Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody In Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	9
Happy Warriors	Oct. 21	9
Roping Wild Bears	Jan. 13,'34	1 rl.
Trick Golf	Mar. 3,'34	8
Vital Victuals	Feb. 10,'34	10
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses		19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes in the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
Hi, Neighbor	Dec. 16	18
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Play Ball	Sept. 16	7
Robin Hood	Feb. 3,'34	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Ha! Ha! Ha!	Mar. 2,'34	1 rl.
I Heard. Don Redmond	Sept. 1	7
Morning, Noon and Night. Rubinoff	Oct. 6	7
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
Broadway Knight. Yacht Club Boys	Feb. 23,'34	1 rl.
Bundle of Blues, A. Duke Ellington	Sept. 1	10
Little Broadcast, The. Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27	11
Radio Roundup, A. Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24	11
Rumba Rhythm. Vincent Lopez	Sept. 29	6
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger? Borrah Minnevitch	Dec. 22	10
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6— Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—	Feb. 23,'34	1 rl.
No. 9—	Mar. 23,'34	1 rl.
No. 10—	Apr. 20,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	6
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music. Eton Boys	Nov. 10	10
Keeps Rainin' All the Time. Gertrude Niesen	Jan. 12,'34	10
Lazy Bones. Borrah Minnevitch	Apr. 13,'34	1 rl.
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing. Baby Rose Marie	Dec. 15	9
Tune Up and Sing. Lanny Ross	Mar 9,'34	1 rl.
When Yuba Plays the Rumba on the Tuba. Mills Bros.	Sept. 16	7
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horse Power	Feb. 16,'34	11
No. 9—Flying Bodies	Mar. 23,'34	10
No. 10—Animal Antics	Apr. 13,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16,'34	21
Cold Turkey Joseph Cawthorn	Dec. 1	19
Ducky Dear Sidney Toler	Sept. 1	19
Gold Nuggets Walter Catlett	Feb. 2,'34	18
Just an Echo Bing Crosby	Jan. 19,'34	20
New Dealers, The Pallette-Catlett	Apr. 6,'34	2 rls.
No More Bridge Leon Errol	Mar. 16,'34	2 rls.
Old Bugler, The Chic Sale	Jan. 5,'34	20
On Ice Harry Langdon	Oct. 6	21
One Awful Night Pallette-Catlett	Oct. 20	21
Please Bing Crosby	Dec. 15	22
Roaming Romeo, A Harry Langdon	Dec. 29	21
Sailors, Beware Catlett-Pallette	Sept. 15	18
Three Little Swigs Leon Errol	Nov. 10	21
Up and Down Franklin Pangborn	Mar. 2,'34	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
Circle of Life of the Ant Lion, The	Feb. 14,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Polynesian Follies		27
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rasslin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34	21
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
In the Devil Dog House	Feb. 2,'34	21
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	7
Cubby's Picnic	Oct. 6	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Good Knight	Feb. 23,'34	7½
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	18
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5,'34	20
Henry the Ape Bert Lahr	Jan. 26,'34	2 rls.
Hizzoner Bert Lahr	Nov. 17	21½
Knife of the Party Lillian Miles	Feb. 16,'34	2 rls.
Strange Case of Hennessy Cliff Edwards	Dec. 8	21½
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Knee Deep in Music	Sept. 22	21½
Torch Tango	Feb. 23,'34	21

Title	Rel Date	Min.
MY BRIDGE EXPERIENCES (Elv Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Jolly Good Felons	Feb. 16,'34	1 rl.
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean		
Holy Land	Feb. 16,'34	10
Madeira, Land of Wine		
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Dance Parade		17
CELEBRITY		
Jack and the Beanstalk		6
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto	Mar. 1,'34	7
4. Camping Out	Feb. 16,'34	7
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8
3. Grasshopper and the Ant, The	Feb. 15,'34	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
No. 4	Jan. 29,'34	9
No. 5	Mar. 5,'34	1 rl.
No. 6	Mar. 19,'34	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	9
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	7
Five and Dime	Sept. 18	8
Gingerbread Boy	Apr. 16,'34	1 rl.
In the Zoo	Nov. 6	7
Kings Up	Mar. 12,'34	1 rl.
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 19,'34	1 rl.
Wolf, Wolf	Apr. 2,'34	1 rl.
POOCH CARTOONS		
King Klunk	Sept. 4	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
Peeping Tom Louis Sobol—No. 4	Sept. 20	17
Boswell Sisters, The Nick Kenny—No. 4	Dec. 6	21
STRANGE AS IT SEEMS SERIES		
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	11
No. 37—Novelty	Feb. 26,'34	1 rl.
No. 38—Novelty	Mar. 26,'34	1 rl.

Title	Rel. Date	Min.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First Sterling Holloway	Mar. 14,'34	2 rls.
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Ceiling Whacks Henry Armetta	Mar. 28,'34	2 rls.
Full Coverage Henry Armetta	Feb. 28,'34	2 rls.
Meeting Mazie Sterling Holloway	Dec. 20	20
Mountain Music Louise Fazenda	Jan. 3,'34	18
Not the Marrying Kind Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame Henry Armetta	Oct. 25	20
Out of Gas Louise Fazenda	Nov. 8	21
Palsie Walsie Henry Armetta	Jan. 31,'34	20
Pie for Two James Gleason	Dec. 13	21
Stung Again Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A Vince Barnett	Jan. 17,'34	19½
Vaudeville Days (Mentone No. 8)	Mar. 21,'34	2 rls.
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Where's Elmer? Vince Barnett	Feb. 7,'34	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 1—Salt Water Daffy Jack Haley	Sept. 16	21
No. 2—Close Relations Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw Gus Shy	Nov. 4	21
No. 5—In the Dough Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie Ben Blue	Dec. 9	18
No. 7—Tomalio Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8—How D'Ya Like That? George Givot-Charles Judels	Jan. 13,'34	18
No. 9—Nervous Hands Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses Charles Judels	Feb. 17,'34	21
No. 11—Mushrooms Harry Gribbon	Feb. 14,'34	2 rls.
No. 12—Foiled Again Ben Blue	Mar. 24,'34	2 rls.
No. 13—Ben Blue (untitled)	Apr. 14,'34	2 rls.
No. 14—Corn on the Cop	Apr. 28,'34	2 rls.
No. 15—I Scream	May 19,'34	2 rls.
BROADWAY BREVITIES		
No. 1—Use Your Imagination Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr. Gusy Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11	20
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble Mitchell and Durante	Dec. 2	23
No. 10—Around the Clock Norma Terris-Four Eton Boys	Dec. 16	29
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Havel	Dec. 23	22
No. 12—Kissing Time Jane Froman-Georges Metaxa	Dec. 16	22
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20,'34	29
No. 14—Not Tonight, Josephine Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34	21
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	10
No. 17—Business Is a Pleasure Dorothy Stone	Mar. 3,'34	2 rls.
No. 18—Silver Living Hal LeRoy	Mar. 17,'34	2 rls.
No. 19—Let's Play Post Office Jean Sargent	Mar. 31,'34	2 rls.
No. 20—Story Conference Lillian Roth	Apr. 7,'34	2 rls.
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34	2 rls.
No. 22—Private Lessons Hal LeRoy	June 5,'34	22
LOONEY TUNES		
No. 1—Buddy's Day Out	Sept. 9	8
No. 2—Buddy's Beer Garden	Oct. 21	7

Title	Rel. Date	Min.
No. 3—Buddy's Show Boat	May 12,'34	7
No. 4—Buddy the Gob	Jan. 13,'34	1 rl.
No. 5—Buddy and Towser		1 rl.
No. 6—Buddy's Garage		1 rl.
MELODY MASTERS		
No. 1—Hot from Petrograd Dave Apollon and Orchestra		10
No. 2—Barber Shop Blues Claude Hopkins and Band		9
No. 3—Rubinoff and Orchestra		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
No. 8—Isham Jones	Mar. 17,'34	10
No. 9—Phil Spitalny	Apr. 14,'34	10
No. 10—Vincent Lopez	May 12,'34	1 rl.
No. 11—Tin Hat Harmony Abe Lyman	May 12,'34	1 rl.
No. 12—B. A. Wolfe	July 7,'34	1 rl.
No. 13—D. Mendoza and Vitaphone Band	Aug. 4,'34	1 rl.
MERRY MELODIES		
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
No. 2—Sitting on a Back Yard Fence		1 rl.
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In 2 Sections—Section 2

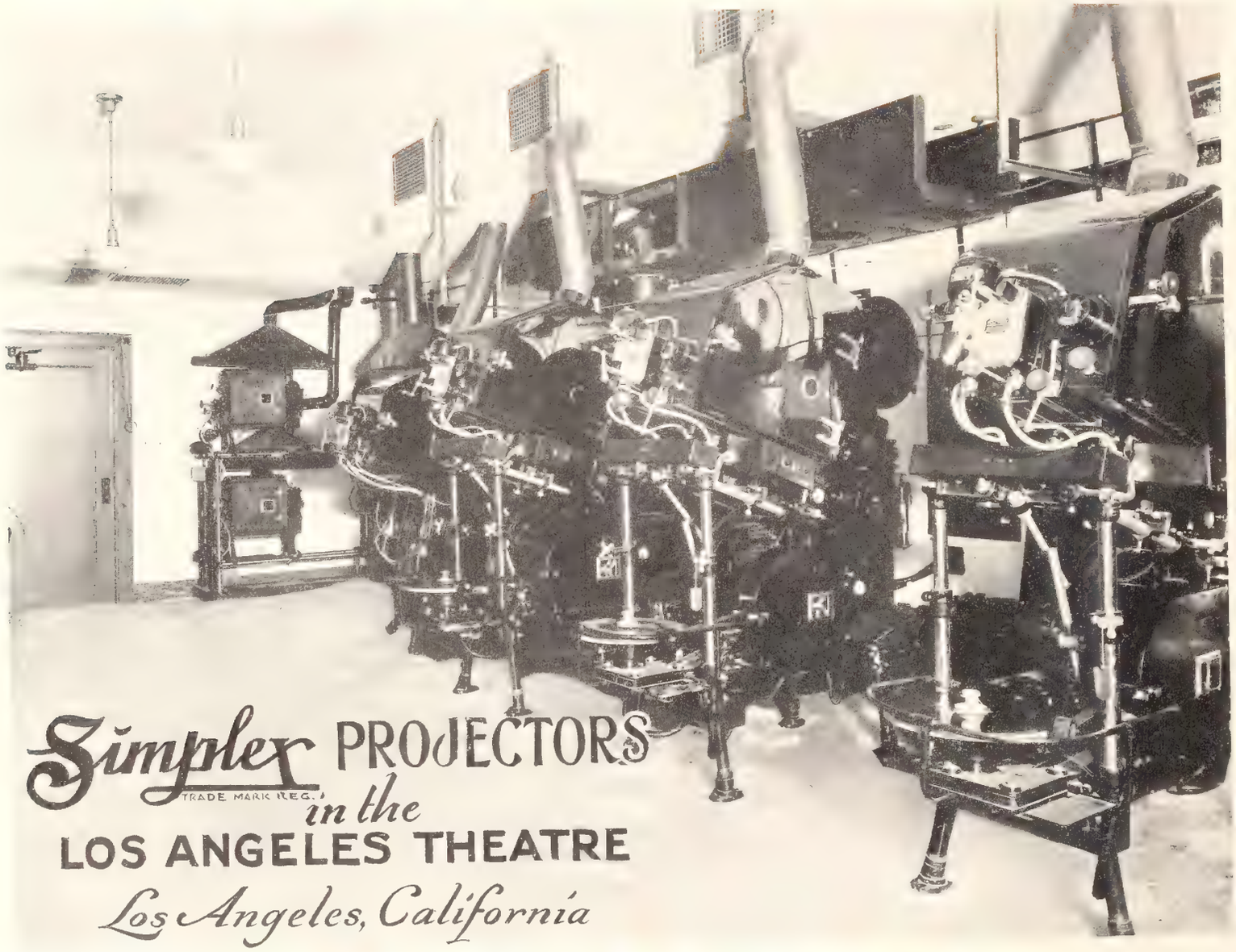
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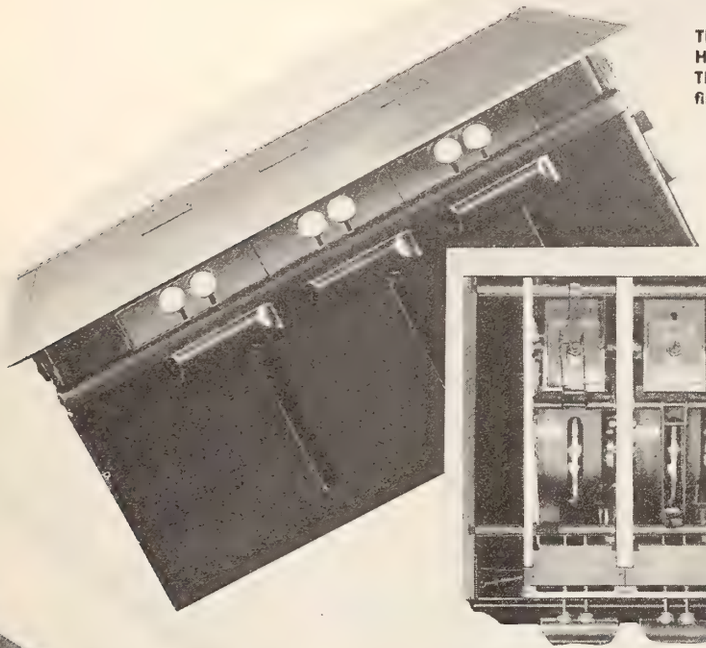
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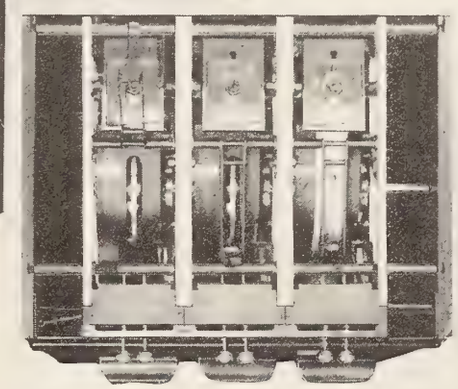
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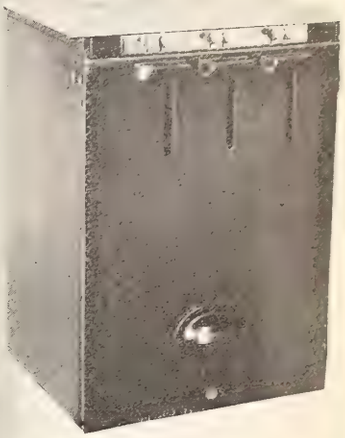
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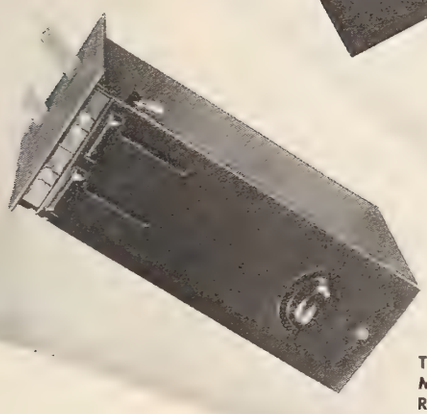
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Better Theatres

March 10, 1934
Vol. 114, No. 11

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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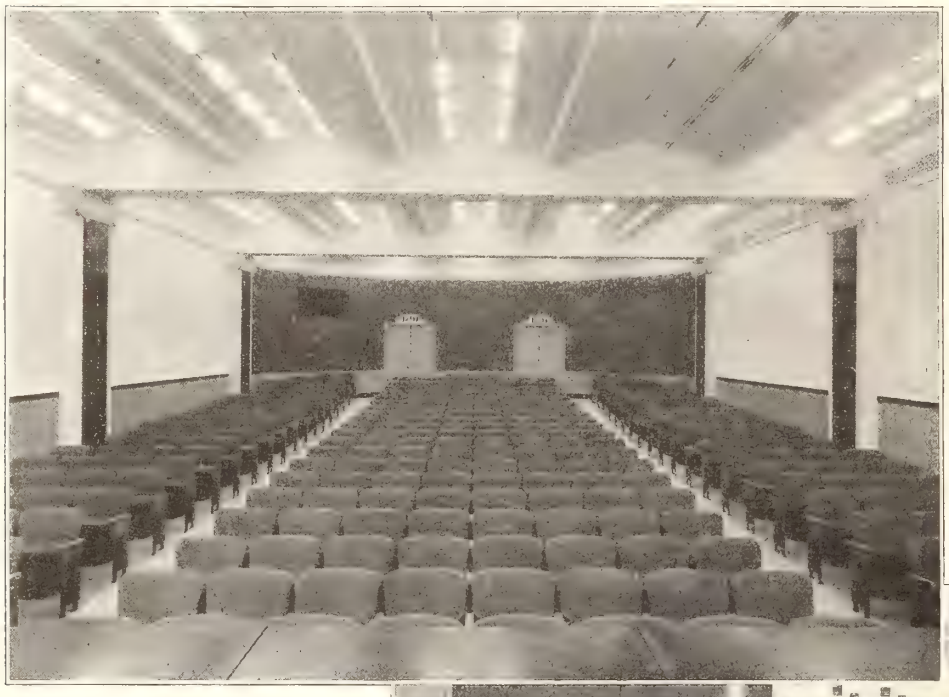
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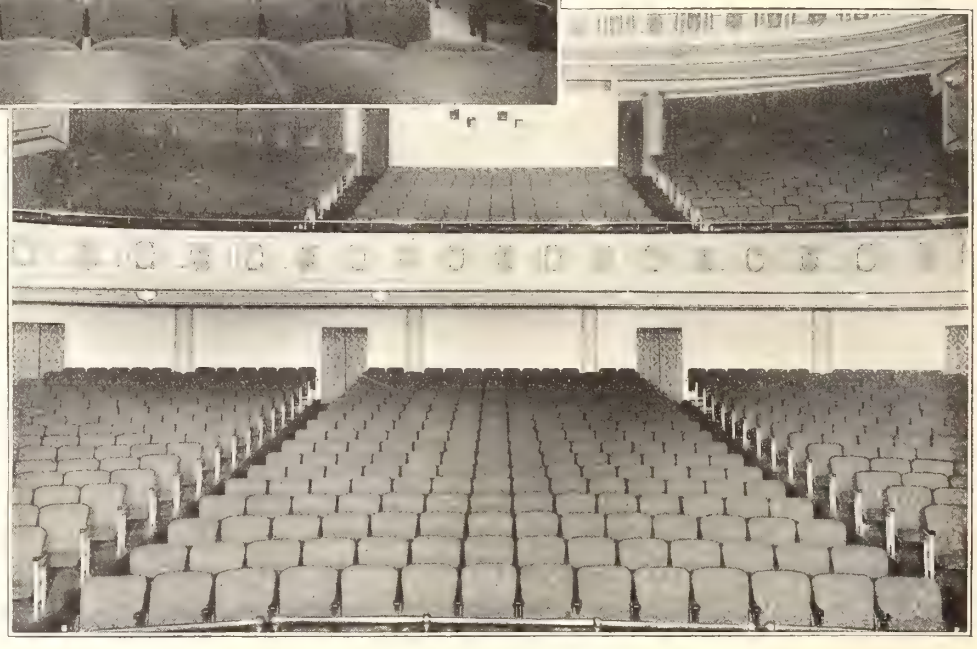
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Heywood-Wakefield
Theatre Seating

Better Theatres
March 10, 1934

Observations

¶ As we approach the time of the year most suited to major alterations and reconditioning measures, we urge upon theatre operators a close examination of their seating. Not that seating was neglected the most during the period of necessarily extreme economy. It merely is one of the things that should have been neglected the least.

Believing that the value of comfort to the box office cannot be overestimated, we should find it difficult to justify the attitude of the exhibitor who failed to reseat his house at the earliest possible moment if his present seating was found to be no longer brightly attractive and to be incapable of giving the comfort of well designed new chairs.

In view of its importance, new modern seating is cheap. During the high-price years, the cost of auditorium seating was only about 15% that of the total equipment of the theatre—and less than 5%. of the total cost of the theatre. And of course prices are substantially lower today. Thus failure to reseat may very well jeopardize from 85% to at least 90% of the investment.

Knowing the physical condition into which the average theatre lapsed during the last few years—though it is steadily improving—we probably should not confine these earnest remarks to seating. But we do—for purposes of emphasis. If while viewing the performance, patrons stood up, we should be concerned about resilient flooring, shoes and maybe canes, for patron-comfort is utterly imperative, no matter how it can be achieved. Under the circumstances, we cannot achieve it without well designed, properly installed chairs having the essential qualities of newness.

We therefore respectfully urge careful inspection now of all theatre seating, to determine whether repairs or replacements are needed, whether a better arrangement could be made with reference to sightliness, or whether a complete job of reseating is really required. Neglect to do this may well represent neglect to place your theatre in a position to enjoy to the full the benefits accruing from current movements toward economic recovery.

¶ There was a theatre fire in New York the other day—a fire of interest to us only, however, because it happened in a Broadway theatre known nationally, and because it recalls some agitation of our own respecting insurance.

Some months ago we were privileged to publish a very comprehensive survey of conditions under which the motion picture theatre operator acquires fire insurance. The article was based on a private investigation conducted with the co-operation of industry groups, and its allegations, pointing to a rather haphazard rate-making system, were based on findings unquestionably authentic. The author declared that the motion picture industry was paying twice as much as it should for fire insurance.

The reason given was that the modern motion picture theatre, in which one could build a good-sized bonfire without incurring a great deal of damage, is placed in the same risk class as the wooden, irresponsibly designed stage theatre of many years ago.

As to the recent Broadway incident, the newspaper before us said, "Only fifty persons of a capacity audience of 5,200 left the Capitol theatre, Broadway and 51st Street, yesterday about noon when a short-circuit caused a small fire backstage. The fire was extinguished quickly by a fireman. The automatic sprinkler system gave the alarm. . . · A silk curtain was damaged by the blaze."

This well represents the vast change properly applying to the insuring of theatres today, yet few operators other than the larger circuits get the benefit of it. It has been suggested that the theatre business, as a whole, is unable to effect more favorable basic rates because it does not have experience data with which to back up its contention of almost perfect safety. If this is true, the compilation of such statistics is an activity which exhibitor organizations might well consider.

¶ Ever so often, if not oftener, someone waxes loud and resentful about "overseating." There are too many theatres! So many seats now that present operators cannot make any money! Perhaps. But there will always be the need of new theatres. If not *more,* at least *others.* Advancements in theatre engineering, shifts in population, changing economic setups, sheer obsolescence will always work their inexorable if not so wondrous ways. In a certain period there may not be room for *more* seats. But there will always be room for *other* seats—and *better* ones.—G. S.

For identification of writers and editorial notes on articles in Better Theatres refer to Among Contributors to This Issue, *on page* 32.

BUILDING IN THE FACE OF OBSTACLES

By ROBERT O. BOLLER

The true story of a remarkable effort and how it turned a garage into a theatre and defeat into victory

BROWN WAS in a quandary. It was mid-winter, 1932, with storms and sub-zero weather clamping down on his small Midwestern town, and the depression doing its utmost to put the finishing touches to his once flourishing show business. The 7,000 people in the community were struggling with unemployment, and box office receipts had fallen off alarmingly. Backed by many years of ups and downs as an exhibitor, and sustained by the goodwill of his remaining patrons, Brown had limped along through the lean years, hanging onto his theatre in the faith that the return of better days would eventually crowd his house with amusement seekers.

Now he faced a situation more critical than any brought about by business conditions obtaining at that time. A competitor had overbid the usual price paid for his lease, and in six weeks his equipment literally would be set out in the street, and he would find himself in the unenviable predicament of holding contracts for all the choice films for the coming season, with no house in which to show them!

He lacked funds with which to complete a new show house, even on the most modest scale. He had no real estate holdings suitable for a theatre site, and he knew the banks were holding securely on to the loan funds in their vaults, and were, for the present frowning on commercial ventures of this type.

Here was a problem so full of seemingly insurmountable obstacles and untoward conditions that many exhibitors would have considered it impossible of solution.

Because the methods used by Brown (which is not his real name) to meet and solve this perplexing situation, offer suggestions for study by other exhibitors who for one reason or another wish to change their accommodations, his plan of procedure is set down in some detail below.

THE PROBLEM

BROWN'S VILLAGE was one of those typical communities centered around a courthouse in the town square. Most of the mercantile establishments were grouped about this area, but Brown could locate nothing suitable for his purpose on the four main streets at a price within his reach. By inquiry and search he finally located, half a block off the square, a vacant building formerly occupied by an automobile sales and service concern, and now held by a local bank after foreclosure proceedings. Brown concluded that since he was the favorite showman of the town, and since he had the choice product for 1933, half a block one way or the other would make little difference in the total volume of his patronage.

ORIGINAL BUILDING

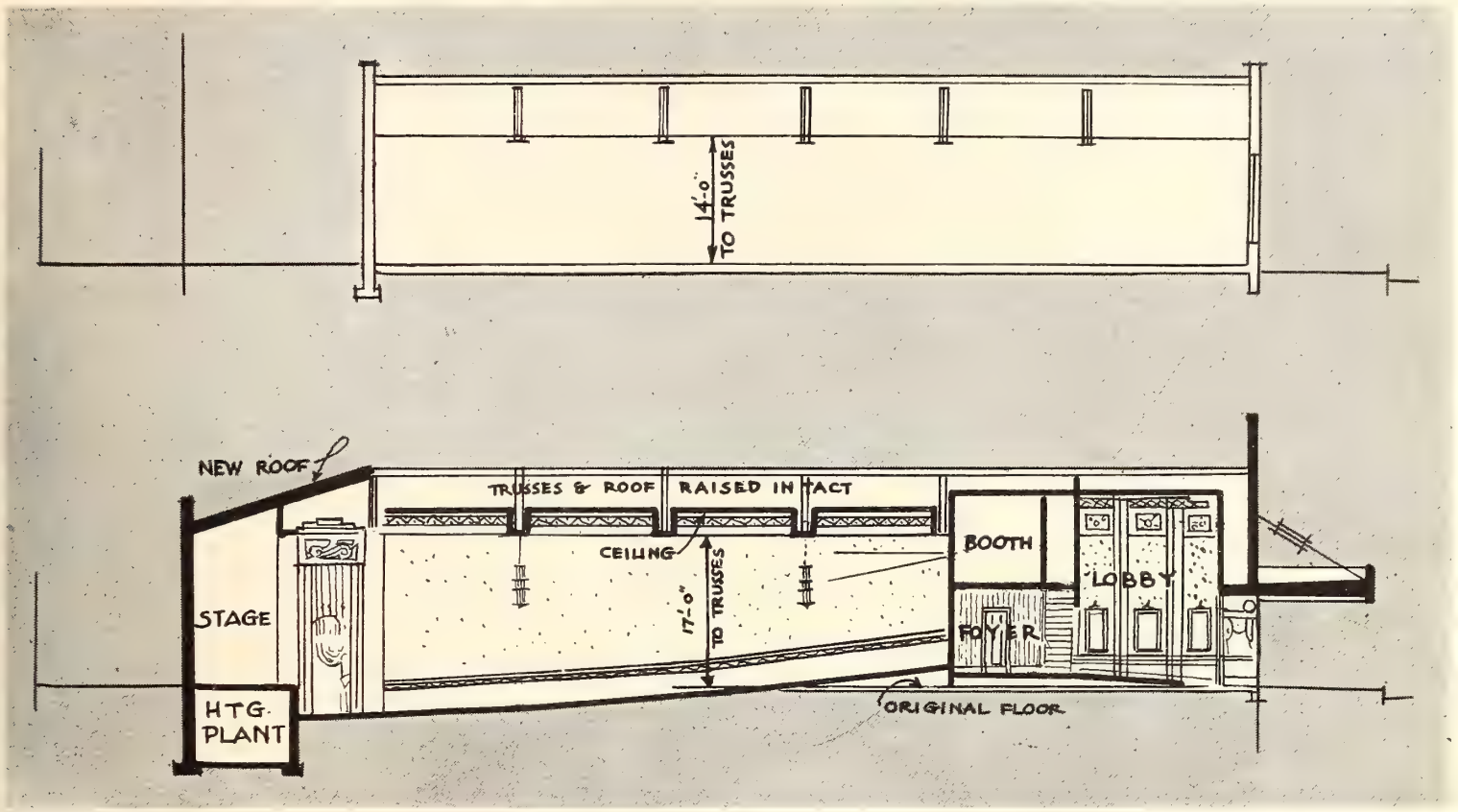
THE OLD BUILDING was not particularly promising in appearance. It was rather short, 42 x 100 feet, with a front of red brick broken up by two large display windows and a central garage entrance. Inside, the distance from the floor to the bottom of the ceiling trusses was only 14 feet. However, he found that the walls and roof seemed in fair condition, and that a small plot of ground in the rear, 42 x 20 feet, also belonged to the lot.

Brown's first step, after ascertaining that the bank would let him have the property for $8,000, was to call in an experienced theatre architect. He laid the whole problem before him, told him he needed a house seating between 500 and 600, at the lowest possible cost, and inquired whether, in the time allowed, anything could be made of the vacant garage.

A thorough examination of the old building showed the walls to be safe and substantial and that the roof was in good condition. A preliminary architectural sketch and estimate showed that by raising the roof and extending it over the additional twenty feet of ground lying in the rear, a cozy little motion picture theatre



Sketches by the author showing front elevations of the building, as a garage and as a theatre.



Author's sketches showing in cross section the changes made in the original building (upper sketch) at the ceiling, floor and elsewhere.

seating 559 persons could be obtained at a cost of about $15,000.

FINANCING

HAVING SATISFIED himself as to the possibilities of the site, Brown secured an option on the building for thirty days, and at once set about arranging various matters of financing. *The merchants in the block, glad to have a theatre in the vicinity to draw the crowds their way, pledged small sums to help the project, even though some of them were trembling on the edge of bankruptcy.*

No greater compliment could have been paid an exhibitor than the rallying of these fellow business men to Brown's support and their encouragement of his new venture during the most difficult period ever experienced by merchandising. Even the bankers holding the foreclosed property promised a very small loan for the development of the building, in the event the purchase was made. Brown was able to make a small down payment, and the bank, to help matters along, agreed that if he would pay his interest promptly at due dates, no principal payment would be required for two full years.

Assured of this aid, as a beginning, Brown attacked the problem of obtaining labor and material for his new building.

He visited the home town lumber yard and agents for various materials he would need. Local electrical, plumbing, and heating contractors were conferred with. All were idle, and when he explained the circumstances and asked for a year's time on each of their bills, or until he could secure a loan sufficient to care for all bills on the remodeled structure, they each expressed a willingness to co-operate to the utmost, pleased at the opportunity of operating again with a prospect of future receipts for time and materials.

A conference with the leaders of the local labor organizations took place shortly in the theatre man's office, and the situation was again explained. Brown proposed to hire his labor on a basis of paying 25% of the amount due each pay day, with 75% of the weekly wage reserved until he could pay the balance out of box office receipts. He offered only his personal word and reputation as security.

It didn't take long for men who had been loafing for months to come to a decision. Carpenters, masons, plasterers and other artisans fell behind Brown's plan enthusiastically, feeling that a 25% wage was more interesting than idleness, and signifying their wholehearted desire to gamble with him on the future of his show business.

IT scarcely needs to be pointed out, perhaps, that Mr. Robert O. Boller is himself the "experienced theatre architect" called in to design this theatre out of a garage. The adjective is well advised, for well over a hundred theatres have been designed by Mr. Boller. Here he tells just half the story of this most interesting project. What was done structurally and otherwise to create this theatre will be told in the April 7 issue.—THE EDITOR.

RECONSTRUCTION

HAVING COMPLETED these essential financial arrangements, Brown purchased the old garage and turned it over to his architect.

By this time winter was at its worst, and storms made outside work impossible, but much work on the interior of the building proceeded from the architect's sketches while final plans were being drawn. Jackscrews were set on posts under each truss, the roof was cut loose at the side walls, brick work was cut away above truss bearings, and the roof was raised intact to a new position three feet above the original level. The bearings in the walls were bricked up, the trusses securely anchored, and the roof reflashed, at a total cost of less than $250.

When the weather had moderated somewhat, the rear wall was removed and rebuilt on the new building line, salvaged bricks from the old wall being reused wherever possible. A new roof was built over the 42 x 20 foot area at the stage end of the building, making the entire structure 42 x 120 feet, with a clearance of 17 feet from the floor to the bottom of the roof trusses. Those portions of the floor not to be reused were torn out, and at the same time partitions were placed at points designated on preliminary sketches, in order to speed up the work of completion. By the time these details were complete, final plans were issued, and the work proceeded without interruption.

CONSTRUCTING THEATRE ADVERTISING

An Introduction to Type

The sixth article of a series on the mechanical processes and physical factors involved in creating the advertisement

By GEORGE SCHUTZ

THERE IS A certain analogy between type and color. If we break up white light by means of a prism we get seven colors, as in the rainbow—violet, indigo, blue, green, yellow, orange and red. Yet by proper mixing of pigments we can (with the aid of black, which is no color) attain any of these colors and all their variants with merely blue, yellow and red. Therefore, which really are the primary colors?

In approaching typography today, one finds so many different kinds that even if one were to make the study of type one's life work it would be impossible to know them all intimately, without the necessity of frequent reference to printed forms. Nevertheless, and fortunately, out of these may be selected patterns which easily serve the purposes of all, and even these representative patterns are in general subject to group division based on similarities.

The problem confronted all through this series on advertising layout—not how much, but how little to tell—is especially present in a discussion of type. Some phases of the matter have been touched on previously, particularly in the article on printing terms and practices. Many others will be left out altogether in the belief that the theatre advertiser's interest will be better served without them. A few words about the origin of type are in order, however, if those totally unfamiliar with the subject are to be placed in a position to have a proper appreciation of the meaning of type styles.

The story of type is as human as the story of writing. The mass and maze of printed letters with which thoughts are so prodigiously conveyed today, are themselves artful creations of the human mind and spirit. Each, with its line and curve, its gradations of stroke, its specific height and shape and width, has been derived from the human urge to create beauty. Thus type is not just a mechanical means of spelling out the words which express feeling and idea—it is itself an expression of feeling and idea in the abstract forms of the alphabet. And when these purposes are made to harmonize, thought is conveyed more effectively.

At first printing types resembled handwriting. Later letters imitating those chiseled into the stone of Roman buildings —capitals—were introduced, together with small manuscript letters of Germanic origin. Here was the beginning, in the middle of the 15th Century, of our upper case—capital—and lower case letters, these designations being derived from the later location of the characters in the type case (a style of case, incidentally, that is no longer generally used).

A short time after this beginning, giving us the basis of what is now called the *roman* style of letter formation, a Frenchman named Nicolas Jenson cut a roman type face of unusual beauty, and others

Type is the hand

An Old Style Caslon

elsewhere lent their creative genius to the development of the roman pattern. This is the general style of type which has come down to us as the one best to combine for most purposes, legibility and beauty.

There are Jenson faces in type catalogs of today, just as there are Garamonds, Caslons, Baskervilles, Bodonis and others bearing the names of original type creators or at least closely following patterns they conceived. But today there are large commercial type making establishments who have not only added a great many variants of these original designs, but have vastly extended the quantity of available type

Type is the

An old style italic with swash initial

styles with patterns more or less of their own conception. This explains why a style of type exclusively belonging, for example, to a manufacturer of hand-set type may not be available for machine composition. Types based on what may be called classic patterns—those of the earlier originators —will be found generally available, however, and although the face produced by one company will have certain differences from that of another, the dissimilarity, for most practical purposes, will be unimportant. Moreover, when one type maker brings out a rather original face that proves

Type is the
Type is the

Lining Caslon—roman and italic

popular, his competitors are in the habit of producing a face that comes as close to its essential style as possible. Thus, for example, in the modern sans-serif faces, when one title is not available at your printer's, he will probably be equipped with another designed for precisely the same typographic effect.

The roman pattern permits considerable variation, but all roman characters have certain features which link them to their class. It is upright, it has a contrast of bold and light strokes, and it has serifs. The vertical strokes are the most part relatively bold, the horizontal strokes are light in contrast. The angle that the serif forms with the main stroke is more or less rounded out by a broadening curve. This

Type is the h
Type is the ha

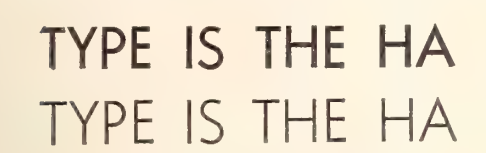
Bodoni and Modern Sans-Serif

pattern is in distinct contrast to the italic and gothic, the two other main classes of type.

In describing the principal classes of type in a previous article, it was stated that a certain confusion sometimes results from calling some roman types "modern," whereas the recently developed san-serif faces are also called "modern." This is because the adjective *modern* as here applied properly refers to usage rather than intrinsic character. Bodoni is a "modern" face in contradistinction to "old style" roman types. The new sans-serif faces really belong to the gothic class, which also are sans-serif and have an equality of stroke. The *modern gothic,* however, is more stylized, squarer, less monotonous in com-

position, yet having fully as much simplicity as old gothic.

The reason some roman faces are called modern is that their development, introducing flatter serifs and for the most part, greater contrast between the heavy and

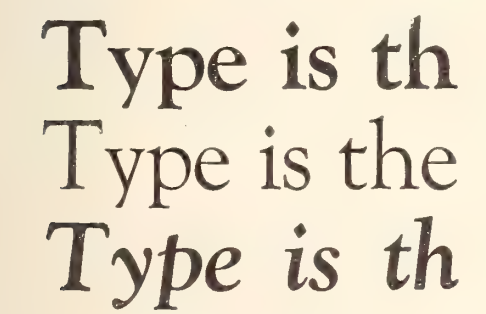


Bold and light faces of same face

light strokes, together with a certain squareness, followed the establishment of many, fine roman styles, which, rather superficially, became designated as *old style.*

Other general groups of type, some of them no more than specific adaptations of the main classes include cursive (script), outline, tooled, square-serif gothic, and those ornamental faces commonly referred to as Old English. In addition, various styles of type are to be had in condensed or extended forms; i.e., narrow (requiring less width of line for the same number of characters), or wide (requiring a greater width of line, and permitting a higher degree of legibility, filling of necessary space, and emphasis). In general, it is good practice to specify a condensed face for extremely narrow measure, unless a very small size is to be used. And of course the taller the block of type, the wider must be the measure if it is not to be adjudged narrow.

Italic type is to be classed as a basic class of face, yet in general it is really correlative with roman. In the history of type, it is an afterthought, following the development of roman (if we can disre-



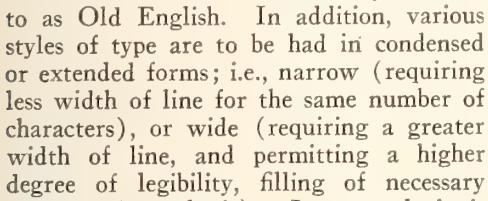
Bold and light roman, and bold italic of same family

gard certain tendencies toward the slant of handwriting assumed in the birth of type). Italic introduces relief into roman composition, possesses some amount of decorative character, and is today especially used for emphasis. In text composition (as distinguished from display or headline matter), emphasis is the principal mission of italic. Because it is likely to look radically different from the main body of matter, it is also used for captions under pictures and for other small blocks of type to be set off by themselves. A little italic goes a great way. It is not nearly so legible as roman or gothic (upright forms).

Italic is well suited to display matter, of course, if the message advises it. A few words, such as in a headline, stated in the larger sizes of type, can be entirely legible in italic, and italics are indicated if the message (1) is associated with the idea of swiftness, (2) is a quotation or of conversational character, (3) requires extreme emphasis, particularly without the use of heavy black type. Italic, it is to be remembered, may be decorative, but it is not dignified. Sometimes emphasis can be better achieved with a smaller but blacker upright face.

Because of these special uses in conjunction with, and properly subordinate to, roman or other upright faces, italic appears in many type families. These lines, for example, are set in a Caslon (roman) face. *But this line is set in the italic of the same Caslon face.* Thus is italic correlative with roman.

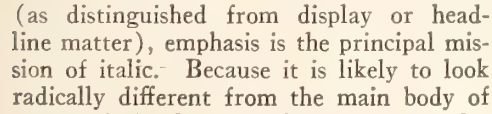
Not all roman faces have a corresponding italic, hence (although a suitable italic might be found for cutting in) it is well



Gothic (upper line) and Modern Sans-Serif (Ludlow's Tempo)

to be sure about this before specifying a type style if italics are to be used within blocks of type to be set otherwise in roman. In program work, if not so much in newspaper advertising, it is also well to remember that some beautiful roman faces do not have corresponding italic of equal appearance on the page.

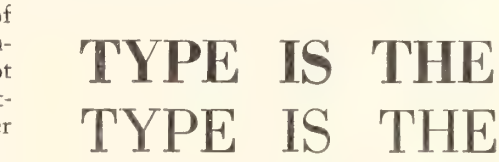
We have not touched in this discussion on one or two other divisions of type. Let us consider them as additional members of a type *family.* A family of type consists in all the available variants of the same specific style. In a fairly large number of styles, these members will be upper and lower case roman, italic, bold face, and small capitals (capital letters of the same height as the main body of the lower case characters). In some faces, the family will include swash letters—fancy capital characters designed to harmonize with the style with which it is associated. In the families more widely used for text purposes, certain letters form single units called *ligatures,* and these sometimes augment the beauty of the composition. Almost always, of course, the characters ff in sequence, are physically attached in such a ligature. Similarly ffi and fl. But there are some other sequences possible in liga-



Tooled characters

tures, such as st, ct and so on, depending on the type family and type size. As has been pointed out, characters of the same family and same size compose a *font.*

Formerly it was more or less of a rule that an advertisement should be entirely set in the same family of type. Today, however, typographers in no wise feel so confined. The result is lots of topsy-turvy advertisements which are at least unattractive when they are not repellent. This does not mean that various families can-



Bodoni bold and Bodoni light-face

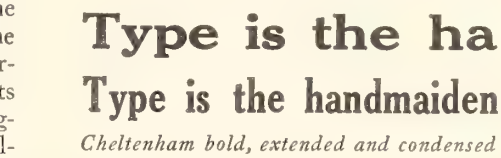
not be inter-wed. It does mean, however, that the ceremony must be performed by someone who *knows* type and has an innate sense of harmony.

Thus when the *modern gothic* styles became rampant, some typographers not only renounced all knowledge of the roman faces, but insisted that there should be no communion between the two. In this they doubtless acknowledged a basic difficulty. That difficulty, however, can be overcome, and is being overcome today. There is no disharmony in a layout containing both modern gothic and roman faces if the combination has similar weight, tone and spirit. Examples of this will be given in another article, for we are by no means through with type. Before we are through, it will be our purpose to discuss the psychology of type styles, to demonstrate good and bad practices in style combinations, to illustrate type families most widely used in advertising today, and to offer a convenient method of type measurement.



Modern square-serif gothic

In the meantime, the manager or such other person who has been delegated to prepare the newspaper advertising, could easly add to what has been said here, and so prepare himself the better for what is to follow, if he got hold of a type catalog or two and browsed through them. Perhaps



Cheltenham bold, extended and condensed

this series has stimulated a bit of a taste for matters typographical. But even if advertising is only a job to perform, a passing acquaintance with a variety of type styles is worth the effort it takes to acquire it. For despite the tricks that have crept into typography today, it is type that really tells the story. And so you'll tell your story better if you acquire some knowledge and some *feeling* for type.

Any newspaper can tell you where to obtain type catalogs free. Look through the pages. You will get to recognize, not mere patterns, but personalities.

GETTING READY TO COOL YOUR THEATRE

By J. T. KNIGHT, Jr.

The first of two discussions of air conditioning equipment and methods in preparation for the coming warm months

WITH THE COMING of March the thoughts of the theatre manager and owner are turning toward the detailed consideration of spring and summer business problems. Perhaps paramount among those problems is the perennial question of air conditioning. In those theatres that have air conditioning equipment the problem is one of overhauling and reconditioning. In those theatres without such facilities or equipment certain questions arise, whether the installation should be made, and what in terms of business returns can be expected from an installation of air conditioning equipment.

It is believed that a discussion of air conditioning equipment generally, with some suggestions for its care, dealing with its troubles and repairs, combined with routine and detailed inspections, will aid theatre operators at this season of the year.

The term "air conditioning" includes "refrigeration," and refrigeration in reference to air conditioning should be almost synonymous with the function of dehumidifying. Therefore, it is of importance to point out the refrigeration cycle and to explain the de-humidifying function before generally considering the most important types of equipment.

TERMS USED IN AIR CONDITIONING

IN THIS CONNECTION there are some terms in general use which all theatre men should understand. The most important of these terms are here defined:

Air Conditioning—The constant and simultaneous control, in relation to each other, of temperature (dry bulb), moisture (relative humidity determined by wet bulb), and air motion; so that the resulting condition (or effective temperature) will conform to desirable and established standards of comfort.

It is suggested that the reader return to the Air Conditioning Guide Sheets which appeared in BETTER THEATRES *for July* 1 *and* 29, *August* 26, *and September* 23, 1933, *for some terms used but not defined in this article.*

B.T.U. (*British Thermal Unit*)—A quantitative measure or unit of measure of heat produced or heat transferred. Exactly, it is the amount of heat required to raise one pound of water from 63° to 64° Fahrenheit. So that some idea may be formed of B.T.U. value: The average person at rest throws off heat to the surrounding atmosphere at the variously calculated rate from 400 to 460 B.T.U. per hour. It is preferable to use the higher rate for calculating theatre requirements. Ice at 32° F., in order to change into water at 32° F., requires or absorbs 144 B.T.U. per pound of resulting water. It must be noted that B.T.U. as a quantitative measure of heat transferred in refrigeration must have a time element (per minute, per hour, etc.) coupled with it; in this it truly becomes a rate (rate of heat transfer).

Convection—The transfer of heat from one substance through a surface to another, by circulating air or gas or a liquid, such as brine or water, over that surface.

Refrigerating—The lowering of the temperature of air (or any substance) by the removal of heat from it. It was pointed out above that the melting of one pound of ice absorbs 144 B.T.U. As there are 2,000 pounds to the ton (short ton) it follows that 2,000 x 144, or 288,000 B.T.U., is equivalent to one ton of refrigeration. Most refrigeration machinery is rated by the manufacturer and referred to by others as a 10-ton, 30-ton or 50-ton, etc., machine. This means that the machine is capable of producing 10, 30 or 50 tons of refrigeration in 24 *hours of operation.*

Refrigerant—That substance which is used in refrigerating machines for the purpose of abstracting heat from some other substance. Many gases under high pressure and reduced temperatures that condense into liquid or semi-liquid (very dense and fog like) form may be used as refrigerants.

Compressor—Perhaps more generally referred to as the "ice machine," is the mechanical device for compressing the gas (refrigerant).

Condenser—Generally a series of pipes or tubes through which the compressed gases pass and are cooled by water.

Cooling Coils—Sometimes more accurately called evaporators. A series of pipes or tubes into which the compressed and cooled gas is expanded or vaporized. It is this step that results in the cooling of the water which passes over, or into which these tubes are submerged. Or in some designs the gas is expanded into an enclosed tank through which tubes pass which contain the water to be cooled.

With these rather brief and incomplete definitions appreciated and understood a description may be given of the refrigerating cycle

THE CYCLE OF REFRIGERATION

THE COMPRESSOR compresses the refrigerant (a gas) to a predetermined pressure, and discharges it from the compressor cylinders into the condenser. During this process of compression the refrigerant has gained heat units. It is the function of the condenser to remove these heat units, reducing the temperature of the compressed refrigerant to a point where it becomes liquid. This particular step in the refrigerating cycle is of great importance, and as this cooling of the compressed refrigerants is accomplished by water, generally from the city mains but in some few instances from wells, much depends upon the temperature of the water supply available during the warm months of the year. It is the condenser water which in most localities must be discharged into the sewer that represents a substantial item of cost in the operation of the air conditioning plant.

In some localities this can be overcome to some extent by cooling condenser water in spray ponds or cooling towers and then using it over again, but the construction of spray ponds or cooling towers adds appreciably to the capital investment. *In most localities and in most incidences this means very little net gain, but the transfer of an expense item in the form of large water bills to a capital charge in the form of the construction cost of either spray pond or cooling tower.*

IN this article Mr. Knight discusses the more elaborate facilities for cooling. In the April 7th issue he will stress ventilation and general air treatment, with consideration of the various types of equipment in their application to the summer needs of the average theatre.

COOLING COILS

From the condenser the now liquid or semi-liquid refrigerant is passed into the cooling coils by a series of valves generally referred to as expansion valves. The pressure maintained in the cooling coils is so much less than in the condenser coils that the refrigerant expands to the point of vaporization; hence these cooling coils are correctly called exaporators. The point in temperature where a liquid becomes a vapor is specifically the boiling point of that liquid. It therefore follows that the condition which must exist within the cooling coils must be the boiling point of the refrigerant. The refrigerant having been selected because of certain characteristics, and the equipment having been so designed in accordance with those characteristics of the refrigerant, *the proper conditions for each step in this cycle will only exist when the entire machine is in good condition and properly operated—maintenance in its fullest meaning.*

The rate at which the liquid refrigerant may be fed to the coolers is determined and dependent upon the rate that the refrigerant may be evaporated. This fact emphasizes the importance first, of *proper design*

and, second of *proper adjustment* (part of maintenance).

COOLING OF AIR

Heat is required to turn any liquid into a gas or vapor and this required heat is the latent heat of vaporization of the refrigerant. Consequently the refrigerant picks up this quantity of heat by *convection* from the water that is sprayed or permitted to drip over these cooling coils or into which the cooling coils may be submerged. The water thus made cool or cold is pumped into the air washer sprays, and the air being drawn through that curtain of cold water is cooled.

Returning to the refrigerant: After having vaporized in the cooling coils and, as explained, picked up the heat of vaporization, it is sucked or drawn back by the compressor and compressed again, here beginning the same cycle over again.

CONDENSATION

The refrigerant, having picked up the latent heat of vaporization and thereby cooled the air washer water, retains this heat. Under the compression by the compressor the energy consumed by the compressor in this operation is reflected in increased temperature (heat) in the compressed gas. So again, as this gas is discharged into the condenser coils, the latent heat of vaporization, plus the heat of compression, has to be removed by the condenser water before proper condensation or liquefaction takes place. This step is repeated for emphasis, as an adequate water supply at *a proper temperature is a most important consideration for those contemplating the installation of refrigerating or air conditioning equipment.*

FUNCTIONS OF AIR CONDITIONING

FROM THIS DISCUSSION it can be seen that the refrigeration machine does not *directly* cool or refrigerate air. It cools a quantity of *water,* which in turn is used to cool the air or part of the air delivered to the theatre auditorium. Perhaps the principal reason for refrigeration in air conditioning is the function of *dehumidifying* the air. It consequently follows that unless the refrigerating machine is of sufficiently large capacity to perform properly this function there will not be present all of the facilities for proper air conditioning.

COMPLETE CONDITIONING

The refrigerating machine must be able to reduce the temperature of the air washer water so that it (air washer water) may in turn reduce the temperature of a substantial portion of the incoming air to a point below the dew point of that air. (*See Air Conditioning Guide Sheet No.* 4, BETTER THEATRES, *September* 23, 1933.) If the installation is not capable of this it leaves only *temperature* (dry bulb) and *air motion* available for use in the struggle for comfortable conditions in the theatre—and, truly speaking, there is no air conditioning. (Refer to the foregoing definition of air conditioning.) Unless there is control in some measure over the *three* elements of *temperature, humidity* and *air motion,* there is not complete air conditioning, in an exact sense.

Before discussing the most important types of refrigerating machines it is necessary to explain what may be a somewhat different conception of the term *pressure.* The custom is more or less universal to call any weight in excess of atmospheric weight (14.7 pounds per square inch) *pressure* when applied to completely enclosed space; while any weight less than

(*Continued on page* 29)



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ROOF DAMAGE, While Removing Snow: Annually considerable damage is done to the roofs of theatres and marquees by employes while removing snow. Snow should be removed, but without damage to the roof. A roof does not have to be shoveled as clean as a sidewalk. If the snow has become frozen hard or turned into ice, don't make any effort to break it up by chopping, after the fashion of chopping ice from the sidewalk; if you do you're going to cut some holes in the roof.

•

TO THE MANAGER: As an executive a manager must be able to distribute work, distribute responsibilities, and supervise, control and direct the efforts and training of all employes of the theatre, the manager should be the model for the entire staff. He can expect that even his most personal mannerisms will be acquired by his employes. Cheerfulness, enthusiasm and energy displayed by the manager will be reflected by every employe. There is no split responsibility here, it rests squarely on the shoulders of the manager.

Take hold and inspire every one on your pay roll. Our business is a great business, and enthusiasm goes a long way. You cannot help but succeed if there is reflected in your very nature an earnest, enthusiastic and conscientious effort to advance and promote the success and prestige of the motion pictures entrusted to you to sell and display to the public.

•

LAMPS IN SIGNS: Where the lamps in outside signs stick when being removed for cleaning or replacement, it means that corrosion has taken place between the base of the lamp and the inside shell of the socket. To save time in removing "butts" when the bulbs have been broken or twisted off, be sure that all lamp bases are smeared with a little grease or vaseline. Lamps installed this way will never cause trouble when removing them or the "butts."

CLEANING GLASS AND MIRRORS: In cleaning windows, glass panels in doors, and all mirrors, the usual run of commercial glass cleaners will prove satisfactory. Be sure to follow the instructions that come with them.

When there is a great deal of glass to be cleaned, the various kinds of liquid cleaners will speed up the job; but for small surfaces the powdered or caked cleaners will do a satisfactory job.

If the glass surface is greasy or oily, or very dirty, add a little ammonia to the water. In very cold weather alcohol added to the solution will prevent it from freezing on the glass.

Successful results in cleaning glass surfaces is dependent upon the final polishing with a soft chamois.

•

CARPETS: The following are standard weaves of carpets, listed in order of price from the highest to the lowest:

1. Chenille.
2. Saxony.
3. American Oriental.
4. Wilton.
5. Axminster.
6. Velvet.
7. Tapestry.

Any of the grades from Saxony to Axminster, inclusive, have been used successfully in theatres.

•

GREASE ON CARPETS: If the oil or grease is fresh, remove as much as possible by absorbing with an ordinary desk blotter. Then cover the spots with about a quarter of an inch with fuller's earth. When the grease has been absorbed, remove the fuller's earth with a whiskbroom and dust pan.

After this, sponge the spots with carbon tetra-chloride applied with a soft clean cloth; then as the remainder of the grease or oil dissolves, absorb it with a blotter or clean soft cloth.

•

YOUR QUESTIONS: Just send 'em in! Always glad to help you if I can.

THE FUNDAMENTALS OF CONTRACT LAW

By LEO T. PARKER

Legal attitudes governing contractual relations, analyzed for the owners, managers and employes of screen theatres

THE MAJORITY of common contracts made by theatre owners and operators relate to purchase of theatre supplies, employment of people, lease or rental agreements, insurance policies, and the like, all of which are subject to considerable misunderstanding and frequently inevitable legal controversies result. However, in almost all contracts in these classifications the opportunity and probability of litigation can be greatly reduced if, before the contract is made, the theatre owner or operator has obtained knowledge of the fundamental principles of law relating to common contracts.

No doubt the most important consideration, when contemplating entering into a contract, is determination of *who may make a valid contract.* (1) Obviously, if a theatre owner individually operates a theatre he may make valid contracts under the above mentioned classifications, or he may authorize any employe to make valid contracts. (2) If the theatre business is conducted by a partnership, either of the partners may make a valid contract relating to the theatre business. (3) If the theatre is owned and operated by a corporation, a proper official, usually the president or one authorized by the directors or by-laws, may enter into a valid contract.

In other words, a valid contract is not completed unless originally the agreement was made by the proper or properly authorized parties. Also, it is important that theatre owners and operators obtain knowledge of the law on this subject in order to avoid liability on contracts for which no liability was intended.

CLASSIFICATIONS OF EMPLOYES

ORDINARY EMPLOYES are legally classified as *general* and *special agents* of their employers. It is well established that employers are liable for *all* acts of general agents which *relate* to the employment, whereas an employer is responsible for *only* such acts that a special agent performs within the actual scope of the authority given him.

General agents are those employes who have general authority to manage a theatre business or a department of the business. A *special agent* is one who has authority to perform only one particular act or a special kind of acts for his employer. For example, a salesman is a special agent whose implied authority extends no further than to solicit orders from theatre owners and submit such orders to his employer for approval. *Failure of the employer to accept an order thus submitted results in the contract being incomplete, and neither the manufacturer nor the theatre owner may sue and recover damages.*

Another example of a special agent is a ticket seller, an usher or a doorman who has been extended special authority to perform certain acts outside the usual authority of the regular employment.

Therefore, theatre owners are not responsible for contracts, guarantees or promises made by ushers, ticket sellers or doormen or other workers having special duties, whereas *a manager is a general agent and has implied authority to bind his employer on all ordinary transactions relating to the theatre business.*

LAW OF SIGNATURES

FREQUENTLY litigation arises where a theatre employe signs a contract intending to bind his employer when in fact he makes himself personally liable without obligating the employer in any way.

Sometimes a theatre employe is solely liable for obligations created by signing a contract, when intending to bind his employer. In other instances, his employer also is liable. However, as a general rule *the employer is relieved of liability where the employe exceeds his authority* and affixes a signature outside the scope of the employment. *But the employe may be liable for resulting damages.*

CASE

For illustration, in a higher court case (101 Pa. 311), it was disclosed that an employe exceeded the authority given by his employer and signed a contract intending to obligate the latter. When the employer learned of the nature of the contract he refused to fulfill the agreement. The other party to the contract sued the employe who attempted to avoid liability and testified that he had acted in good faith when signing the instrument and believed he had authority to make valid contracts for his employer. However, the court held the employe personally liable, and said:

DECISION

"The reason why an agent is liable in damages to the person with whom he contracts when he exceeds his authority, is that the party dealing with him is deprived of any remedy upon the contract against the principal, which is not his in fact, and it is but just and fair that the loss, occasioned by there being no valid contract with him, should be borne by the agent who contracted for him without authority."

CASE

Other courts have held that an employe may be solely liable on a contract which he signs by authority of his employer. For example, in a leading case (17 O. S. 215), it was shown that an employer authorized his employe, named Ed Collins, to sign a valid contract. The employe failed to include his employer's name in the contract, but signed it "Ed Collins, Agent." The employer refused to assume the obligations under the contract and the other party sued Collins.

DECISION

During the trial Collins introduced evidence proving that his employer had given him authority to sign the contract. Notwithstanding this testimony the court held Collins personally liable. This court stated the law to the effect that an employe is personally responsible on a contract which is written and signed in a manner which indicates that the employe intended to be bound. This leading case clearly established the law that an employe, who signs obligations as agent for his employer, should be certain that the body of the contract which he signs contains the name of the employer.

Another important rule of the law is that an employe may be personally liable on a contract, the body of which contains his employer's name, providing the signa-

electrogram

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ture indicates that the employe intended to be personally bound.

CASE

For instance, in (129 F. 350), a contract was litigated which contained the employer's name. However, an employe named Gill, by authority of his employer, signed his own name "W. B. Gill." Suit was filed against Gill although the body of the contract indicated that the same was intended to bind the employer.

DECISION

In view of the fact that the employe signed his name without indicating that he was an employe, the court held him personally responsible explaining that the contract, when read with the signature, was ambiguous and did not disclose that the obligation was solely the employer's.

CASE

On the other hand, in another leading case (56 Ky. 490) an employe was held not personally liable on a contract signed for a corporation, where it was shown that the corporation's name appeared in the body of the agreement and *all parties to the contract* were informed that the employe signed his name with proper authority and intended to bind the company. This court explained that a corporation employe is not personally bound on a contract providing the other party knows that the agent is acting for the corporation.

METHOD OF SIGNING

In view of the numerous past litigations involving signatures affixed by agents, it is well established that an employe, who signs contracts, letters, orders for merchandise, or other instruments by authority of his employer, positively is relieved of personal liability on the obligations if he is careful to observe that (1) the name of his employer appears in the body of the contract, or on the letter-head; (2) the word "by" or "per" precedes his signature; (3) the word "agent" or "manager" or other official title follows his signature; (4) and the employer's name precedes the agent's signature, as follows: "The National Theatre Corporation, By John Smith, Manager."

WHEN SIGNATURE BINDS OWNER

CONTRARY TO THE opinion of many theatre owners and managers, any form of an authorized employe's signature, such as that made with a rubber-stamp, typewriter, symbols, initials, and the like, may be enforceable against the theatre owner.

CASE

For illustration, in the leading case of Mayers v. McRimmon (53 S. E. 447), the higher court considered the rights of an employe to bind his employer by endorsing the latter's name with a rubber-stamp. This court said:

"Where the name required has been so placed by one having authority to do it and *with intent* to endorse the instrument, the authorities hold that this is a valid endorsement."

CASE

In still another case, Carrol v. Mitchell (128 S. W. 446), it was disclosed that an authorized employe affixed his employer's signature with a rubber-stamp to a note which read, as follows: "One month after date, for value received, we promise to pay to the order of Mitchell Company $112.50, with 6 per cent. interest from date. Negotiable with exchange."

When controversy developed, the employer contended that the obligation was void because his written signature was not

(*Continued on page* 34)

THE LAW OF WRITTEN CONTRACTS

By M. MARVIN BERGER
MEMBER NEW YORK BAR

IT MAY BE RECALLED that in a recent article dealing with employment agreements, I made the statement that business men, as a matter of good business, were relying to an increasing extent in their transactions upon written rather than oral agreements. It could very aptly have been added, that as a matter of law, certain types of agreements **must** be in writing if they are to be capable of enforcement in the courts. With those types of contracts, it is proposed to deal here.

A contract, to be enforceable at all, must of course be the true agreement of competent parties. In addition, certain contracts must observe the Statute of Frauds, a law enacted in England over 250 years ago for the purpose of preventing fraud and uncertainty in proving the existence of a contract, and adopted by most of our States.

The practical operation of the Statute of Frauds is to prevent a party to an agreement which, by the terms of the Statute, must be in writing, from recovering damages in a law suit in the event that the agreement is breached by the other party.

One of the most important sections of the Statute of Frauds provides that in order to be enforceable, certain contracts, or a note or memorandum of them, shall be in writing. In addition, they shall be signed by the party whom it is sought to make live up to the agreement, or by his authorized agent. These contracts are:

1. A contract to sell, lease or dispose of real estate or any interest in real estate, with the general exception of leases for less than one year.
2. A contract which, by its terms, is not to be performed within one year from the date of the making of the contract. (For example, a contract of employment for three years.) Such an agreement, however, is enforceable if it may be fully performed within one year.
3. An agreement whereby one person promises to be responsible for the debts, legal obligations or defaults of another person, such as a surety agreement.
4. An agreement whereby a person promises to pay a debt which has been discharged by bankruptcy, or which is otherwise legally unenforceable.

Another important section of the Statute of Frauds, deals with agreements for the sale of personal property, as distinguished from real estate. This part of the Statute declares that a contract to sell, or a sale of personal property over a certain value, shall not be enforceable by legal action, unless:

1. There is a written agreement or memorandum signed by the party whom it is sought to make live up to the agreement of sale or by his authorized agent; or
2. The buyer accepts part of the goods or personal property so sold and actually receives such part of the goods; or
3. The buyer gives something in earnest—something to bind the contract—or makes part payment of the purchase price.

The value of the personal property, below which no written agreement of sale is necessary, is fixed by a majority of states at $50. Other States fix it as low as $30, and one State as high as $2,500.

In several States no written agreement of sale is required at all. In such States a verbal contract for the sale of personal property, regardless of value, may be sued upon, even though no part has been delivered or part payment made.

It is dangerous to apply the general statement here made to a particular State without reference to the laws of that State. The Statute of Frauds of some States, in addition to the contracts given above, require still other agreements to be in writing. In other States the number of required written contracts is not as large as the list given here.

However, a careful business man, if he wishes to be able to call upon the courts to enforce his agreements, will always put them in writing, state simply and clearly the complete terms of the agreement, and have them signed by himself and the other parties to the contract.

[With this article, Mr. Berger has begun a series on elements of business law. He will welcome suggestions from theatre operators of subjects for future discussions.—THE EDITOR.]

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

AMPLIFICATION IN REPRODUCTION TODAY

By KENDALL CLOUGH

The second article on extension of the frequency range, representing a view of its practical benefits and limits

IN A PREVIOUS article the writer discussed the response of the human ear and pointed out that it is a device of tremendous range, both in frequency and volume. In the present article we will consider what portion of this tremendous range must be appealed to in order that the auditor shall experience an illusion of reality that is expressed popularly as "good sound." In addition we will discuss some of the practical considerations involved in the realization of this goal.

It was pointed out in the previous article that the average human ear is capable of responding over the range of 20 to 18,000 cycles per second. Were it not for certain practical considerations it would be simple to regard these figures, *per se,* as the ultimate frequency requirement of sound reproducing devices and drop the matter at this point. There are certain very definite reasons for limiting the frequency range to less than the above figures, however, and it has been found that this can be discreetly done and at the same time attain a result that is at once practical and realistic. The justification for doing this resides in the fact that all frequencies of the scale are not of equal importance in the creation of the perfect sound.

Consider for a moment the ordinary telephone, which has a frequency range of approximately 200 to 3,000 cycles per second. We know it to be a long way from perfect sound reproduction, and yet it is a matter of common experience that such reproduction is not only intelligible, but that in the majority of cases it is sufficiently good to permit the recognition of familiar voices. This device, however, indicates that this limited frequency range of 200 to 3,000 cycles contains the elements of speech of both the male and female voices.

Until recent advances the frequency range of sound-on-film equipment of average quality could be considered to be 100 to 5,000 or 6,000 cycles. This indicates an increase in range over the telephone of about two full octaves of the musical scale. If the reader will make a mental comparison of ordinary sound-on-film and telephonic reproduction, it will not be difficult to place in the mind the more melodious character of the voice due to the lower fundamental tones transmitted by the sound-on-film equipment, and the increased crispness of the consonants of speech, in particular, made possible by the greater response in the treble.

IT HAS BEEN found through exhaustive study by several independent investigators that increase in naturalness in speech reproduction continues with the extension of the frequency range in the trebles until frequencies of the order of 10,000 cycles are reached. Frequencies higher than this, while audible, do not contribute any very perceptible reality to the reproduction. At the same time extension of the range in the bass frequencies does not add anything to the reproduction of speech, even in the case of the male voice; but is important for musical selections, as will be apparent in referring to the chart (*Figure No.* 1) submitted with the previous discussion in the February 10th issue. We showed these two considerations graphically by the two lower curves. It will be noted that a substantially perfect transmission of speech requires a range of 100 to 10,000 cycles, and the transmission of music requires a range of 40 to 10,000 cycles, or a total range of 40 to 10,000 cycles for both speech and music. This corresponds to an increase of a full octave in each direction over the response of the older sound-on-film systems.

The extension of the range of sound-on-film equipment to include the frequencies from 5,000 to 10,000 cycles has been electrically possible for years, but was not applied in practice until improved film technique made it of value. Before the introduction of noiseless recording it was found that if the equipment was so arranged as to pass these higher frequencies, the noise present in the reproduction due to the passage of the granular structure of the emulsion across the light path of the optical system completely offset the improvement in realism brought about by the inclusion of these frequencies in the reproducing system. Improvement in the technique of emulsion preparation, as well as in the recording and processing of the film, has largely eliminated this consideration, so that the range from 5,000 to 10,000 cycles may be included with an increase in realism that is the audible difference between ordinary "sound" and "wide range" sound. We will now consider the technical problem of securing the increase in frequency range necessary for "wide range" reproduction.

The whole reproducing system may be regarded as a chain of many links, and we enumerate these as follows:

(1) *The optical system in the soundhead.* (2) *The coupling system between the soundhead and the amplifier.* (3) *The amplifier.* (4) *The stage line transmission system.* (5) *The electrical-acoustic or speaker system.* (6) *The acoustics of the auditorium.*

We will follow with a discussion of some of the individual links, for they may be regarded separately in their ultimate effect; and weakness in any will result in something less than ideal sound effect from film to an auditor seated anywhere in the house.

WITH REGARD to the optical system in the soundhead it is possible to do very well in "wide range" reproduction with a good lens having a one mil aperture, provided the optical system is properly adjusted. Such an aperture in

LET'S START NOW!

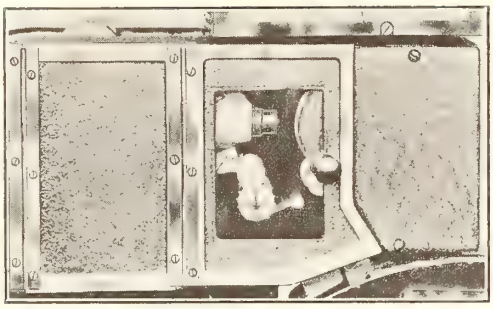
Definitely the time is here when the well directed sales message addressed to the motion picture theatre finds interested readers able to act. Interest did not drop. But purchasing power did. That purchasing power is returning steadily. At the same time its release is demanded by the shabby condition into which theatres were forced by extreme economy. Indeed, extensive buying of the things long needed for rehabilitation, and loosening up of the regular operating budget to something approaching the normal, have been reflected in the reports from theatres and dealers for several months—steadily, increasingly, as Recovery's billions have begun to get through to the average family in both agricultural and industrial areas. We know that the average increase in theatre receipts is already nearly 20% over the average of a year ago. The number of operating wired theatres has risen to 14,000, which number normally spent $50,000,000 each year for general operating and maintenance supplies alone. Let us not miss the growing opportunities of Spring 1934 created by these many constructive developments—and, therefore, the opportunities represented in Better Theatres'

SPRING BUYERS NUMBER: APRIL 7

this new year's first guide to the motion picture theatre equipment market, appearing just as we find the industry equitably stabilized under its own Code, as Production has proved that it is more shrewdly attuned than ever since the coming of sound to the tastes of the general public, as theatres at last are realizing the ability to respond to their extraordinary needs. Included in this issue will be **The Equipment Index,** describing the materials the theatre uses and listing their manufacturers. Territorial dealers will also be listed. Among the editorial features will be special material on remodeling, air conditioning, and sound equipment.

Better Theatres

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perfect adjustment gives an attenuation, at 10,000 cycles frequency, of as much as 10 decibels. This corresponds to a reduction of about one-third of normal amplitude. A portion of this loss can be compensated for in the adjustment of the amplifier and speaker system, but it is advisable to use one of the newer optical systems having a narrower slit and less attenuation at the very high frequencies.

The second feature, and one that is most frequently disregarded, is the coupling system between the soundhead and the amplifier. In the older and more cumbersome equipments this problem was increased by the use of a pre-amplifier that was part of the soundhead itself or mounted in very close proximity thereto. While this provides a satisfactory coupling method, regarding only the frequency transmission characteristics, practical drawbacks, including microphonic noises developed in the tubes by the vibration of the projector, maintenance of the batteries for the operation of the pre-amplifier, and allied troubles apparent to all who have used equipment of this type, mitigate the advantages of the pre-amplifier.

Fortunately there is a better method for the transfer of the high frequency currents from the soundhead to the amplifier with less loss than is experienced with the pre-amplifier system. This method consists in connection of the soundheads directly to the amplifier by means of low-capacity shielded leads, and feeding the amplifier with a sufficiently low input resistance so that the bypass effect of the lead capacity is negligible.

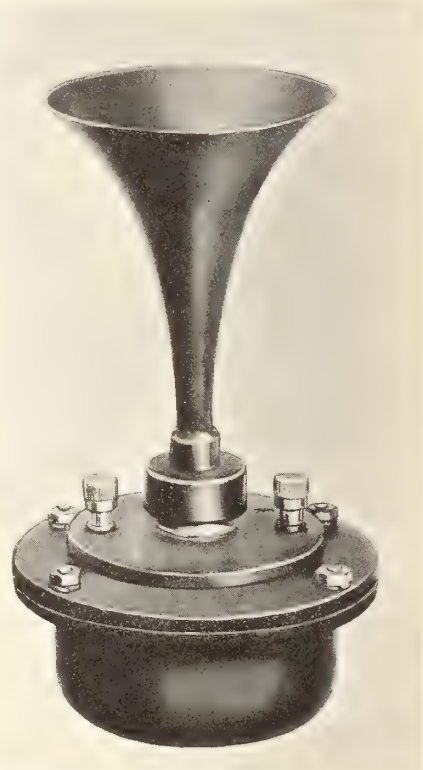
There is a temptation for many designers to use the higher values of input resistance in theatre amplifiers, principally because these higher values develop higher signal voltages at the input end and thus reduce the gain necessary in the amplifier to bring the signal to the proper level for stage speakers. It is necessary for the careful purchaser of amplification equipment for sound-on-film purposes to inquire as to the input resistance of the amplifier as well as its gain in order to be sure that it is suitable for connection to the photocell circuit, and that the input resistance is of a value that will give reproduction of the higher musical and speech frequencies.

Possibly a simpler way for the exhibitor to assure himself that he is getting suitable equipment is to inquire as to the manner in which the characteristic curves of the proposed amplifier were taken. In the preparation of such curves the audio oscillator is sometimes connected directly to the input of the amplifier. In this way the matter of coupling to the soundhead is dropped out of consideration, and the resulting curves indicate an ideal amplifier system. A curve showing the performance of an amplifier, when taken without the use of proper or standard photocell coupling equipment, may give a very fine impression of its broad frequency range capabilities. When taken on the same amplifier with the test currents flowing through a resistance simulating the resistance of the photocell and all connecting cables in circuit, the effect of the coupling circuit has lowered the high frequency end of the curve and the performance of the circuit, as the exhibitor will use it, is a far cry from the requirements of "wide range" reproduction, the response at 10,000 cycles being diminished by 18.7 decibels, or about one-ninth of the correct amplitude.

As regards the third feature, curves taken from a correctly designed amplifier having suitable resistance input, will show that due to the lower resistance of the input circuit, together with a little "peaking" effect that occurs in the amplifier stages, the response holds up to 10,000 cycles in a manner destined to give fidelity of reproduction under actual operating conditions.

There is a further advantage to the use of a low input resistance in amplifier design besides the improved frequency characteristic. With the lower value the photocell is operated under better load conditions which result in truer wave form and lower distortion of the musical tones printed on the film. While it is true that more voltage amplification is required of amplifiers having low input resistance, this requirement is not difficult to meet with the modern commercial tubes which, in properly designed circuits, are capable of producing very high voltage amplification with a minimum of distortion.

IN THE NEXT ISSUE, the Spring Buyers Number, April 7— Sound Reproduction and Its Equipment Today.

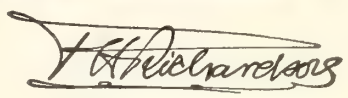


Electrodynamic speaker with horn, recently brought out by Racon Electric Company, Inc., of New York. Designed to cover frequency band from 3,000 to 10,000 cycles. Field rating, 6 or 110 volts, as specified. Voice coil impedance, 15 ohms. Height, 6¾ inches. Horn bell, 3 inches. Weight, 3 pounds.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





EFFECT OF WAGES AND WORKING CONDITIONS

THIS LETTER and my remarks concerning it are respectfully dedicated to, and intended for, very serious consideration by exhibitors and theatre managers. The letter is by W. P. Stone, projectionist of Asheboro, N. C. I have had its publication under consideration for some while, finally coming to the conclusion that it should be laid before theatre executives, whom I ask to read it thoughtfully. First, Friend Stone:

"Dear Mr. Richardson: Will you grant me the privilege of commenting upon the letter by the Texas projectionist in the December issue of BETTER THEATRES? It seems to deserve comment and further attention.

"First, the Texas man should be censured for working under such conditions. It is extremely doubtful that prisoners in the State road camps (if any) or even in the Texas penitentiaries could be found working 74 hours per week. Certainly no human could remain healthy and in condition to put on good and efficient projection results, working such hours as does this man, particularly in such conditions as obtain in the average projection room. The thing is totally unreasonable. Like you, Mr. Richardson, I am unable to understand how any man could possibly have much interest in his work under the setup described.

"Second, the employer of the Texas man must himself be a man of iron, having little or none of the milk of human kindness in his breast. It is verging upon the inhuman to require such service. His comeback may and probably will be that hoary old bromide, 'Business does not justify higher pay or shorter working hours,' which may or may not be true. If it is true, then that theatre has no business operating. It should close down. A theatre unable to grant reasonable working hours, and at least a fair rate of pay, taking local conditions into account, has no right to exist. President Roosevelt terms men operating such businesses 'chiselers,' which surely is as high in the order of human affairs as they can rightly be placed. Rough talk, but fully justified, don't you think?

"When the Code is in effect our Texas brother should be one of the very first to take advantage of it. Such working conditions are totally unfair, not only to the projectionist himself, but to other exhibitors who are forced to compete with theatres imposing them.

"May I set forth our own working conditions, the local setup being very similar to that of the Texas man. Our town has approximately 5,000 population. It has two theatres, both owned by the same man. [The Texas town has 3,000 population and two theatres, both owned by the same company. Nothing said about surrounding territory in either case.—F. H. R.] The smaller one runs ten hours, and the larger one (in which I work) runs nine hours a day.

"I have an assistant projectionist, with whom I split the day, each being off alternate afternoons and evenings. That is to say, we both work afternoons one day and evenings the next. The night shift works only four hours. We of course do all the upkeep and repair work it is possible to do, including sound equipment.

"We have not been obliged to demand these conditions of labor from our employer. We have always found him ready and willing to do any reasonable thing, and we all try to co-operate and work together. As to wages, we believe them to be as high as those of any projectionist in North Carolina.

"Mr. Richardson, it is discouraging to read of such conditions as set forth by Texas. They are, however, not confined wholly to exhibitors having poor business. We personally know of a theatre owned by two men who admit its income is making them wealthy, yet the projectionists in that house are among the poorest paid in the whole state, if not in the entire South."

Now I am not laying all this before you to discuss an individual case of hours and wages. It most emphatically is not the office of this department to enter into fights over wages and working conditions. On the other hand it most decidedly is its duty to discuss with owners and managers the relative effect of low wages and poor working conditions, as against high wages and good working conditions.

Taking the conditions of Friend Stone as an example, they are such as make the position he holds very desirable. He and his partners, being well treated and well paid, are satisfied. Evidently they are not treated as "servants," but as an important part of the organization. Is it not then reasonable to suppose they will do everything possible to give the very best service they can? Is it not just plain common sense to presume they will take good care of the equipment, thus prolonging not only its life but materially improving its performance? Is it not logical that they will keep from wasting electric power in projection processes?—and a *lot* can easily be wasted too, mark you well!

It is certainly to be expected that these projectionists will get the very best sound and picture results of which the equipment is capable, working efficiently—all of which means not only increased box office receipts, but also decreased expense in repairs and equipment renewal.

But how about the opposite conditions? Is it not reasonable to asume that men

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Just Sound, or Image Too?..Page 22
Elimination of Film Defects..Page 22
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Port Glass Magnification....Page 24
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Arc Separation at 120 Amperes.....Page 24
What You Know, Not Where You Live.....Page 24
Sees Manager Once in 90 Days.....Page 25

working under conditions which they feel are unfair, and which are actually unhealthful, will have little real interest in their work? Don't you believe they will take little real pride in producing the best possible results? Will they not be inclined to do only what they *must* to hold their jobs? Don't you think they may waste electric power if it takes work and care to save it? Don't you believe they probably won't make any very strenuous effort to keep the equipment in the best possible condition? And don't you know that *failure to do all those things means loss to the exhibitor, both at the box office and in overhead?*

Taking local conditions (cost of living and wages paid in other lines) into consideration, the projectionist should be paid enough to make the job desirable. Remember they must work alone, much of the time beside a hot light source, and for best results, be "on their toes" every minute of the time. Six hours should be an absolute maximum day in projection and I don't mean perhaps. Projection is hard on the eyes, for one thing. Another thing is that in projection no man can be expected to do his best work longer than six hours. Also, working in dim light, often in considerable heat, is not healthful and may have extremely injurious effect if a man becomes weakened by weariness.

I could go on for many pages producing perfectly valid arguments why poor pay and long hours are not in the exhibitor's best interest, but surely that should be unnecessary. The dollars-and-cents effect of slave-wages and drudge-hours in a responsible, technical field like modern motion picture projection, should be self-evident. Certainly the industry as a whole cannot permit it.

LAMP FOR AC CARBON BUT DC CURRENT

C. S. ASHCRAFT of the Imperial Electric Manufacturing Company of Los Angeles, who has been designing excellent projection equipment for many years, recently introduced his Sterling Suprex projection lamp and its auxiliary equipment, and learning that a lamp of this distinctly new type was on trial in a New York theatre, I went to examine it in operation. The theatre was the Manhattan, and I found that three days prior to my visit, a second lamp had been installed.

The Sterling Suprex is a development resulting from the introduction of the a.c. carbon. The carbons are of the a. c. type, but the current employed is d. c. The term "suprex" has been generally adopted to designate lamps of this type. A careful examination of the Sterling disclosed that the design is excellent, while construction is apparently sturdy. The design seems also very simple, without any great number of gadgets to complicate operation and maintenance. (See accompanying diagram.)

The projectionist (this was a one-man room) stated that he was using approximately 45 amperes and getting what he judged to be screen illumination very nearly equal that got previously with hi-low equipment at 75 amperes. He said that he was burning both positive and negative carbons down to a stub about 1½-inches in length. My own observation was the screen was well lighted, and I noted that instead of the usual brilliant blue-white effect, the light, while white, seemed to have quite a soft tone. I don't know whether that condition obtains at all times, but it was noticeable during my visit to the Manhattan. The carbons used are 7-mm. positive, and 6-mm. negative, copper-coated.

After a changeover I opened the lamphouse door and very cautiously touched the metal of the mirror mount. I found I could lay my hand flat upon it without discomfort.

The outfit includes a Sterling air-cooled converter having a capacity of 65 amperes, using argon gas electronic tube, and measuring 13½ x 14 inches with a height of 24 inches. I was told that there is no falling off of light upon lighting the second arc, which logically must mean that it will bear at least a 15-ampere overload for a limited time.

I have lettered the diagram to indicate the principal parts. *A* is the arc control motor, *B* the knob by means of which the negative carbon is clamped into place, *D* the knob with which the negative carbon may be adjusted, *E* the means of striking the arc, *F* the hand control, *G* the focusing knob by which the mirror is advanced or retarded, *H* a lever which, upon being raised or lowered, releases or clamps the positive carbon.

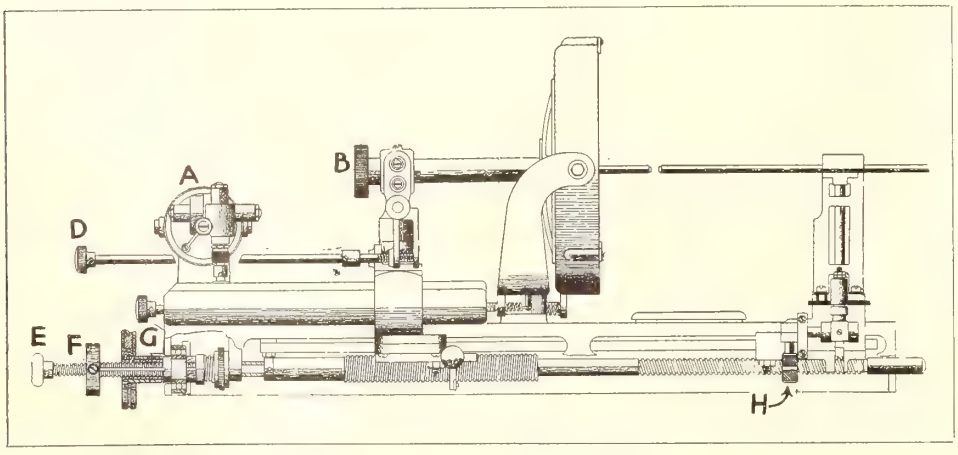


Diagram of parts of Sterling Suprex lamp mechanism. See text.

A MEANS TOWARD SUITABLE DENSITIES

ATTENTION IS directed to a suggestion made by the Projection Practice Committee of the Society of Motion Picture Engineers some while ago. Whether or no it has been heeded I cannot say. If not, it certainly should be.

The suggestion was that studio screening room projectors be provided with an iris diaphragm, one for each projector, to the end that it be possible, instantly and without a bit of trouble, to reduce screen illumination to the approximate values of theatres of various types. To accomplish this it would only be necessary that the projector light be maintained at an approximately constant level—not at all a difficult thing to do. A little time expended in measuring screen illuminations of theatres of various types would enable studio men to set the diaphragm so that light values would be very close to the different types. With these diaphragm positions being marked, it would be easy for directors and producers to view results at the various light values used in theatres of different types merely by ordering various diaphragm settings.

True, the Mazda could not be reproduced exactly because of the large difference in its amber content as compared with arc light sources universally used in studio screening room projection rooms. However, all the rest could be simulated with a high degree of accuracy, and such action surely would be a great aid to producers in arriving at an intelligent estimate of exactly what film density will best serve theatres of all types.

At a recent meeting of the New York branch of the S.M.P.E. I obtained a frank statement from studio men that it was not practicable under present conditions to produce films of different density for use in theatres of different types. It would involve an added expense which, said they, the smaller theatres would not assume.

Granting that this is likely to be true, it still is possible for some consideration to be given the small town theatres, and through them, the enormous number of people who must patronize them. That certainly is something that can and should be done. The Projection Practice Committee points a feasible way to do it.

We now have many over-illuminated screens, and thousands of screens having far less illumination. Would it not be wise to examine a few productions under the low illumination conditions in which thousands of people will see them?

I VISIT TWO OHIO THEATRES

ON MY WAY back to New York from a trip to Missouri, a broken spring compelled pause near Zanesville, O., and the time was used, nasty as was the weather, to call at two theatres. Knowing nothing of labor conditions, I called first at the Liberty theatre, managed by Mr. C. H. Brown, who is also secretary of the company which operates the Liberty

and three others, the Imperial, the Quimby and the Grand. Mr. Brown was most affable, and though in a hurry to leave to look over a new show, spared a few moments to chat. Incidentally, he was not very enthusiastic concerning the business outlook—the first manager I talked with on the entire trip who felt that way.

I had not time to check closely on the sound, but the Liberty screen displayed one of the best illuminated, most beautifully projected pictures I have looked at in quite some while. The theatre seats 1,400.

I next called at the Weller theatre which recently was remodelled. It is owned by the M. A. Shea interests and is managed by Mr. E. W. Smith. I was unable to take time to check up closely on the sound, but did find the screen image, during the brief time I observed it, not as clear as it should have been. Of course this matter of brilliancy is frequently overdone, but the Weller screen might well have had decided increase in illumination. Also, the illumination was spotty, though that may have been due to the print. However, in the clean-as-a-new-pin projection room, I found the projectors equipped with small, low-intensity lamps, with which quite possibly the projectionists were unable to secure additional screen illumination. In my judgment those lamps should be discarded and light sources of greater power installed. I am pleased to add that Manager Smith spoke highly of the Projectionists. S. B. Tuttle and Howard Winkleman.

The rewinder was not geared down at all, which is very bad. Rewinding at high speed is, as I have many, many times pointed out, both unnecessary and a source of film damage. The Liberty rewinder was geared down to some extent, but not nearly enough. Film should not be rewound in less than from five to six minutes for a thousand feet. The need for faster rewinding is purely imaginary.

A TRAVEL GHOST PUZZLE

FROM A North Carolina projectionist who wants an immediate reply by mail and probably would not wish to have his name used, comes this letter:

"I write with regard to a travel ghost I have been unable to clear up. It is not noticeable in the picture itself, but in black and white titles it is. Naturally, even though invisible in the picture, it nevertheless is there.

"I have been in the projection racket for years and am able to *trim* a shutter properly, but this ghost is both up and down. I have added to the blade width and also have tried both two and three-wing shutters, all without avail. The gears are practically new, and I don't believe there is sufficient backlash between the shutter and intermittent movement to cause the trouble. We use Ross 5.75 E.F. projection lenses. Projection distance 110 feet."

This *is* a bit of a puzzle. The man seems to know pretty well what he is talking about, yet the thing just cannot be—or else he has not set the matter forth correctly. If there is travel ghost both up

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TWO NEW SERVICES

giving in a few words advice to the manager in his own problems:

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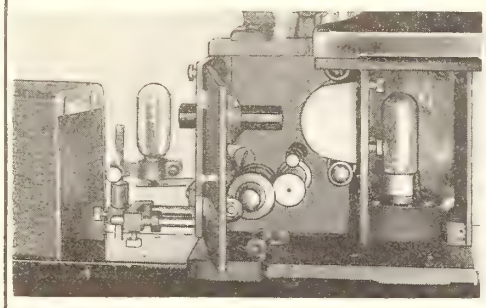
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BOX 371, BETTER THEATRES
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and down, then one of two things is certain. Either the shutter master blade is too narrow, or there is too much lost motion somewhere—or it may be a combination of both.

Lost motion may be tested as follows: Hold the shutter, regardless of what type it may be, stationary. Rotate the flywheel as far as you can in either direction (it does not matter which). Make a slight scratch mark on its rim and on some stationary object near by. Now rotate it, still holding the shutter immovable, as far as you can in the other direction. If you can rotate it more than three-sixteenths of an inch, measured at its rim, then there is too much lost motion between flywheel and shutter, which of course means, in effect, between intermittent and shutter.

Where is it? Well, that is for you to find out. It may be in one or more of the gears. It may be due to worn shaft bearings, which, whether you realize it or not, operates to set up lost motion in the assemblage. I would try that first. Then using some good glue, affix a paper blade to the master blade of one of the projector shutters, the said blade projecting, say, one-fourth of an inch on each side of the metal blade. Try that out, trimming off a little and trying, just to ascertain how much additional blade width is necessary to eliminate the ghost. One thing is certain: If you have travel ghost both ways it is due to one of the two things named, or to a combination of the two.

And now for a bit of a scolding. This gentleman undoubtedly meant no wrong, still he should not have coupled the term "racket" with projection. Respect your *profession,* brother, too much to associate it with the word *racket,* even facetiously.

JUST SOUND— OR IMAGE TOO?

EDWARD F. GOWS, as nearly as the signature may be deciphered, of Fort Kamehameha, Hawaii, writes, in course of a letter on various matters, "I have to do all my own servicing, and have been told we have the best sound in the islands."

That's fine, of course. But how about the picture?

Entirely too many projectionists feel lots of pride over their achievements in sound, but don't bother even to mention the image. That is not so good. In motion-picturedom, permit me to suggest, there are two distinct elements, each of which requires approximately equal knowledge and attention. There is the picture as well as the sound.

It is rank nonsense to think the reproduction of sound is any more important than projection of the pictorial elements. Both are important, but because so much sound equipment has a lot more gimcracks and doodads than the projector, some projectionists have rather adopted the idea that effective picture projection is less difficult than the reproduction of sound.

Nothing of the sort! Skill and knowledge a-plenty are required to achieve excellence in sound, of course, but don't overlook the fact that skill and knowledge a-plenty are also required to attain excellence in the screen image. You are working with a high-speed, rather heavily constructed mechanism that must function, for real excellence, in tens of thousandths of an inch. The film itself involves the need for accuracy measured by as little as a twenty-thousandth of an inch. Often that accuracy is not maintained because of incompetent or careless projectionists, or because some manager has compelled the use of projector parts long after they should have been discarded.

The real projectionist well knows that sound and screen image are equally important.

ELIMINATION OF FILM DEFECTS

PAUL L. DOUGHERTY, chief projectionist of the Majestic theatre in Gettysburg, Pa., hands me four samples of film clippings containing defects in sound recording, and explains:

"Three were taken from "Saturday's Millions," and one from "Love, Honor and Oh Baby." You will note in the sound recordings, shades that might very realistically portray a violent thunder storm or a gang of riveters hard at work, though it really is neither. In fact at those points there is no unusual noise, insofar as concerns what is portrayed on the film picture. You may also note that each such fault occurs directly opposite a changeover cue mark.

"When the reels were projected the first time I was startled at the terrific burst of noise. I am not certain whether or not the producer meant the Fourth of July celebration as an added changeover warning, but certainly it represents the worst projection 'bull' I have encountered in eight years of shooting shadows at the screen, and several of trying to make sound sound natural. Of course, if one cuts out the faults, one also deletes the cue marks.

"What, I want to ask, Brother Richardson, is: Do you regard my action in cutting out the fault as right or wrong?

"Here in this national battlefield town we have one of Pennsylvania's most perfect sound theatres, the Majestic. We work hard to keep it that way. When faults such as these appear it does not make us overly happy. May I ask whether or not other projectionists have encountered the same trouble?

"Stimulated by your Bluebooks and HERALD and BETTER THEATRES departments, I have high ideals. I regard projection as a very real profession and work hard to try to obtain maximum results. It would really seem that producers should be more careful to not permit avoidable faults which will discredit our work in projection."

It is the men who have high ideals, who regard projection as a profession and strive constantly for excellence that we must depend on. They are the ones who will finally leaven the whole loaf and eliminate the "aw-that's-good-enough" chaps.

From the sound track clippings and the

various scenes where the eruption of sound occurs, I would say it certainly is a defect. It would seem that whoever inspected the negative from which the prints were made was careless.

As to the elimination of such faults by the projectionist, most emphatically he has every moral right to do that very thing, whatever his legal right may be. Certainly it is too bad the changeover cues must also go, but after all even that is better than having the ears of patrons outraged. The projectionist is in no degree responsible, but he must bear the blame of his audiences.

In this particular case, however, since the faults all come opposite cue marks, I believe not cut them out. Neither would I project them. Instead, I would carefully make note of the action just preceeding the beginning of the fault (Crawford touches bell for example), and would changeover on the *action* instead of the cue.

Then upon shipping the films away I would include a note descriptive of the faults and their location, suggesting that the reels be sent back to the distributor for elimination of the fault.

NEW SCREEN FOR REAR PROJECTION

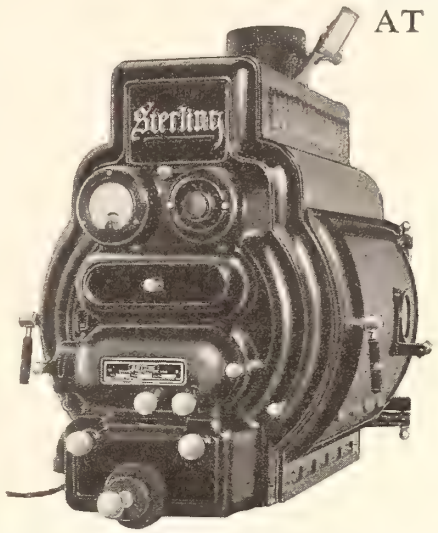
I RECENTLY received from the Meer Made Products Company of Chicago an invitation to meet their Mr. O. Eidinger when he made his next visit to Gotham. I have just had an informative talk with Mr. Eidinger with relation to certain products put out by his company of interest in projection. One is a transparent rear projection screen.

This screen seemed to me to have an excellent rear projection surface. For one thing, one cannot see any bright spot whatsoever with the projector lense straight in front of the screen and the observer looking through the screen towards it. Under this condition the screen appeared absolutely evenly illuminated.

The screen is of fine silk fabric, which is coated. It also gives an adequate picture on the other side, but I understand the company is now trying to improve the surface in this latter respect. There is, of course, considerable light loss, the surface being translucent. To date, this screen can be had only in a height no more than 7 feet, for the reason that as yet no satisfactory process has been found for cementing two pieces of the fabric together.

I was also introduced to a film cleaning outfit, consisting of a specialy made glove designed to be placed on the hand of the one to clean the film. This glove is moistened with a lotion, and the film is passed through the surface of the glove. My reaction to this is that projectionists might have their managers obtain one of the outfits and give it a thorough try-out. Not infrequently films are received which are smeared with oil and dirt. If it were possible in process of rewinding to remove a portion or all of this smear, certainly the screen image would be sometimes improved. I have not personally witnessed a demonstration of this particular article, nor would

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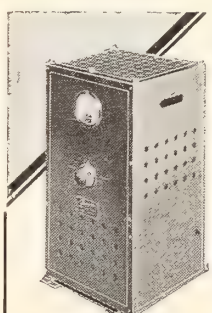
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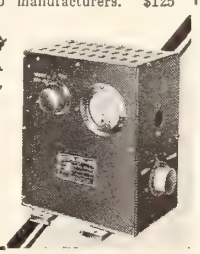
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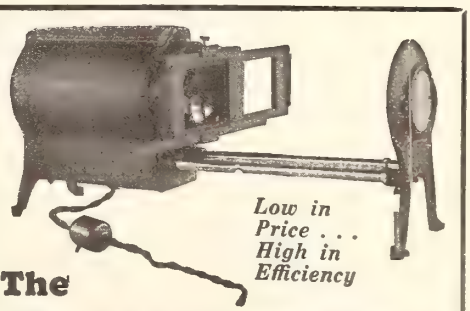
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I be willing to express a decided opinion until I had tried it out on a full reel of film. I do say, however, that dirty film is an abomination.

I was also shown a lotion which, when placed in a humidor with 1000 feet of dry, brittle film, will make it almost, if not quite as flexible as when it was new, according to Mr. Eidinger. At any rate, here is something for the exchanges to look into.

PORT GLASS MAGNIFICATION

HAROLD W. WOTT of Oak Arbor, O., asks an interesting question as follows:

"With regard to the practice of putting glass in projection ports, I would appreciate your advice and comment on the following. In other words are the following statements correct?

(a) "A picture may be focussed through glass of good quality and even density, the surface planes of which are exactly parallel to each other, without loss of definition. However, (b) a picture so projected would be slightly smaller in dimensions than one projected through an open port.

"I tried a somewhat crude experiment, as follows: Assuming a lens of 1-inch focal length, I plotted out the various lines, first assuming no glass to be present in the port. I then placed a heavy sheet of plate glass in front of the lens and, placing needles in the paper, I sighted through the glass, traced the ray paths to where an image was formed back of the screen plane. The image thus obtained was slightly smaller than was the one without the glass present.

"Personally I am not sold on the idea of glass in the projection ports, but after discussion with local projectionists I became curious and tried the foregoing experiment. I now pass the matter along to you for comment."

Friend Wott is a projectionist formerly associated with Old Royal theatre in Oak Harbor. I am not myself "sold" on projection port glasses, though not for the reasons here set up. Frankly I was not very certain as to the question of change in dimensions, so relayed the question to the Bausch & Lomb engineers. Here is the answer, prepared by Mr. Alan A. Cook of the Bausch & Lomb Scientific Bureau:

"Dear Mr. Richardson: It is quite true, as Mr. Wott suggests, that the mounting of a plate of glass in the projection port does make a slight change in magnification on the screen. The simplest way to study such a question is to remember that, from the optical viewpoint, 1 inch of glass thickness is equivalent to 2/3-inch of air thickness, therefore the amount that magnification is altered by causing the light beam to pass through a glass-covered port is dependent upon the total projection distance and the thickness of the port glass.

"Suppose, for example, we have a port glass ¾-inch thick. The equivalent air length then would be ½-inch, hence the path of the light from lens to screen is shortened by the difference, or ¼-inch, when the glass port cover is in place.

"If the projection distance be 100 feet, it would mean the magnification would be reduced, but only by one part in 4,800, which, as you will agree would be absolutely unnoticeable under projection conditions.

"You then are safe in advising Mr. Wott that if the port glass cover be well made, from optical glass, the magnification effect, while present, would nevertheless be absolutely unnoticeable under projection conditions. Moreover, the interposition of such a glass port cover would not have the slightest effect on the quality of the screen image."

My own objection to glass port covers is also derived from the belief that there is a damage to the screen image for the reason that light is lost by reflection from both surfaces of the glass. Moreover, it is always a question whether or not the surfaces are absolutely *clean*. If they are not, then it is probable that screen definition will suffer.

I did not quite understand the statement that 1 inch of air is equivalent to 2/3-inch of glass, unless it had reference to the relative length of time required to traverse the two mediums. I therefore wrote Mr. Wott asking for an explanation, to which query he replied as follows:

"It is a bit difficult to answer the question set forth in your letter. The fact is that while we do not know what light consists of, we do know that it has certain definite properties, one of which is definite velocity, and it has different velocities in passing through different materials.

"Transparent materials, such as glass, are so much denser than air that in them the velocity of light is considerably reduced. The ratio of the velocity of light in any substance to the velocity of light in free space is a definite property of that substance, called its refractive index. Ordinary glass, for example, has a refractive index of about 1.5, which means that light travels in it 1/1.5 times as fast as it does in free space.

"When we translate this fact into optical terms and express it as a mathematical relationship, we find that a glass block, such as a plane parallel plate, has an actual length only 1/1.5 or two-thirds that of a block made of air of the same length. It may be expressed in other words by saying that light will travel through a 2-inch block of glass in the same length of time that it would take for it to get through 3 inches of air. This is the fundamental reason for the effect that you discussed in your last letter."

PICTURED CRATERS ARE MAGNIFIED

ON SEVERAL occasions correspondents have asked about the arc crater photographs on pages 22 and 23 of the National Carbon Company's booklet on carbons. In each case the inquiry was, in effect: "The statement is made that these are photographs of arc craters, but how can such amperages produce craters of such diameters?"

The answer is simple. They cannot and do not. True, the text may easily be construed as a statement that they are "life-size" craters, but as a matter of fact they are magnified several times. The photos are really designed to illustrate the relative diameters of craters produced by different amperages, or at least that is the way I understand the matter.

The text should have set forth the exact magnification. That it does not do so evidently is an oversight. I respectfully recommend to the National Carbon Company that this defect in its useful booklet be remedied in future printings.

PROJECTION CAN USE SUCH YOUNG MEN

I HAVE a letter from a young man 20 years old who is at present an electrician's helper. His name is George A. Bishop, Jr., and he lives in Fall River, Mass. This young man tells me that although he is not a projectionist, his ambition is to be one. Says he:

"What would I give to be beside a projector!"

May I respectfully suggest to local No. 424 and to its business agent, Herbert Slater, that an eye be kept on this young man. If his ambition keeps up, he certainly wil be "beside a projector" one of these days, he should by all means be there. *Projection needs young men of that sort,* the kind that has real interest and ambition. The I. A. needs them too.

ARC SEPARATION AT 120 AMPERES

J. L. SPOONBROOKE of Ashland, Wis., asks, "To decide a dispute will you be good enough to advise what the carbon separation should be when using a 120-ampere high-intensity arc, and just how one may know when the arc is operating to best advantage?"

The carbon separation for a 120-ampere straight high-intensity arc should be approximately ¾-inch. The arc will be operating at its highest efficiency when the flame from the negative carbon just barely overlaps the lower edge of the positive crater. If it does not reach the lower edge of the crater the highly incandescent gasses, upon which the H.I. arc depends for its best illumination, will not be held or compressed in the deep positive crater as they should be. The same thing occurs if it happens that the negative flame overlaps too much.

Never mind arguing about arc length as measured in inches. Keep the negative flame in correct position and the arc length takes care of itself. Just advance the positive carbon until the condition named is set up, and you need not worry so long as it is maintained.

WHAT YOU KNOW, NOT WHERE YOU LIVE

A. L. PARSONS, projectionist of the Liberty theatre in LeLeon, Tex., asks for a copy of the 365 examination questions and answers mentioned recently, then says:

"You are about the only one who seems to realize there really is such a thing as the small town, or "sticks" man, and that he does amount to something in the scheme of affairs. All the other fellows don't seem to think we amount to anything at all, but you are like a brother to them all, both large and small."

Well, now, that is one of the finest, most sincere compliments I think I have yet received. I once was a small town man myself. Also, I once was a farmer. In fact, I was raised on a farm until I became ten years old. In projection, I know your problems and can appreciate your difficulties, Friend Parsons. They very often are far greater than those of the city projectionist, who has all sorts of special help within call. Some of the smartest projection work is being done daily in small town theatres. After all, its knowledge, not geography, that counts in projection.

SEES MANAGER ONCE IN 90 DAYS!

HOWARD FOLEY, projectionist of Kingman, Ariz., writes at some length on another matter, and then says, "Have been projecting for about a year. Have the Bluebook and read your articles in Better Theatres regularly. Try to follow your instructions as closely as I can, but there are no other projectionists near that I can talk matters over with, and the manager is away most of the time. Only see him about every three months. I do the repair work and take care of all equipment. Have Simplex projectors, with Douglass soundhead and Operadio amplifier."

Well, anyhow I guess you don't get "put on the carpet" very often. I know some projectionists who would feel that Heaven was real close if they only had to interview friend manager once in ninety days!

electrogram

BULB INSTALLATION—It is good operating practise to follow out this procedure when installing a new bulb in an arc rectifier. Clean the inside of the bulb sockets with fine sandpaper; also the connectors which go to the bulb tip terminals. Turn off the load switch, put the bulbs in the sockets (do not connect the wires to the bulb tip terminal), turn on the a.c. power and let the bulbs burn for about 10 minutes, then turn off the a.c. and connect the bulb tip terminal connector. The rectifier is then ready for use. This prevents a flashover, which might have been caused by particles of black manganese deposit, getting on the filament.

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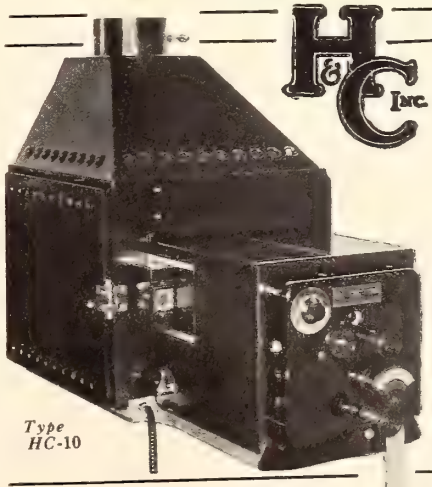
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EQUIPMENT AFFAIRS

Equipment News and Comment

BRASS SPEAKERS

• Speakers made of tempered brass and combined in a single operating unit, have been brought out by the Martin Band Instrument Company of Elkhart, Ind., for use in theatre sound reproduction systems. Combinations of from two to five speakers are obtainable.

Use of brass is based on the principles this manufacturer has long followed in the production of band instruments, with the several speakers in each group tempered according to the frequency range to which it is adapted by its band pass filter. The filter net-work is designed for use with any sound system with 200-ohm or 500-ohm speaker line.

In general, the speakers are divided according to the low, the middle and the high frequencies. In the two-speaker system, however, one is designated a bass, the other an intermediate. The three-speaker system has a bass, intermediate and high, while in the five-speaker system there is one bass, two intermediates and two highs, with the middle- and high-frequency speakers having double throats and being operated by a single speaker unit per pair.

The two-speaker system is designed for theatres having not more than 400 seats; the three-speaker system for theatres having not more than 600 seats; the five-speaker system for theatres of not more than 1,500 seats. For larger houses, two three-speaker systems must be used.

The Martin company has also put on the market a complete sound reproducing system consisting in two soundheads with exciter lamps, photocells, motors and necessary attachments, amplifier and brass speakers. Amplifier specifications stated for theatres up to 1,000 seats are: Gain at 10,000 cycles, 92 decibels; at 12,000 cycles, 93.5 decibels. Line output, 500 ohms. Voltage supply for exciter lamps of 4, 5 or 7.5 amperes. Provides for tone control and photocell regulation.



Martin three-unit speaker system.

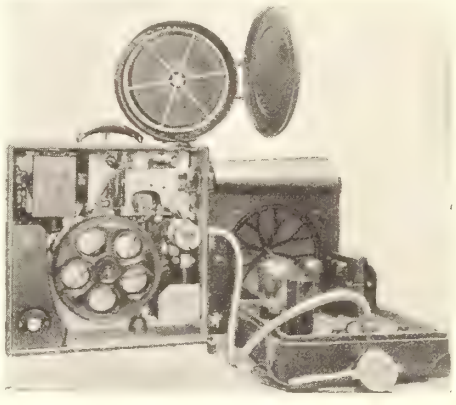
NEW COOLING SYSTEM

• A system of air conditioning including cooling facilities designed according to principles of "heat transference," has been developed by the United States Air Conditioning Corporation of Minneapolis.

The system involves the use of water-spray in the cooling process, but does not employ any special refrigerating equipment. A complete description of this equipment will be published in the April 7th issue.

PORTABLE REPRODUCER

• A new portable sound-on-film unit has been brought out by the Herman A. DeVry Company of Chicago, including a projector, soundhead, amplifier and speaker. The projector is of the same design as this company's Model E projector, and is of the straight-feed type. Intermittent star, cam and shaft are finished to a machine tolerance of five-tenths of 1/1000-inch. Film tension is taken care of at the aperture, sprockets and takeup. Light is from a 1,000-watt concentrated biplane filament lamp. Projector speed is controlled by an electric governor designed to make the rate of passage independent of fluctuations in current.



DeVry portable sound projector.

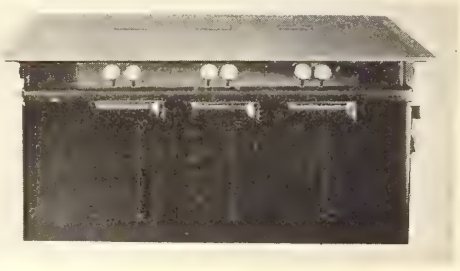
The sound head has a drum removable by the turn of a single thumbscrew. It encloses the photocell, which is of DeVry manufacture. Drive is through silent chain and sprockets, and a W. E. Robertson "centripetal compensating" wheel is the absorption medium. An adjustable film gate permits silencing of the sound track in operation without further manipulation.

The amplifier is of 15-watt capacity and designed for smooth changeover if operation of two projectors is desired. A phonograph may be attached, and a socket is provide for microphone and monitor.

The speaker is built into the top of the amplifier case. It has 65 feet of cable and the volume is controlled from the amplifier. An auxiliary speaker may also be hooked up.

TICKET RGISTERS

• Two new models of ticket issuing machines have been brought out by the General Register Corporation of New York. One is referred to as the Model H, the other as Model C.



General Register Model H ticket machine.

The Model H is a manually operated machine manipulated by the tap of a fingertip. It is entirely of metal construction and is installed to set flush with the counter. A single unit holds 3,000 tickets, and units up to six may be combined. Tickets may be issued at the rate of 120 per minute.

The Model C is of portable type which may be set on top of the counter or installed flush with the top. The mechanism is enclosed in a metal case of bronze finish with a top plate of chromium-plated brass secured to the case by a lock. The ticket plates are at the operator's side, and carry the price discs, the feed control and the recorders. The magazine is toward the rear.

Operation is manual, pressure of the ticket plate releasing the ticket and enabling it to be drawn forward for detachment. Multiple deliveries are possible by retaining the ticket plate in its backward position. Each ticket is recorded. The Model C may be had in types of two or five units.

SOUND MANUAL

• A publication on a line of product which also has considerable value as a source of instruction in modern speaker technique, has been issued by the Jensen Radio Manufacturing Company of Chicago. The book is called "Modern Sound Manual" and may be procured from the company

(6601 South Laramie Avenue, Chicago) for 25c.

The contents covers the full line of full-range speakers and speaker accessories manufactured by this concern, with complete technical descriptions and halftone reproductions of each type. General information on the application of various types of speakers is also included in the text, while technical specifications are given in diagram. Pages bearing title and text matter number 25, fastened in a loose-leaf binder.

REPLACE SCREENS

• Reports from a single branch territory of the National Theatre Supply, and covering but a short recent period, show the installation of 27 new screens. According to Arthur de Stefano, manager of the Memphis office, twenty Walker "Silversheets" were installed in the following houses:

Imp, Benton; Rialto, Camden; Dunlap, Clarksville; Conway, Conway; Star, El Dorado; Saenger, Hope; Princess, Hot Springs; Strand, Jonesboro; Rialto, Lepanto; Ritz, McGehee; Capitol, Newport; Princess, North Little Rock; Seanger, Pine Bluff; New, Sheridan; and Majestic, Stuttgart—all in Arkansas.

Southland, Brownsville, Tenn.; Linden Circle, Memphian, Princess, and Rialto, Memphis.

Also acquiring new screens were the Ritz, Parkin, Ark; Strand, Obion, Tenn.; Suzore, Memphis; Community, Pine Bluff, Ark.; New, Monette, Ark.; New, Sardis, Miss.; Joie, Fort Smith, Ark.

BY WAY OF NEWS

• J. J. Ferretti, formerly Eastern representative of the United States Air Conditioning Corporation of Minneapolis, manufacturers of Kooler-Aire and Arctic-Nu-Air equipment, has joined the Kooler-Aire division of the Sperry Products Comtors. Mr. Ferretti is general sales manager in charge of theatres.

A permanent display of ticket register equipment in an exhibit that includes a full-sized ticket booth, has been established by the General Register Corporation at its headquarters in the Loew State Building in New York. . . . And similarly the International Seat Corporation, which has opened a showroom in the Paramount Building, New York, under the supervision of J. George Feinberg, vice president.

B. B. Buchanan, formerly of Balaban & Katz and Paramount Publix, has become vice president of Ben Adler Signs, Inc., of Chicago, developers of the Adler cast aluminum letter and manufacturers of marquee and display board equipment. Mr. Buchanan has been associated with theatre construction and maintenance for 16 years and was head of the B. & K. construction department.

N. C. Nussbaumer has opened offices in Chicago as a consultant in stage mechanics, covering hardware, rigging and related apparatus. Mr. Nussbaumer was formerly connected with such stage equipment manufacturers as Channon, and Klemm.

Your Guide in Remodeling



Peter M. Hulsken, Architect. Though born in Holland, Mr. Hulsken adopted the United States as his own country. He studied architecture, however, in Amsterdam and Paris. In this country he has been associated with architectural firms in New York, Chicago and other cities, but has been maintaining his own office since 1909. He has designed all types of buildings, but declares, "I like theatre designing really best of all."

That is the function of Better Theatres in general, and the particular function of the department, Planning the Theatre, published in each issue. This department has nothing to sell except practical architectural knowledge, which it offers absolutely free. Planning the Theatre is purely a readers' service department conducted by Peter M. Hulsken, who is a member of the American Institute of Architects and a specialist in designing theatres adapted to the average community. He will be glad to advise you—and will do so in his department without giving your name or address.

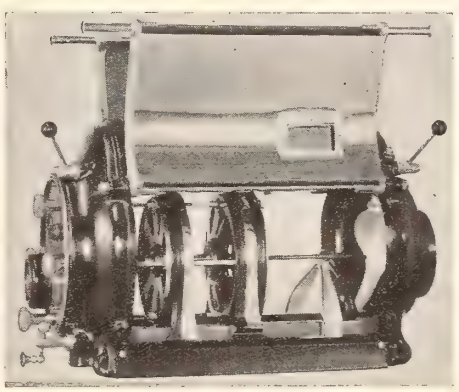
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PLANNING THE THEATRE

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The Question:

WE WANT to construct a new theatre with a capacity of over 5,000, and enclose herewith a plan of the actual ground. The actual size would be enough for a capacity of 5,100, but probably we will obtain neighboring ground, a slide 10 meters (about 11 yards) from front to back, which would give a capacity of 6,000. As you offered in your monthly, we ask you to kindly let us have your help.

San Salvador is a tropical city, mostly very hot, and frequent temblors (slight earthquakes). We give several shows a day, the time between shows being only 30 minutes. For this reason ample stairs must be provided.—C. N. D. E.

The Answer:

AFTER GIVING the sketches careful study, I do not believe that your plans are practical. I am at a loss to figure out how you arrived at a seating capacity of 4,800 for such a small floor area. The sketch shows that you are using 16-inch wide seats placed 2 feet, 5 inches back to back. A 16-inch seat is entirely too narrow to be comfortable, and the distance of 2 feet, 5 inches from back to back is not advisable.

The building is entirely too short for two balconies of the size you indicate, and even if it would be possible to build those balconies, their incline would be so steep that the vision lines would be bad. I am sorry, but not being familiar with the theatre code in your territory, I do not know how many seats are allowable in a row between the aisles. I never have heard that a 16-inch seat is permissible to be used in theatres, but your code may mention something about that, too. At any rate, I will try to figure out how many seats of your dimensions and spacing could be placed in a theatre of that size.

Since the front and the rear dimensions vary, I will take the average width of the auditorium at 81 feet. After making an allowance for wall thickness and aisle space, there will be room for 48 seats across the width of the auditorium. According to your sketch, 85 feet are allowed for seats, which will give 35 rows, or a total capacity of 1,680 for the lower floor. The balcony circle is figured for 7 rows having 336 seats; the first balcony of 23 rows having 1,104 seats; and the second balcony of 24 rows having 1,152 seats, making the total seating capacity of the theatre 4,272. I doubt if this amount of seats really can be obtained after the plans have been drawn and allowances made for structural details, stairways, aisles, railings, etc. There are so many items which can not be visualized until actual plans are started and the whole matter gone into in detail.

My advice to you is, if you want to build a modern theatre of such a capacity, do not consider any seats less than 20 inches wide for the lower floor and do not space them closer than 31 inches from back to back. If the code allows, you could use 19-inch or 18-inch seats for the balcony. In the majority of cases the first balcony, or mezzanine, has the choice seats, and the most comfortable type of a seat, such as fautuels, are used in that case. The space from back-to-back should be at least 36 inches. Also let me strongly advise you against the building of the second balcony unless you have a deeper theatre. And by all means, consult a reputable theatre architect.

If, after you have gone over your plans again, you have any further questions, I shall be glad to answer them as fully as possible. I cannot give you any plans, for only an architect engaged to design you a theatre and who therefore had studied all your conditions to their fullest extent could give you plans that would have any value. Certainly you will have to engage an architect for such a project. But I shall be glad to advise you in any reliable and ethical way I can.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

I HAVE a theatre, capacity 700, and the lobby is mainly the entrance of the City Hall also, as the Theatre is situated in the rear of the City Hall, and, you may understand that it is a hard proposition to make a neat lobby and keep it thus, as the population has access to it, in order that they can drop in and pay their taxes to the secretary of the city. Also, the Knights of Columbus have their hall in the third story of the building. This is to say that there are many people coming and going each day of the year.

The entrance to my theatre begins at the sidewalk; then there is a cement road coming to the doors of the City Hall, situated 30 feet distant. Then there is the entrance, and then six steps. The walls of the lobby are 12 feet apart and the height of the ceiling is 11 feet. The lobby is 22 feet long. There are two windows, each side of the entrance doors in the walls. These windows are 2 feet wide and 3 feet high.

In the lobby, I have the box office, which is a very nice one. It is portable. It is situated at the right coming in, just 4 feet before five other steps to the door of the theatre. In the lobby I now have four frames (brass for one-sheets). I have also installed one beaver-board on each side of the entrances, about 4 feet from the floor, where the wooden (lower) portion stops. On each of these beaverboards, which I painted in blue-black (mustached in light blue) I have installed eight frames for 11 x 14 photos, and one large one in the middle for 22 x 24. This beaverboard is 3 feet high and framed with an orange moulding all around. The frames for the 11 x 14 photos are made of strong cardboard, decorated with gold particles dusted on the glued cardboard. Please tell me how you would do a neat job with this lobby.

The ceiling is painted white. What color would you use for the ceiling, walls and the floor, which is covered with linoleum (battleship gray)? The box office is solid mahogany.

Although the steps in the lobby are of very strong wood and were well installed, with the passing of so many people they are squeaking. Can you tell me how to overcome this?—U. S. A.

The Answer:

YOUR PROBLEM certainly is a tough one to solve, as no matter how much you try to keep the lobby clean and neat, it will be practically impossible to do

so, as so many people other than your patrons are constantly using it. Therefore, I suggest that you separate the theatre lobby from the entrance to the City Hall.

I believe that, according to your sketch, this can be accomplished by moving the doors in the side walls, which lead to the City Hall, forward to a position near the front entrance steps, then place a partition about 6 feet from the front steps, separating the theatre lobby from the City Hall entrance. Place the ticket booth in the center of this partition with doors on each side. This would give you an independent lobby, which could be made very attractive by using wood-grained materials or even linoleum, or some similar material, for the walls.

As the poster cabinets will be placed on the side walls, there will be only a small area left to be covered, so the cost of this material will be very small and the effects obtained satisfactory. If linoleum or any other similar material is to be used, I suggest a vivid red tone with horizontal strips 2 inches wide every 30 inches, these strips to be finished in old gold. The ceiling could be suitably painted a light orange. Should you use the wood-grained materials, either in walnut or mahogany finish, the ceiling should be finished in ivory.

Use concealed lighting fixtures, and if possible, equip the poster cabinets with a strip-light at the top.

If this scheme can be carried out, why not cover the lobby floor with carpet? It would give a much richer atmosphere. If it is not possible to separate the lobby from the City Hall entrance, I advise you to cover the walls with some kind of material which will stand the wear and tear better than an ordinary paint job.

The trouble of squeaking steps can be overcome by keying the treads where they house into the stringers fom underneath, and also by keying up under the center horses, but be sure that this is done evenly.

●

The Question:

WE ARE contemplating the erection of a small theatre and would appreciate your ideas on same. Size of town is less than 1,000. Size of lot is 50 x 150 feet. We want about 450 seats and an apartment above the theatre.

Would tile and stucco be advisable? Would ———— [acoustic tile] for sound be advisable? Would a 12-foot ceiling auditorium be high enough? Could you give me an idea for a lobby?

We cannot have an expensive layout, but do want it nice and with good sound. —E. C. D.

The Answer:

AS THE SIZE of the town in which you contemplate the erection of a new theatre is less than 1,000 population, there must be a large rural community to draw from, otherwise a 450-seat theatre may prove too large. I advise against investing more than a very small amount of money in such an enterprise, unless you are absolutely convinced that there are enough people in your locality to patronize your theatre and make this venture a profitable one.

The lot size, 50 x 150 feet, is large enough for a 450-seating capacity. I suggest that you plan a center section of twelve seats, with an aisle on each side, and two wall sections of six seats each, making a total of 24 seats across the width of the auditorium.

I do not advise tile and stucco for the exterior walls. Use face or common brick with hollow tile backing, or build the walls out of reinforced concrete. I have found this method least expensive in several localities. Use sectional forms not over 5 feet high. The wall thickness will be 9 inches, with 12-inch piers to support trusses.

The acoustic tile you name will give you very satisfactory results. By stripping or furring the walls all plaster work can be eliminated, and that certainly is a saving and speeds up construction. The manufacturer of this material can supply you with some very interesting designs, obtained by the use of a V-grooved plane. This material also comes in various colors and does not require painting or decorating.

A 12-foot ceiling is entirely too low. Do not make the ceiling height less than 18 feet.

Why not use the same material you are using for the auditorium, for the lobby? Some of this is made with a finish resembling stone. Or you could use a plaster board with a wood-grained finish. For the floor use terrazzo, tile or composition. Provide for plenty of display frames, along the side walls of the lobby.

Getting Ready to Cool Your Theatre

(*Continued from page* 13)

atmospheric weight is generally referred to as a *vacuum,* or partial vacuum. In reality *less* than atmospheric pressure might be considered as a negative pressure, and *more* than atmospheric pressure might be considered as positive pressure. In mechanical practice both situations are considered similar, both pressure conditions differing only in the degree or differential in terms of pressure.

It is important to appreciate this conception for there are some refrigerants with characteristics which react under this negative pressure or vacuum just as others respond under positive pressures. As a matter of fact, one of the types of air conditioning equipment in use in theatres functions on this principle of vacuum rather than the conception of positive pressure. With the whole system under a partial vacuum the

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refrigeration cycle occurs just as described. Either of these systems is in reality a vapor-compression system.

TYPES OF REFRIGERATION

PERHAPS THE EARLIEST type of refrigerating machine, and a type very generally used today, is the carbon dioxide (CO_2) vapor-compression type. It was first believed that perhaps this type was the most acceptable due primarily to certain favorable characteristics of the refrigerant, carbon dioxide.

CARBON DIOXIDE

Carbon dioxide is a colorless, tasteless, odorless, non-poisonous, non-explosive gas, which means that it is safe to use in a theatre. There is one other characteristic of CO_2 which, though not distinctly of disadvantage, certainly does not make the refrigerating cycle any easier. Carbon dioxide must be subjected to very high pressure in order to liquefy in ordinary temperature ranges. For instance, the absolute vapor pressure of carbon dioxide at 70° F. is 849.3 pounds per square inch. Such pressures require that the compressor be built extremely rugged. The handling or responsibility for a machine operated under such pressure should have the attention of a thoroughly trained and capable engineer. *Maintenance on such machinery is extremely important and repairs are usually expensive. The theatre manager or owner who is satisfied or willing to have a man of no training handle and care for such equipment is not properly protecting the investment represented by such an installation.*

COMPRESSOR

The carbon dioxide refrigerating machine is composed of the compressor, the condensing coils, the cooling coils, and the motor that drives the compressor. In addition there are valves, gauges, lubricating equipment, pumps and many other accessories peculiar to the particular make of machine and specific job. The compressors of the CO_2 type can be of any one of several designs—double acting, single cylinder; single acting, single cylinder; single acting, double cylinder. Sometimes the action may be vertical instead of horizontal. However, the particular type of compressor has usually been thoroughly studied by the manufacturer and to a large extent must be left in his hands. These various types are pointed out because *many times there is a question of available space,* and that problem can often be solved by going to the manufacturer who makes a type of machine that would fit into it.

CONDENSERS

The condensers generally consist of several tiers of tubes or pipes, connected at the ends by return bends through which pipes the condenser water flows. Each of these tubes or pipes pass through a still larger pipe, and it is through this annular or ringlike space between the pipes that the compressed refrigerant flows and is cooled by the water in the smaller pipe. These banks or tiers of pipes within pipes look very much like the banks of pipe radiation often seen back stage along the rear or side walls. In these condenser banks the inlet for the water is at the bottom while the refrigerant enters at the top. This means that the hottest refrigerant gas comes in contact with the warmest condenser water first, and the coldest condensed refrigerant comes in contact with the coldest water. Obviously an efficient arrangement.

COOLING COILS

The cooling coils for this type of plant look very much like the condensing coils; they, however, are not of the double pipe construction. The condensing coils are usually located in the engine room or at least as close as possible to the compressor, while the most common practice is to locate the cooling coils in the incoming air duct and to spray them with regular air washer sprays. The spraying of water over the cooling coils is not only a very satisfactory method of effecting the heat transfer, but also serves to prevent the coils from freezing up solid with the frost condensed and frozen from humid air. Without this water spray, the coils would freeze solid and block the free passage of air to the ventilating fan.

PREPARING TO OPERATE

In preparing one of these CO_2 installations for operation this coming season proceed according to the following schedule:

1. Check for leaky compressor valves.
2. Check for defective packing.
3. Be sure the whole system is clean.
4. Be sure the oil lines and lubricating systems are clean.
5. Check for leaks in the system.
6. Be sure all gauges register accurately.
7. Check motor and circuit breakers.

Frankly, unless there is a very capable engineer in charge of the plant, the wisest thing to do is to call on the company that manufactured or installed the plant, to make an inspection and render an estimate and detailed list of conditions that must be cared for. If the engineer is capable, and particularly if he operated the plant last season, he should have now in his possession a complete list of the work necessary to condition the plant for the coming season. Everything needed should be taken care of, because with the very substantial investment and the expense of operation, it is penny-wise and pound-foolish not to obtain maximum benefits from it.

PART-VACUUM SYSTEM

The other type of refrigeration machine which has proved generally acceptable for theatre air conditioning is also of the vapor-compression principle, but the entire system operates under a partial vacuum. This system uses as a refrigerant a gas known by various trade names, such as *Dieline, Refrigerant E, Trielene, Carrene.* Though chemically these refrigerants are not identical they are basically chemical derivatives of the hydro-carbons. These refrigerants have a specific gravity of 1.25, approximately, and are capable of absorbing a small amount of water, and they are also slightly soluble in water. From their chemical composition these refrigerants can best be referred to as dichlorethylenes. No attempt is being made here to go into the thermodynamic characteristics of any of the above refrigerating fluids, and the desire is only to emphasize that the equipment about to be briefly described though a vapor-compression system may operate with any one of a group of refrigerants which differ somewhat in character, but all of them function through the refrigerating cycle, with pressure differentials below atmospheric pressure.

ELEMENTS OF SYSTEM

Essentially this equipment is composed of the compressor, the condenser and the cooler. The compressor is of the rotary or centrifugal type of from one stage to several stages. The condenser is really an enclosed tank, and through this tank pass many rather small tubes. It is through these tubes that the condenser water passes. The cooler is also an enclosed tank, and through the cooler the many small tubes carry the water that is to be cooled for use in the air washer. There are many other accessories, such as traps, valves, pumps, eliminators, etc., and usually a directly connected air- and water- cooled motor to drive the centrifugal compressor.

COOLING PROCESS

Remember in this description that *high vacuum means low pressure, and low vacuum means high pressure.* The centrifugal compressor maintains a high vacuum in the cooler tank. An enclosed centrifugal liquid pump located in the bottom of the cooler tank lifts the liquid to a distributing plate over the coils (containing the water to be cooled), where it falls or trickles down over the cooling tubes. Remember, a high vacuum is maintained in this cooler, which means low pressure, and at this low pressure the refrigerant evaporates rapidly. In evaporating rapidly the refrigerant absorbs the necessary heat of vaparization from the water passing throgh the thin bronze tubes, and in this way it accomplishes the cooling of the water later to be used in the air washer for cooling the air.

The vapor from the cooler is drawn off by the compressor. The action of the compressor is to reduce the vacuum (increase the pressure), and from the compressor the vapor under low vacuum (high pressure) passes into the condenser. In passing over the many bronze tubes in the condenser, which tubes carry the condenser water, the vapor drops its heat of vaporization and heat of compression, condenses into a liquid and passes through a pipe outlet equipped with a special trap into the reservoir at the bottom of the cooler tank. From here it is again picked up by the centrifugal pump and the cycle begins over again.

There are some very definite scientific and technical advantages to this type of equipment, but to explain them would re-

(*Continued on page* 34)

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new constructions, remodeling and re-equipping. This last has been compiled from the latest reports available on March 6. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

California

INDIO—Egyptian Theatre, L. A. Pawley, proprietor. Will remodel theatre and install new stage and screen equipment, cooling plant, seats, floor covering and floodlights. Population 1,900.

LONG BEACH — Ocean Boulevard Co., 313 E. Ocean Boulevard. Architect, Clifford A. Balch, 1914 S. Vermont Avenue, Los Angeles. Plans for repairing hotel and theatre building.

Colorado

LITTLETON — Population 2,000. Fred Lind, Steamboat Springs. Remodeling and rebuilding old Lux Theatre. To install 350 seats, lighting fixtures and sound.

Georgia

ATLANTA—W. M. Buttrill, contractor, 109 Candler Road, Decatur. To erect theatre building.

GRIFFIN—Population 10,000. Owner, care of Gresham Lumber Company. Alterations to theatre building.

Illinois

CHICAGO—Owner care of architect, L. E. Russel, 105 W. Adams Street. To erect theatre. Cost $40,000.

CHICAGO—Parkway Theatre, 2736 N. Clark Street. Remodeling. Cost $15,000. Architect, D. S. Charvat, 822 W. 70th Street. Work will consist of new marquee, 1,000 new seats and projection booth, etc. General contractor, R. LeVine & Co., 822 W. 79th Street.*

Indiana

PERU—Wallace Theatre, Thomas K. Valos, proprietor. Will remodel theatre. Population 15,000.

Iowa

DES MOINES—Shopping Districts Builders, care of T. I. Stoner, president, Stoner-McCray System, 1213 Grand. To erect apartment and theatre building. Seating capacity of theatre 550. Cost $100,000.

Louisiana

OPELOUSAS — Collins Conrad, Breaux Bridge altering old Christman & Riseman Building into modern motion picture theatre. Population 6,300.

Maryland

BALTIMORE — Perry Amusement Company, Liberty Hights Avenue, south of Gwynn Oak Avenue. Architect, John J. Zink, 2826 Overland Avenue. To erect theatre building.

BALTIMORE—I. L. Hornstein, care of Regent Theatre, 1627 Pennsylvania Avenue. Architect, David Harrison, 2431 Callow Avenue. To remodel two buildings into a theatre.

Montana

GLASGOW — John Survant, Malta, Montana. To erect theatre building. Architect, F. F. Bussuot, Havre. Seating capacity 874. Population 22,000.*

New York

NEW YORK CITY—Nissel Realty Corporation, William Klein, president, Remick Building, 219-221 West 46th Street. Alterations to building to include restaurants, banquet halls and a motion picture theatre. Cost, $50,000.

North Carolina

BURLINGTON—Population 9,700. North Carolina Theatres, Jack E. Austin, Manager. To improve and enlarge theatre. Cost $10,000.

Ohio

GRANVILLE—Granville Townpeople Trustees, H. L. Williams, clerk. Remodeling theatre. Architect, Merle Orr, Newark. To make stage improvements, ceiling insulation, new heating plant, etc. Population 1,400.

WILLSHIRE—I. A. Kalver, W. Monroe Street. To remodel building for theatre. Seating capacity 600.

Texas

BROWNSVILLE—Population 22,000. Dreamland theatre, corner 11th and Washington. Remodeling and installing new sound equipment.

HARLINGEN — Population 12,000. Texas Consolidated Theatres, Inc., care of Carl Hoblitzel, 1921 Elm, Dallas. To erect theatre. Ed. F. Brady, San Benito, local manager. Seating capacity, 1,500. Cost, $125,000.

Virginia

HARRISONBURG — Population 7,200. Valley Enterprises, Inc., S. Main Street. To erect theatre. Seating capacity, 600. Cost, $35,000.

INCORPORATIONS

Fine Arts Theatres, care of C. E. Kennemer, Jr., 2834 N. Haskell, Dallas, Texas. Increased capital $2,000. Incorporators, C. E. Kennemer, Jr., and others.

Waverly Theatre Company, care of Hugh F. McKee, 1929 65th Street, S. E., Portland, Ore. Increased capital $1,000. Incorporators, Hugh F. McKee and others.

Howard Theatres, care of James Howard, Wilmington, N. C. Increased capital $100,000.

Norwood Theatre Company, 6531 Woodward, Detroit, Mich. Increased capital $25,000.

South Pasadena Theatre Corporation, care of Charles A. Buckley, care of Fox West Coast Theatres, Inc., 1609 W. Washington Boulevard, Los Angeles, Cal. Increased Capital $1,000. Incorporators, Charles A. Buckley and others.

Courter Amusement Company, Inc., care of Adolph J. Retting, 508 Main Street, East Orange, N. J. Increased Capital $125,000.

Spring
BUYERS NUMBER
APRIL 7
Goes to Press April 2
Better Theatres
A Quigley Publication
1790 BROADWAY, NEW YORK

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Among Contributors to This Issue:

¶ Robert O. Boller (*Building in the Face of Obstacles*) *is a Kansas City architect who has designed over a hundred motion picture theatres, large and small, in city and town. He has frequently contributed to* Better Theatres, *and his present discussion marks his reappearance in our pages after quite an absence. With the more human side of "Mr. Brown's" remarkable venture told, Mr. Boller will tell more fully of the architect's part of the job in the April 7th issue.*

¶ *The series, Constructing Theatre Advertising, is running in alternate issues. Having reached consideration of type, it will be devoted to this subject in the two following articles, which will appear in the May 5th and June 30th issues.*

¶ J. T. Knight, Jr. (*Getting Ready to Cool Your Theatre*) *is an engineer in several technical fields and has been in theatre maintenance work for many years. He is now in charge of maintenance for Paramount Publix, with headquarters in New York. His present article will be followed by a discussion of other types of air treatment especially in their relation to cooling. This will importantly involve ventilation systems, but while ventilation is principally concerned with the provision of pure fresh air at proper pressures, it has decided bearing upon the cooling problem, hence this second article, like the present one, will be an attempt to guide the theatre owner and manager in his preparation for the approaching warm months.*

¶ Leo T. Parker (*The Fundamentals of Contract Law*) *is a Cincinnati attorney who contributes regularly to* Better Theatres *on legal phases of theatre operation. Usually discussions of specific classes of law are alternated in successive issues with reviews of late higher court decisions. His present analysis of contract law, however, will carry through into the April 7th issue.*

¶ Kendall Clough (*Amplification in Reproduction Today*) *is president and chief engineer of the Clough-Brengle Company of Chicago, manufacturers of amplifiers and speakers used in theatre reproduction.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A
Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B
Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C
Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D
Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E
Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F
Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H
Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L
Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M
Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O
Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P
Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R
Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel end signals
Reel cases
Resonant orchestra platforms
Rheostats

S
Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T
Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

U
Uniforms
Upholstery materials

V
Vacuum cleaning equipment
Ventilating systems
Vending machines

W
Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name ..... **Theatre** ..... **City** .....

State ..... **Seating Capacity** .....

Getting Ready to Cool Your Theatre

(*Continued from page* 30)

quire delving into the thermodynamics of refrigerants. There are also some practical advantages—and disadvantages. (1) The fact that such equipment is built as a unit, including motor, compressor, condenser and cooler, means economy of space and compactness. (2) Getting away from the excessively high pressures of CO_2 is distinctly an operating advantage.

However, it seems to be harder for the average operating engineer or theatre manager to gain a clear conception of *pressure differential* expressed in terms of *vacuum* than expressed in positive pressures on the CO_2 system. This difficulty, combined with the attitude of some of the manufacturers and their engineers, seems to have given everybody the idea that there is some great mystery about this type of refrigerating cycle.

There is one other point: Because the whole equipment is built as a unit and completely housed-in and insulated, it seems to be very much more difficult to make repairs, because so much of the equipment must be taken down; in brief, it is not accessible. Consequently it is imperative that this type of machine *be gone over most carefully before the beginning of the air conditioning season.*

PREPARING TO OPERATE

In planning the overhauling of this type of equipment check carefully the following parts:

1. The motor.
2. The compressor, especially the seal.
3. The liquid pump and trap in the return liquid line.
4. The purge units, which are used to keep air and other non-condensible gases out of the system.
5. Rectifier unit.
6. Check carefully all controls, gauges, etc.
7. Check for leaky condenser or cooler tubes, and if necessary (because replacement cannot be made) remove the leaky tubes and close holes in header plates with screw plugs of bronze.

In this overhauling consult the engineer and examine his operating log for last season, get prices and detailed estimates from the manufacturers of the equipment, but remember that there are other concerns who can do such overhauling jobs in a very satisfactory manner—provided, of course, that the original manufacturer will sell necessary parts at fair prices for others to install.

STEAM-JET TYPE

A rather new development in air conditioning, though the principle is very old, should be discussed. This is especially for the consideration of those theatre owners who are thinking of *installing* air conditioning equipment. There is absolutely no basic reason why a system of this type should not prove highly successful and economical for theatre operations.

This new system is the steam-jet refrigeration unit. Many features of this principle tend to indicate a most satisfactory installation for theatre purposes, such as:

1. Absence of chemical refrigerants.
2. Minimum number of moving parts.
3. The elimination or minimizing of noise and vibration.
4. Light in weight.
5. Rather low in first cost.
6. Minimum operating cost, the elimination of the excessive electric power bills.
7. The fact that it operates with 5 to 6 pounds of steam (any low pressure boiler plant can provide this).
8. Maintenance costs are reduced to a minimum.

USE OF "DRY ICE"

Here is another thought for those who have theatres equipped with CO_2 machine, especially if the theatres are located at some distance from the source of supply of CO_2 gas in drums.

Carbon dioxide solidified (dry ice) is quite cheap as compared to CO_2 in drums, and it can be shipped substantial distances very inexpensively. The cost of transporting the heavy drums or cylinders of CO_2 must be borne by the theatre, and in addition, as these cylinders are very expensive, the theatre ultimately pays for them in the price they pay for the gas. But the use of solid CO_2 necessitates additional equipment known as *converterters,* into which the solid CO_2 is placed. The cover of the converter is secured, and the CO_2 begins to evaporate and will continue to do so until it develops it characteristic vapor pressure within the converter. This, of course, provided that the converter has been properly designd and the proper charge of solid CO_2 has been placed in it. After a certain pressure has been reached within the converter, the gas can be fed or loaded into the compressor and system.

This idea is well worth investigation, for the converters are not particularly expensive and they need no foundations.

Complete air conditioning as I have indicated it in these general systems, and even refrigeration in an exact sense, are not always available. Fortunately, they frequently are unnecessary. Atmospheric comfort as applied to theatres, really divides itself into two distinct functions: First, ventilation, which means the delivery and proper distribution of a sufficient quantity of air to the auditorium. Second, the conditioning of the air to be delivered. It is emphatically pointed out that the theatre owner or manager should devote much attention to the first function, ventilation, and get all possible results and returns from that. If refrigeration proves necessary, it can then be installed.

The Fundamentals of Contract Law

(*Continued from page* 15)

affixed to the note. However, the court held the employer liable and in effect said that since it was proved that when the signature was affixed both the employer and the employe intended to be bound, the rubber-stamp signature was equally as binding as one pen written.

In still another case (190 S. W. 1045), where the same point of the law was involved, a higher court said:

"The word 'writing' in law not only means words traced with a pen or stamp, but printed or engraved or made legible by any other device."

Also, the same law is effective where a manager affixes a signature with a typewriter intending to make a valid contract. (195 Pac. 316).

Moreover, it is immaterial whether a theatre owner or his authorized employe signs a contract by full name or initials, providing the theatre owner intended to be bound when the signature was affixed.

For example, in the case of Meaton v. Meyers, 33 Ill. 424, it was disclosed that a principal signed a contract "H.C.M." In the later litigation which developed the court was presented the question whether or not the contract was valid.

After carefully considering all details of the controversy the court held the signer liable and stated that any person or his authorized agent may make a valid legal obligation by using any form of signature or mark if the signature is substituted for the signer's name with intentions to bind the employer.

On the other hand, it is important to know that a party suing on a contract or other instrument signed with a rubber-stamp, typewriter, or initials, is bound to prove to the satisfaction of the court that the signature was affixed by the employer or authorized employe with intentions of making a valid contract.

However, in view of these past higher court decisions involving various phases of the law, it is interesting to observe that the mere act of a theatre employe in signing his employer's name by means of a rubber-stamp, typewriter, initials or otherwise, for the purpose of defrauding the employer, *renders the employe liable to conviction of the crime of forgery.*

Notwithstanding this legal rule the theatre owner always is liable on the contract or obligation if he has placed the employe in a responsible position, or has by word or act led the other party to the contract to believe that the employe possessed authority to make binding contracts of the kind involved in the litigation.

[TO BE CONTINUED]

YOU WILL RESEAT

. . . and when you do . . . you will demand . . . the acme in comfort . . . low initial cost . . . ease of installation . . . minimum maintenance . . . enduring quality . . . color scheme to match your decorations at no extra cost . . . a chair that will not cause distress to your patrons by ripped clothing.

SO . . . you will naturally select U16 because for the first time in history you can have all these features in ONE chair.

The complete FLOATING COMFORT of U16 is unexcelled. Designed by automobile body engineers on the principle of unit construction, each chair is an individual unit of interchangeable parts.

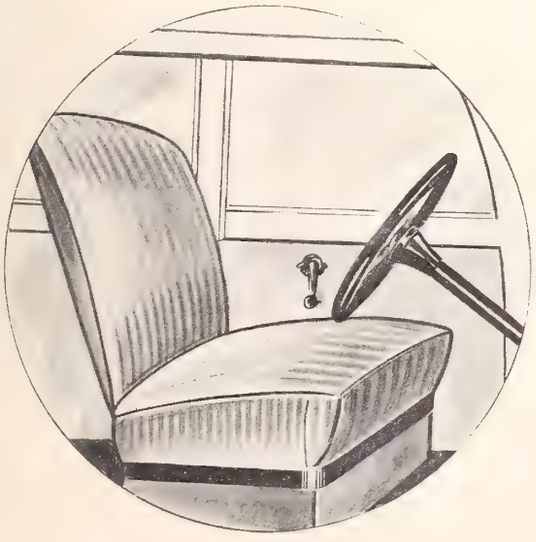
YOU SHOULD SEE THIS CHAIR
AND BE CONVINCED!

It is on permanent exhibit in the U16 showroom in the Paramount Building, New York . . . or at any of the company's representatives in the key cities.



U16 PHAETON

The **U16 PHAETON** is equipped with a soft mattress welted seat . . . 12 auto springs . . . soft boxing which prevents cracking at the corners . . . 2" upholstered back. Its parts are steel units, interlocking, without the use of bolts, nuts or screws.



The Luxurious **FLOATING COMFORT** of **U16** is made possible by the application of the identical **"POSTURE ANGLE"** of the automobile seat to the fixed chair. Designed and built of quality material by the Union City Body Company, makers of fine automobile bodies for over a quarter of a century, it brings the easy comfort of the auto to the motion picture theatre.



INTERNATIONAL SEAT CORPORATION
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PARAMOUNT BUILDING, NEW YORK, N. Y.
J. George Feinberg, Vice-President in charge of sales

INTERNATIONAL SEAT CORPORATION
A subsidiary Union City Body Co.
PARAMOUNT BUILDING, NEW YORK, N. Y.

Gentlemen:

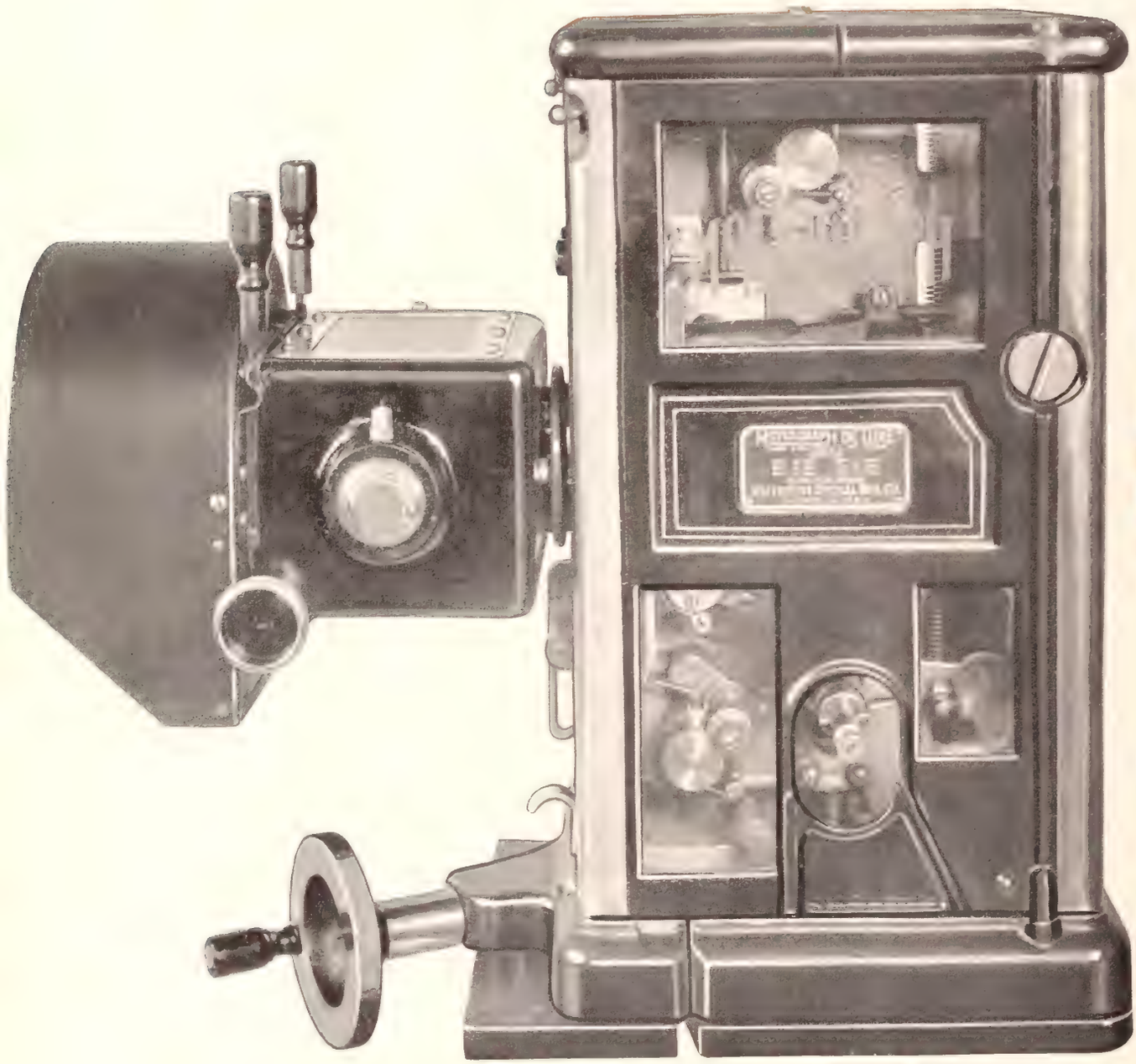
Please send me complete details about your **U16 PHAETON.** I am interested in reseating my theatre of ..... seats, located in .....

Name .....

Address .....

City ..... State .....

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



NAMING 200 FILM PERSONNEL APPEARING IN RADIO BROADCASTS

BOARD OF REVIEW'S 250 SELECTED PICTURES

Vol. 114, No. 12 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879 ... lished Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 ...* March 17, 1934

Seen It?



has already won the applause of filmdom's severest critics. She has been awarded the Honor Page, Screenland's highest tribute, by editor Delight Evans, who says that Jean Muir "seems inspired to present the ideal of wholesome American womanhood as no other movie girl has ever done before"... Variety Daily calls her work "a topping performance, rounded and mellow"..."She reveals not only her fresh beauty but her poignant acting ability" says Lawrence Reid, editor of Motion Picture Magazine and Classic... And Film Daily declares that "Jean Muir looks like a star of unique qualities." Warner Bros. believe that these significant tributes presage many more triumphs to follow the definite success this new star has already recorded in pre-release engagements of

"AS THE EARTH TURNS"

With Donald Woods, Russell Hardie, Emily Lowry, Arthur Hohl, Dorothy Peterson, David Landau, Clara Blandick. From the best-seller by Gladys Hasty Carroll. Directed by Alfred E. Green. Vitagraph, Inc., Distributors.



"As The Earth Turns" can be profitably sold as the "First Bankless Picture." Complete material from the record-breaking Dallas campaign, available now from Warner Bros. Advertising Dept., will show you how

Sparkling



SYLVIA FROOS

A million conversations hush . . . millions of fingers tune in more sharply...Sylvia Froos is on the air. Hers is one of radio's most beautiful voices . . . and highest-priced. In that musical hit "Gay Paree," Sylvia stopped the show. And now she's on the screen for FOX. Motion picture audiences will first thrill to the full charm of her personality when she sings "This Is Our Last Night Together" and "Broadway's Gone Hill Billy"... in "Stand Up and Cheer!" (formerly "Fox Follies"). She's one of the 1,001 delightful surprises.

★ ★ ★ ★ FOX ★ PERSONALITIES ★ PARADE

MAR 16 1934
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MOTION PICTURE HERALD

Vol. 114, No. 12 — March 17, 1934

MORE "EDUCATIONAL" PIFFLE

AMONG the greatest of popular fallacies concerning the motion picture is the currently and widely accepted notion of its potential value and responsibility to education.

The formulae of the Motion Picture Research Council being what they are, it is inevitable that we should discover another twanging of the old educational chord coming from Mrs. August Belmont, the newly cast president of the Council. And so one reads in the New York *Herald-Tribune*:

"When Mrs. Belmont says 'most important of all we must seize upon this powerful instrument as a technique of education in schools,' she tosses the cinema world a suggestion which it will ignore at its peril."

This is the sheerest balogna. "Seize upon," indeed! The Eastman interests "seized upon" the educational or pedegogic film idea with "Teaching Films," about two million dollars' worth. Pathe Exchange, Inc., made alleged educational pictures in a half-baked alliance with Harvard University and spent something close to half a million. Mr. Harley Clarke of Chicago, enthusiastic believer in the motion picture as an instrument of education, supported the idea with expenditures of certainly not less than a million. And need we ask what has resulted of all this sincere effort? It is proved that the educational machine is not yet able to adjust itself to the screen as an instrument. It is also proved that motion picture people are not educators.

Equally absurd is the *Tribune's* share in the expression quoted, in discussing "the cinema world." There is no cinema world. What the *Tribune* thinks it was talking about is the amusement industry which has found the motion picture its most valuable tool.

This amusement world which is the chief user of the motion picture has no more obligation to education, than has the circus, the stage, organized baseball or the ping pong manufacturers.

This industry of the screen theatre is accursed on two sides; first, by its own spokesmen who palaver against the reformers by silly claims of vast public service; second, by the reformers, radicals and idle society and clubwomen who want the screen to do tricks at their bidding.

Once again let us state that this is the amusement business and that its sole social and moral obligation is to be adequately and properly amusing.

△ △ △

IT will be a joy to these frowning old eyes to see Miss Aline MacMahon starring and strictly on her own. She has been, for the past two years, so often called as first aid to the casts of limping pictures that we got the impression she was at least three other girls.

MOVIES A LA RADIO

THE years bring no relief. The first half of our working life was saddened by the amazingly inept portrayals of the newspaper reporter on stage, screen and printed page. More recently the reporter has been limned all to well. But now a new curse is upon us in the radio portrayals and re-creations of the movies. The other night an unctuous voiced cast aired "Talking Movie Hour," a program in behalf of Luxor cream. The audience was transported "in imagination" to a studio where the scene, recording the shooting of the first sequence, ended with the director shouting to the players: "Everybody meet me in the casting director's office in the morning to go over the script—now let's hurry along and look at the rushes."

△ △ △

PANTS AND PICTURES

THE very young Mr. Dan Thomas who is Hollywood correspondent for the Newspaper Enterprise Association, discussing some current motion picture problems, solemnly remarks to his papers: "By executive order the President can put a stop to the showing of two feature pictures on the same program."

This phrase, "executive order," so nonchalantly applied, tends to indicate the state of mind which seems to have overtaken the Republic with reference to government.

By the same reasoning one might assume that in behalf of the merchant tailors an executive order might also forbid the dealers in ready-made clothing selling two pairs of trousers with one coat and vest.

△ △ △

FIRESIDE RESEARCH

THE wavering blue flame of midnight eats slowly into the heart of an old apple log and the hours are unhurried on a snowbound Connecticut farm in the valley of the Silvermine up where the brook tinkles into river under the frost fingers of a boulder rimmed pool. The Sears-Roebuck catalogue becomes literature and the seedsmen's catalogues stacked by the hearthside, in all the bawdy promise of their color plates, find welcome as evangels of the spring that may come sometime. In such a setting we researchingly find that the Herbert Hoover rose, the five dollar sensation of a few seasons ago, is now to be had at only seventy-five cents the plant; whereas, to our delight, the Mary Pickford gladiolus and the Gloria Swanson dahlia both maintain their rate at $1.50 each.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, 6 Brookland Close, Hampstead Garden Suburb, London, England, Bernard Charman, representative, Manchar, London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable, Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio, Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 102 Sussex Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and The Chicagoan.

THIS WEEK - - - -

VITAL DECISION

Affirmed in Albany last week by the New York court of appeals was a far-reaching decision of the supreme court, which held that conveyance of dramatic rights to a story before the advent of talking films carried with it talking picture rights as well. The decision had its inception in a suit filed by Konrad Bercovici, author, over "The Volga Boatman," made as a silent, later as a talking film. . . .

QUOTA PICTURES

A "boomerang" was the manner in which Phil Reisman, RKO foreign head, last week characterized quota pictures made in England. Quota films are not well received abroad, he said. Unsettled European conditions have caused several companies to close branches. Europe's public still wants action films, likes musicals if American jazz is minimized. . . .

ST. LOUIS THEATRES

Addressed to Harry M. Warner last week by Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, was a letter protesting the reported plan of Warner to build new theatres in St. Louis. The letter grew out of an exhibitor meeting called when Warner announced a lease on the Shubert-Rialto as an exclusive Warner first-run house. No immediate reply is contemplated, said Warner executives in New York. . . .

INDIAN FILM SESSION

Following requests from foreign manufacturers, the planned Photo-Cine-Radio Exhibition and first Indian motion picture convention scheduled for April in Bombay by the Motion Picture Society of India, has been postponed to November-December, 1934. . . .

CENSOR CONDEMNED

"It would be hard to find a case in which the ridiculous nature of censorship is illustrated more clearly." Thus editorially last week did the Cincinnati "Post" express its opinion of the action of the Ohio censor in forcing a major operation on Universal's release, "Midnight," in which, they believe, a district attorney is pictured in a manner detrimental to that office in general. . . .

"ROXY" BLANKED OUT

Blanked out by efficient electricians last week at New York's Radio City Music Hall, was the neon lighted signature of Samuel L. (Roxy) Rothafel, since the theatre opened a decorative feature of the marquee. . . .

DETROIT SUIT SET

In Detroit circuit court, on March 20, will be tried as companion cases the suits of Al Ruttenberg of the Iris, Ruby Fischer of the Plaza, Lew Kane of the Mayfair (now closed), against Mid-States Theatres, Inc., and its head, Ray Moon, charging conspiracy to prevent them from buying film on the part of the booking combine. . . .

QUITTNER MOTION

On March 19 the U. S. circuit court of appeals, in New York, will hear a motion of Joseph Quittner to appeal his anti-trust case against major companies to that court as a pauper, thus permitting the former Middletown, N. Y., exhibitor to proceed without printing the record of the suit dismissed last year. . . .

SCREEN PAPERS

As a protective measure against fly-by-night screen periodicals, the publicity executive committee of the Motion Picture Producers' Association, on the Coast, last week passed a resolution compelling members to refuse recognition to such publications until they are proved bona fide. . . .

In This Issue

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Six more local boards named; all units start duties in April — Page 11
John C. Moffitt, Kansas City "Star" film editor, points out value of "What the Picture Did for Me" department as indicating public preferences — Page 12
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SUES SKOURAS

Placed in a "foolish position" by what he called a likeness of himself on the front of the New York Academy of Music, Attorney Philip A. Levine has sued Skouras Theatres for $15,000, claiming to have been billed as a vaudeville actor. Theatre attendants said his name had not been used. A picture, taken when he was an Assembly candidate in 1931, was used, claimed the attorney. . . .

SENTENCE SUSTAINED

Last week the Alabama court of appeals at Birmingham denied to former Senator E. D. Jordon a rehearing on his conviction of offering to take a bribe from Lee Castleberry, Gadsden, Ala., theatre manager, in return for support of a bill legalizing Sunday films. Certain it seems now that Jordon will serve his sentence of from two to two and one-half years in the penitentiary.

LONDON BENEFIT

On the occasion of a benefit performance in London for the Cinematograph Trade Benevolent Fund, Thursday of this week, a "midnight matinee" was to be broadcast to the United States over an NBC-WEAF network. Later in the evening American film stars were to broadcast their greetings to London. . . .

FILM EXHIBITION

Preparations for the second international exhibition of cinematographic art, scheduled for Venice, Italy, in August of this year, are well under way. Already having promised entries for the awards are the United States, with most major companies represented; Austria, Czecho-Slovakia, France, Germany, India, Italy, England, Holland, Poland, Russia, Spain, Switzerland, Hungary. . . .

RECOVERY

Promising is the news of returning normalcy in the Cincinnati territory, reflected in better theatre receipts, reopening of closed houses, wiring of long closed silent theatres. Kentucky and the West Virginia coal regions apparently are experiencing a similar pickup. . . .

U. S. BANDS

Six new sound pictures, produced by the U. S. Department of Agriculture, have the background musical innovation of selections rendered by the three great service orchestras, U. S. Marine band, Army band and Navy band. The subjects may be borrowed from the department at Washington. . . .

200 FILM PERSONNEL NAMED APPEARING IN BROADCASTS

Hundred Participate in Sponsored Programs on Air, but Practically All Appearances Are Reported in Newspapers

Figures Do Not Include Broadcast Openings of New Pictures; Exhibitors Protest Appearances as Reducing B. O.

More than 200 motion picture stars and featured "name" players have participated in radio broadcasts in the past year, while exhibitors in the field, in addition to their contention that free radio broadcasts constitute unfair competition, have been complaining over the widely publicized radio "appearances" of Hollywood luminaries. The number of such appearances in 1933 and early 1934 is estimated at between 200 and 250. On this page and the next are given the names of more than 200 who have engaged in radio programs in the past year.

The figures do not include the much celebrated "microphone openings" at such centers as Grauman's Chinese in Hollywood and in New York, each of which the fan public eagerly awaits at its home receiver.

Half on Sponsored Programs

Obviously, a great many of such appearances constituted interviews only, or incidental appearances on sustaining programs. About one-half of the number of motion picture player broadcasts have been sponsored programs. However, practically all interviews and incidental broadcasts have been advertised in advance—at the very least in the radio columns of the country's newspapers. In many instances player broadcasts have been confined to specific localities, although most of the better known stars have participated over national networks.

An example of the territorial broadcast is seen in the Warner Bros. situation—with the studio maintaining its own broadcasting facilities. Practically every Warner contract player has broadcast at some time or other during the year.

Source of Exhibitor Complaint

Of the foregoing figures 102 players appeared during the year on sponsored programs. Of these 31 appeared regularly. Notably among sponsored programs on which motion picture names have appeared from time to time is the Rudy Vallee variety program, broadcast over the nationwide NBC network on Thursday nights at 8 o'clock. Another sponsored program on which stars and featured players regularly appear is "45 Minutes in Hollywood," and still another is "Hollywood on the Air."

Until recently Raymond Paige's orchestra constituted one-half of a star interview program conducted by Eleanor Barnes, film reviewer on a Los Angeles newspaper.

The exhibitor, seeing in the situation a handicap to the box office, has complained not only of a motion picture player's appearance on a broadcast but also of the nationwide publicity attendant thereto. And in addition to the actual broadcast, with the consequent "stay-at-homes," studios have been swamped with seekers after admittance to watch their favorites during the broadcast.

Motion picture names appearing regularly during the year for more than six broadcasts on sponsored programs include Eddie Cantor, Will Rogers, Bing Crosby, Al Jolson, Ruth Etting, George Jessel, Jack Benny, George M. Cohan, Burns and Allen, Stoopnagle and Budd, Amos 'n' Andy, Major Edward Bowes, S. L. "Roxy" Rothafel, Morton Downey, Jimmie Durante, Alice Faye (Rudy Vallee program), Jeanie Lang, Four Marx Brothers, Ed Wynn, Graham McNamee, the "voice" of Universal's Newsreel, Mills Brothers, Jack Pearl, Joe Penner, Dick Powell, Lanny Ross, Rubinoff, Kate Smith and practically every orchestra in the ensuing list.

Some of those names given in the lists as working on sponsored programs are for one or two appearances only. Interviews and incidental work on sustaining programs predominate throughout.

The list follows.

KEY TO NAMES OF FILM FOLK ON RADIO

On these pages appear the names of more than 200 stars, featured players, contract talent, executives, singers—in fact, virtually every classification of the creative personnel of the amusement world—who at one time or another within the last year have broadcast on radio programs.

A number of these have come from the ranks of the radio itself, and through their work in this field gained prominence in films. As a guide to the reader, therefore, the initial "R" has been placed after the names of radio players who made their initial picture appearances subsequent to their radio work. If their radio work after initial picture appearances has been sponsored, further identification is provided by the letter "S". Interview broadcasts are designated by the letter "I" and dramatic radio appearances identified by "D". Thus, Bing Crosby, whose voice was heard over the radio long before he appeared in films, would be identified as follows: "Bing Crosby—R., S.,"

A

Brian Aherne—I.
Judith Allen—I.
Adrienne Ames—I.
Amos 'n' Andy—R., S.
Fred Astaire—D.
Richard Arlen—I.
Gus Arnheim—Orchestra
Mary Astor—I., D.
Lionel Atwill—D., S.

Phil Baker—Accordion, S.
Tallulah Bankhead—D., S.
Robert Barrat—D.
Ethel Barrymore—D., S.
John Barrymore—D., S.
Lionel Barrymore—D., S.
Richard Barthelmess—I.
Warner Baxter—I.
Constance Bennett—D., I.
Jack Benny—S.
Joan Blondell—I.
John Boles—I.
Boswell Sisters—S., I.
Major Edward Bowes—S.
Alice Brady
George Breakston—R.
El Brendel—S., D.
George Brent—I., D.
Joe E. Brown—I.
Frank Buck—I., S.
Burns & Allen—R., S.

C

James Cagney—I., D., S.
Eddie Cantor—S.
Mary Carlisle—S.
Tulio Carminati—I.
Enrico Caruso, Jr.—Songs
Hobart Cavanaugh—D.
Charlie Chaplin—Speech
Ruth Chatterton—I.
Maurice Chevalier—I.
Mae Clark
Clark & McCullough—S.
George M. Cohan—S.
Claudette Colbert—S., I.
Russ Columbo—R., S.
Walter Connolly—D., I.
Gary Cooper—D., S.
Jackie Cooper—I., D.
Ricardo Cortez—I.
Richard Cromwell—I.
Bing Crosby—R., S.
Constance Cummings—I.

D

Bebe Daniels—I., Songs
Bette Davis—I.
Frances Dee—I.
Dolores Del Rio—I., Songs, S.
Dorothy Dell—Songs
Florence Desmond—S.
Walt Disney—S.
Claire Dodd—I., D.
Ruth Donnelly—I., D.
Morton Downey—R., S.
Marie Dressler—I.

(Continued on next page)

FILM PERSONNEL IN RADIO PROGRAMS

Irene Dunne—I., D., S.

Jimmie Durante—S.

Ann Dvorak—I.

E

Nelson Eddy

John Eldredge—D.

Patricia Ellis—I., D.

Eton Boys—R., S.

Ruth Etting—R. S.

F

Glenda Farrell—I., D.

Phillip Faversham—D.

Alice Faye—R., S.

Louise Fazenda—I., D., S.

Leslie Fenton—I., D.

Ted Fiorito—Orchestra

Sidney Fox—I., D.

Kay Francis—I.

Irene Franklin

G

Clark Gable—S.

George Givot—D.

Cary Grant—I.

Alexander Gray—Songs

Johnnie Green——Musical

Mitzi Green—D., S.

D. W. Griffith—D., S.

H

Jack Haley—S.

Jean Harlow

Helen Hayes—D., S.

Will H. Hays—Speech

Peggy Healy—Songs, S.

Ted Healy

Charlotte Henry—I., D.

Katharine Hepburn—D., S.

Hugh Herbert—D.

Jean Hersholt

Arthur Hohl—D.

Sterling Holloway—D., S.

Phillips Holmes—D., S.

Jack Holt—I.

Lou Holtz—R., S.

Claude Hopkins—Orchestra

Miriam Hopkins—I., D.

Leslie Howard—I.

Tom Howard—D., S.

Walter Huston—I., D.

J

Art Jarrett—Songs

Allen Jenkins—D.

George Jessel—Songs, S.

Al Jolson—Songs, S.

K

Boris Karloff—I.

Buster Keaton—I., D.

Ruby Keeler—I., S.

Pert Kelton—D.

Guy Kibbee—D.

Alexander Kirkland—D.

June Knight—S.

L

Jack La Rue—I.

Bert Lahr—S.

Elissa Landi—I.

Jeanie Lang—S.

Evelyn Laye—Songs, S.

Hal LeRoy—I.

DELAWARE BILL BANS DIVORCEES

The showing in film theatres of Delaware of pictures in which a divorced actor or actress appears, would be prohibited under a new censorship measure in preparation by Robert D. Hopkins of Milton. A board of three censors would pass on all films, and have the further responsibility of determining the past marital state of the players. The bill provides a fine of $100 for the initial violation, padlock proceedings following other offenses.

Francis Lederer—I.

Margaret Lindsay—D., I.

Carole Lombard—I., D.

Guy Lombardo—Orchestra

Edmund Lowe—I.

Helen Lowell—D.

M

Aline MacMahon—I.

Joan Marsh—Songs, S.

Four Marx Brothers—D., S.

Louis B. Mayer—Speech

Ken Maynard—I.

Jeanette McDonald—I., Songs

Frank McHugh—D.

Graham McNamee—D., S.

Adolphe Menjou—I., D.

Ethel Merman—R., Songs, S.

Mills Brothers—R., S.

Douglass Montgomery—I., D., S.

Robert Montgomery—I., S.

Colleen Moore—D., S.

Grace Moore—Songs, S.

Polly Moran—I., Speech

Moran & Mack—R., S.

Helen Morgan—Songs, S.

Joe Morrison—Songs, S.

Jean Muir—D.

Myrt & Marge—R., D., S.

N

Theodore Newton—D.

Ramon Novarro—I., Songs

Donald Novis—R., Songs, S.

O

Jack Oakie—I., D.

Pat O'Brien—I.

Henry O'Neill—D.

P

Raymond Paige—Orchestra

Seth Parker—R., S.

Eddie Peabody—Musical, S.

Jack Pearl—R., S.

Joe Penner—R., S.

Pickens Sisters—R., S.

Mary Pickford——I., Speech

Dick Powell—I., S.

William Powell—I.

Roger Pryor—D., S.

R

George Raft—I.

Sally Rand—I.

Gregory Ratoff—D., S.

Gene Raymond——I.

Phillip Reed—D.

Phil Regan—R., S.

Freddie Rich—Orchestra

Harry Richman—I., Songs, S.

Lyda Roberti—Songs, S.

Edward G. Robinson—I.

May Robson—I., D.

Ginger Rogers—Songs, I.

Will Rogers—S.

Baby Rose Marie R., Songs, S.

Lanny Ross—R., Songs, S.

Lillian Roth—Songs, S.

S. L. (Roxy) Rothafel—S.

Rubinoff—R., S.

The Rhythm Boys—R., S.

S

Chic Sale—R., S.

Kathryn Sergava—D.

Norma Shearer—I.

Alison Skipworth—I.

Kate Smith—R., S.

Louis Sobol—Columnist, S.

Barbara Stanwyck—I.

Stoopnagle & Budd—R., S.

Gloria Stuart—I.

Margaret Sullavan—S.

Ed Sullivan—Columnist

T

Lyle Talbot—I., D.

Verree Teasdale—D.

Lawrence Tibbett—S.

Genevieve Tobin—D.

Arthur Tracy—R., S.

Sophie Tucker—D., S.

Helen Twelvetrees—I.

V

Rudy Vallee—Orchestra, D., S.

W. S. Van Dyke

Lupe Velez Songs, I., D., S.

Evelyn Venable—I.

W

Jimmy Wallington—Announcer, D., S.

Fred Waring—Orchestra, S.

Ethel Waters—Songs, S.

Reinald Werrenrath—Opera, S.

Mae West—D., S.

Gordon Westcott—D.

Wheeler & Woolsey—I., D., S.

Paul Whiteman—R., I., S.

Warren William—I., D.

Walter Winchell—S.

Donald Woods—D.

Fay Wray—I., D.

Ed Wynn—R., S.

Y

Cal York—Interviewer, S.

SIX MORE LOCAL BOARDS NAMED; ALL UNITS START DUTIES IN APRIL

Code Authority Announces 22 Non-Industry Appointees to Boards Selected Earlier; Several Personnel Changes Made

The industry's machinery for operating the code in the field moved nearer completion late Tuesday, as the Code Authority in New York selected the personnel of Local Grievance and Local Clearance Boards for Boston, San Francisco and Washington. Appointees for New York and Philadelphia will be announced next week.

The Code Authority this week also announced NRA-approved appointees of 22 "impartial" non-industry representatives. Impartial members probably will meet in Washington about May 15.

In addition, 10 replacements and transfers to boards already appointed were announced.

It is expected the boards will commence activities on or about April 1.

Meanwhile, the Code Authority was tabulating the last of the code assent blanks filed before the deadline of midnight, March 10. The NRA announced no further extension of deadline would be made. While 20,000 blanks were mailed, it is expected the total assent returns will not exceed 11,000.

The Authority may place the Code assessment on a nine months basis, probably collectible twice a year. Expenses are expected to run about $360,000 a year, with the amount assessed exhibitors likely small.

Names of the new boards appointed for Boston, San Francisco and Washington follow:

BOSTON

Grievance Board

1. Thomas B. Spry, Warners.
2. Herman Rifkin, Monogram.
3. John M. Brennan, Loew's.
4. Martin Touhy, Pawtucket.

Impartial Member—George R. Farnum, attorney; former assistant United States attorney.

Clearance and Zoning Board

1. R. C. Cropper, RKO.
2. John Dervin, United Artists.
3. Martin J. Mullin, Publix.
4. Max Levenson, Boston.

5 and 6. Charles Hodgdon, Wakefield; Frank Lydon, Boston.

Impartial Member: Judge Robert Walcott.

▽

SAN FRANCISCO

Grievance Board

1. Charles H. Muehlman, Warners.
2. Barney Rose, Universal.
3. Cliff Work, RKO.
4. Aaron Goldberg.

Impartial Member—A. C. Scales, Chamber of Commerce.

Clearance and Zoning Board

1. G. C. Parsons, M-G-M.
2. Floyd St. John, Monogram.
3. A. M. Bowles, Fox West Coast.
4. H. V. Harvey, Watsonville, Cal.

5 and 6. George Nasser, San Francisco; Morgan Walsh, Oakland.

Impartial Member—W. W. Chapin, publisher, *San Francisco Argonaut.*

CLEARANCE - ZONING BOARDS

1. Distributor representative with theatre affiliation.
2. Distributor without theatre affiliation.
3. Affiliated first-run theatre.
4. Independent first-run.

5 and 6. Independent subsequent runs.

GRIEVANCE BOARDS

1. Distributor with theatre affiliation.
2. Distributor without theatre affiliation.
3. Affiliated theatre.
4. Independent exhibitor.

WASHINGTON

Grievance Board

1. Robert Smeltzer, Warners.
2. Sam A. Galanty, Columbia.
3. Carter T. Barron, Loew's.
4. Herman Blum, Maryland.

Impartial Member—Edmund M. Toland, attorney.

Clearance and Zoning Board

1. Rudolph Berger, M-G-M.
2. Sam J. Flax, Liberty Pictures.
3. John J. Payette, Warners.
4. William S. Wilder, Norfolk, Va.

5 and 6. Lou Garman, Baltimore; Sidney Lust, Washington.

Impartial Member—Professor Hector G. Spaulding, George Washington University.

Replacements and changes, as a result of declinations, are:

ATLANTA GRIEVANCE BOARD:
Herbert Lyons of RKO succeeds Dave Prince of Paramount as national affiliated distributor representative. Arthur Lucas has been named in place of Lionel H. Keene of Loew's as affiliated exhibitor.

CINCINNATI CLEARANCE BOARD:
W. A. Keyes of Dayton, formerly listed as subsequent run unaffiliated exhibitor member, now represents first-run unaffiliated exhibitors. J. Real Neth of Columbus is now subsequent-run unaffiliated exhibitor.

DES MOINES CLEARANCE BOARD:
L. A. Kuhl of Corning, Iowa, has replaced Abe Frankel as subsequent-run unaffiliated exhibitor.

INDIANAPOLIS GRIEVANCE BOARD:
Roy Churchill of RKO instead of J. Harold Stevens of Paramount is now affiliated national distributor representative. Mr. Stevens recently was transferred to Boston.

MEMPHIS CLEARANCE BOARD:
Hoyt Kirkpatrick of Ft. Smith, Ark., has replaced T. W. Sharpe of Little Rock. Mr. Sharpe recently sold his theatre interests.

MINNEAPOLIS GRIEVANCE BOARD:
The unaffiliated exhibitor post on the grievance board is now filled by Edward Ruben. He succeeds Joseph Friedman of St. Paul. Mr. Friedman notified the Code Authority he was too busy to serve.

ST. LOUIS GRIEVANCE BOARD:
David Nelson has succeeded Louis Ansell as unaffiliated exhibitor.

In addition to the 22 impartial non-industry members appointed this week to 11 Grievance and 11 Clearance Boards, the Authority made known one appointment to a board on which the previous appointee had declined to serve. The new impartial appointments follow:

CINCINNATI
Grievance Board: IRWIN S. ROSENBAUM, attorney.
Clearance Board: JOSEPH MARX, Solo Manufacturing Company.

DALLAS
Grievance Board: S. E. TIGERT, Tigert Publishing Company.
Clearance Board: CAPTAIN J. F. LUCEY, Lucey Manufacturing Company.

DES MOINES
Grievance Board: DR. ARTHUR A. MORROW, Dean, Drake University.
Clearance Board: CLYDE HULSIZER.

INDIANAPOLIS
Grievance Board: GEORGE S. OLIVE, accountant.
Clearance Board: PAUL RICHEY, Russell Seeds Company.

KANSAS CITY
Grievance Board: THOMAS FINNEGAN, district representative, *Colliers.*
Clearance Board: E. A. WILKIE, furniture dealer.

LOS ANGELES
Grievance Board: BERNARD KREISELMANN, research engineer.
Clearance Board: W. C. MATHES, attorney.

MEMPHIS
Grievance Board: MAX BRESLER, attorney.
Clearance Board: FRANK STURM.

NEW HAVEN
Grievance Board: PROFESSOR WESLEY A. STURGES, Yale University.
Clearance Board: GEORGE S. STIRLING, Stoddard & Williams, investments.

OMAHA
Grievance Board: HENRY MONSKY, attorney.
Clearance Board: G. F. NYE, city official.

SALT LAKE CITY
Grievance Board: M. A. KEYSER, former president Chamber of Commerce, replaces SAMUEL C. POWELL.

ST. LOUIS
Grievance Board: ROBERT BURNETT.
Clearance Board: FRANCIS R. STOUT, attorney.

SEATTLE
Grievance Board: JUDSON T. JENNINGS, public library.
Clearance Board: O. J. C. DUTTON, retired banker.

Total Assent Blank Returns, with Deadline Passed March 10, Is Expected to Approximate 11,000 Out of 20,000 Mailed

Sol A. Rosenblatt, division administrator, was appointed this week to supervise the advertising code.

Interpretations of the code recommended by the extras' committee became effective on Monday. The recommendations include a $25 a day proviso for all extra speaking "atmospheric" or other lines.

George Creel, California state NRA administrator, on Monday took over enforcement of the code and announced a special administrator would be placed in charge.

'WHAT PICTURE DID FOR ME' TELLS WHY

Moffitt in Kansas City Star *Points to Exhibitor Reports in* Motion Picture Herald *as Evidence That Public Welcomes Return of Hokum to Motion Pictures*

By JOHN C. MOFFITT

Motion Picture Editor, Kansas City Star

Critics may come and critics may go and some, unfortunately, seem to go on forever, but there is no more potent sort of criticism than that exercised by the man or woman who spends his money for a theatre ticket, unless it is that exercised by one who refuses to spend his money for one.

It costs in the neighborhood of $100,000 to make even a modest motion picture. In these days of double features for 25 cents and a dime it takes a world of movie fans to bring $100,000 home to the producer.

Because he likes his money well enough to want to see it again (together with any stray friendly dollars it might want to bring home with it), he is very willing to listen to such criticism, much more willing than he is to listen to the boys and girls who work on the magazines and newspapers and who believe they know all the answers.

Of late the motion picture department of *The Star* has been besieged by letters and telephone calls from folks who apparently are letting the return to hokum trouble them. They feel that hokum is a base thing to be shunned by producers despite the fact that it is the only thing that seems apt to put two chickens in the garage of a producer (he doesn't even hope to get the car back?). They think that the higher forms of art and intellectual drama should be given a preeminent place on the screen, unadulterated by box office angles, despite the fact these were the pictures that bankrupted the motion picture industry.

When it is explained to them that art is a matter of finance they find it difficult to understand that most people do not believe as they do.

Horror of Hokum

Most of them represent a type of person who forms his theatrical preferences in reflections from the New York stage. They neglect to note that the New York stage is a parochial theatre and that the motion picture is a national one. A national theatre reflects the preferences of a nation and the preferences of the nation happen to be for a certain amount of hokum. That is a painful realization, but it grows less painful with every year you are out of college and with every year that transpires after your first reading of Ernest Hemingway and James Branch Cabell. The more you get to know the run of human beings the more you come to sympathize with their needs for unaffected recreation and entertainment, and the less apt you are to become disgusted with their fondness for old jokes and sugary romance. The older you get and the more tired, the more need you yourself begin to feel for simple, uncerebral entertainment. By the time the Princeton professor, Woodrow Wilson, was buried deep in the problems of the war he was finding his recreation in vaudeville shows, cheap detective stories and penny dreadfuls. That did not mean that he had become less intelligent. It simply meant that he was obliged to do so much serious thinking that serious thinking no longer came under the head of recreation.

Under the forthright title of "What the Picture Did for Me" an array of some two thousand American showmen, with an occasional contributor from abroad, tell each week in the pages of MOTION PICTURE HERALD their pulse counts on the theatre audiences of the nation.

Nowhere else in all the floods of published words and reports of and about the motion picture is there to be had so direct, so intimate, so vitally representative expression from the customers.

In "What the Picture Did for Me" is the voice of the box office of great mass America, not New York, not Chicago, not any metropolis, but the great real America itself.

The sincere ring of these pages has won them a great following of readers among the workers of the screen, the students and the critics. "What the Picture Did for Me" goes home under the arm of many a Hollywood executive. It is to be found marked and folded open on the desk of many a New York agent for stories and talent. It is on file in many an advertising office.

Interesting comment and observation on this department and its meaning was presented in the Kansas City STAR'S motion picture section of the issue of March 4, coming from the pen and hand of Mr. John C. Moffitt, who has come forward in the last few years among the few more serious and informed of the nation's newspaper commentators on the screen and its products. Mr. Moffitt's article is presented herewith.—

TERRY RAMSAYE

What the Small Towns Like

There are a lot of people in the country today who feel the same way about their movies. Their preferences (the preferences that tell the producer what to make) are reflected in the opinions of theatre managers who have played various of the current films. These opinions were taken from a department of the Motion Picture Herald, entitled "What the Picture Did for Me." In this department of a national theatrical trade paper, theatre owners and managers voice the criticism of the American public in the cold metallic tones of dollars and cents.

It will be noted that a great many of these opinions are from small towns. It is particularly interesting to see that the American yeoman has the same tough independence in his opinions that he always has had. He cannot be shamed or bullied into liking something simply because New York likes it. Given half a chance, he'd still like to empty his six-shooter at an easterner's plug hat. In the mass he is of tremendous importance to the men who invest their money in movies, and he gives the answer to the people who are asking why the movies are not more arty and more "intelligent."

Reich Bars "Catherine" After Lobby Demonstration

Further showings in Germany of the British film, "Catherine the Great," with Elizabeth Bergner, former toast of the Berlin stage, and Douglas Fairbanks, Jr., were forbidden late last week after a demonstration in the lobby of the theatre at which it was playing in Berlin.

Concurrently, Paul Goebbels, Nazi propaganda minister, openly proclaimed an anti-Jewish boycott affecting all cabarets and theatres. According to *Der Deutsche*, Nazi organ, the situation in Berlin has reached "astounding proportions."

"During recent weeks," the publication said, "one has been able to see SA men (Storm Troopers) stationed before certain entertainment places to ask the public to remove their party emblems before entering. The fact is, the employment of Jewish actors has become so scandalous that the public had to take to self-help."

LaGuardia To Install Officers of the ITOA

Mayor LaGuardia of New York and other municipal officials have accepted invitations to attend the banquet of the Independent Theatre Owners Association, to be held at the Hotel Astor, March 19. Officers for 1934, to be installed then, include Harry Brandt, president; Leo Justin and Bernard Barr, vice-presidents; Maurice Brown, secretary; Hyman Rochmil, treasurer; Charles Oppenheimer, sergeant-at arms, and William Small, executive director.

The directors to be installed are Leo Brecher, Charles E. Lewis, Jack Shapiro, M. Fleischmann, Eugene Zerner, Lou Blumenthal, Louis Nelson, A. H. Eisenstadt, L. Meyers, L. Bolognino, Sam Schwartz, William Landau, H. Reisner, Doc Greenfield, Fred Small, S. Weinberg, Rudy Sanders, Stanley Lawton, Leon Rosenblatt, D. Davis, R. Rosenzsweig, Bernard Pear.

The Hollywood Scene

NO HOLLYWOOD FEVER FOR ENTIRE WEEK
SEVEN FILMS START, FOUR COMPLETED
PHONE SERVICE FOR STARTING TIME
WHY RAFT IS NOT IN MAE WEST FILM

by VICTOR M. SHAPIRO

HOLLYWOOD did *not* run a fever about anything this week—*that's news*. Outside of a few nip-ups and conniptions about nothing, producers started getting their 1934 pictures lined up.

The Patman bill caused a mild flurry. George White's exited after a few hectic previews of his "Scandals." Thursday and Friday were the hottest days the town's had in years.

Advance guard of exhibitors are getting things tip-top for the convention of the MPTOA at the Ambassador, April 10th.

Everybody's still talking about "House of Rothschild" and "No Greater Glory."

George Raft seems to be following in Valentino's footsteps in one respect at least —constantly bickering with his studio.

A financial agent who does personal management called up and said he wasn't running a racket, which is protesting too much.

Lew Brown, unable to find a real hillbilly in Hollywood, decided to play one himself.

Will Rogers says he can't be responsible for all the bum jokes the publicity department sends out about him.

Sally Eilers is going to have a baby.

Lloyd Pantages, son of the noted showman, is now doing a smart column alongside of Louella Parsons' on the *Examiner*.

And the ten per cent player-peddlers may be put on the spot by exhibitors for their part in jacking up salaries.

Mae West says she does not excite passion.

Stepin Fetchit got his tonsils sunburnt watching the Shriner's parade.

Everybody's wondering who will be the first to be caught violating Code regulations and what the penalty will be, if any.

The split in Writers' Guild ranks got hot this week, both factions arriving for a drag-'em-down finish fight.

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Seven New Pictures Start

Maintaining an average fairly consistent the last month or so, Hollywood started seven new pictures in the week as four were finished.

With three starting, Universal assumed top activity honors. One each went on the stages at Twentieth Century, Monogram and Paramount, and Willis Kent checked in with one.

Those finished were "Firebrand" at Twentieth Century, "One Man Woman" at Warners, "I'll Tell the World" at Universal, and "Melody in Spring," Paramount.

Varied themes described both starting and completed pictures with no definite tone trend visible similar to last week's crime rhyme.

Of the three starting at Universal, "Little Man, What Now?" looks important in presenting Margaret Sullavan, star of "Only Yesterday," with Douglass Montgomery in the leading male role. Yet the picturization of the famous stage play "Alias the Deacon," which features Joel McRae, promises good entertainment as does the exciting comedy "The Humbug," featuring Nils Asther and Gloria Stuart.

The two M'dvani brothers who impinged on the screen scene a la Negri and a la Murray, and later exerted their vigors by sinking oil wells which spouted in the courts, are now preening their pristine prowess on the polo fields.

In blue and white, those two princes from Russia's Georgia bounced fresh from the court room to the jousting green, cutting rakish figures as they pranced onto the field astride their ponies.

Will Rogers gave his cowboy yell as they galloped up and hailed them with a "Whoopee!!! Here come the two fighting cocks of the Caucasus."

—

P. S. Another M'dvani brother, unknown to the public, is said to be a bachelor, married only six times.

Another Arliss Picture

Always significant, but particularly in view of "House of Rothschild," a George Arliss picture is welcome news. Thus Twentieth Century's starting of "The Head of the Family," in which Janet Beecher, Edna May Oliver, Ralph Morgan and Charlotte Henry ("Alice in Wonderland") will be seen with Arliss, looms high in the week's events.

At Paramount, the Charles R. Rogers feature, "In Conference," got underway with Zasu Pitts, Helen Mack, John Halliday, Grace Bradley, Phillips Holmes and Ned Sparks in the cast. Monogram started "Numbers of Monte Carlo," starring Mary Brian, as did "Valley of the Lawless," a Willis Kent production.

Pictures moving off the stages were Twentieth Century's "Firebrand", a Sixteenth century romance drama based on the life of Cellini, with Constance Bennett and Fredric March in the leading roles; Warner's "One Man Woman," with Pat O'Brien and Glenda Farrell, and Universal's "I'll Tell the World," Lee Tracy's first start since the Mexican episode.

A glimpse at the pictures in preparation is indicative that spring and summer programs will not be lacking in quality entertainment. All studios have unusual material.

Bing Crosby's brother Joe will soon make his debut in films.

In order to avoid confusion, Bing's brother will be called Bang.

From MGM will come "Manhattan Melodrama," an Arthur Caesar original, featuring Clark Gable, William Powell and Myrna Loy, and Pearl Buck's "The Good Earth," a Thalberg production; "David Copperfield," Charles Dickens' famous story; "Treasure Island," teaming Wallace Beery and Jackie Cooper again; and Norma Shearer and Charles Laughton in "The Barretts of Wimpole Street."

Paramount will bring out Cecil DeMille's "Cleopatra"; "Canal Boy," a Charles R. Rogers production; "Grease Paint," featuring W. C. Fields; "Often a Bridegroom," and "The Great Magoo," in which Jack Oakie, Dorothy Dell, Ben Bernie, Alison Skipworth and Roscoe Karns will be seen.

On the Warner list are "Anthony Adverse," currently a big selling novel; "British Agent," which will star Leslie Howard; "Dames," a musical with Dick Powell and Ruby Keeler; Dolores Del Rio in "Madame DuBarry"; "A Lost Lady," Pulitzer prize play; "Old Doll's House," a Damon Runyon story with Barthelmess and Margaret Lindsay, and "A Tale of Two Cities," another Dickens story in which Leslie Howard will head the cast.

Universal is preparing "I Give My Love," for Wynne Gibson; "The Practical Joker," for Chester Morris, and "Affairs of a Gentleman," for Paul Lukas. Additionally there are the Fanny Hurst novel, "Imitation of Life," and "Sutter's Gold." Fox is meeting the competition with "Grand Canary," "Call It Luck," "Always Honest" and "Charlie Chan's Courage."

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Of Thee We Fling

The particular producer who has made some pediculous pictures, speaks out in meeting this week and flings the gauntlet at the feet of the exhibitor.

This producer says "there's nothing wrong with my pictures, except that the exhibitor shows 'em wrong."

Flying to the exhibitor's defense, as always, we asked, pointblank, just what he meant.

"I mean that the exhibitors show my right pictures wrong, when they show my pictures backwards," he explained, and there seems to be more irony than fiction in what he says.

"When people come into a theatre in the middle or at the end of a picture, they're seeing it cockeyed," he went on. "There should be a law prohibiting exhibitors showing pictures back-end to. Patrons should not be allowed into a theatre after a feature starts. It's o.k. to let 'em in during a news reel or a short, but if they come in during a feature, it kills their entertainment and

THE HOLLYWOOD SCENE

they go out and say, 'a lousy picture'—pediculous to you."

We asked him to be constructive, which is what every producer tells his help to do, but in this case we turned the tables. And the chap surprised us.

"I'd make it mandatory *with every theatre* to display outside, the exact time the feature goes on the screen.

"I'd make it imperative that the time schedule be given to the theatre telephone operator in every house so that people calling to find out what time the feature goes on, could be told with impunity.

"I'd carry on a newspaper campaign, advising my patrons that I want them to get full entertainment from films. I'd sell them the idea of attending when the feature starts, until it got to be a habit. Once they get the habit, they'll wonder how they ever sat through a film upside-down.

"I'd even go further and get my local telephone company to install a central theatre service exchange, so people could call a certain number and a girl employed by the telephone company, who would reel off the feature, theatre, and exact time it went on, when people called to get that information.

"Los Angeles has such a system and it works fine. Fox West Coast central exchange receives over 18,000 calls every week, requesting information when the feature goes on.

"On a basis of 5 cents a call, the telephone company takes in over $900 a week, about $46,000 a year, by just installing a station and having one girl tend it.

"It's a profitable business for any telephone company in any city to go into, except, of course, maybe New York, where they are too many theatres.

"And while I'm talking out loud," said the producer, "this sounds like such a good business, I think I'll go into it myself. Maybe I'll make more money than I've been making producing pediculous pictures which the exhibitor shows just as pediculously."

Will the exhibitor accept the challenge that this producer flings so gaily?

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Raft's Ride

The inside on Georgie Raft's inability to play opposite Mae West in "It Ain't No Sin" may be illness and the need of a much desired rest by Raft, but facts are to the contrary. Raft really took a walkout from Mae West's film, considering the part too puny. He had walked before, too.

The inside of his stroll from "The Story of Temple Drake" is revealed here for the first time.

After the blasts from women's clubs and others anent the filming of "Temple Drake," Raft came in and demanded $50,000 to play the part. The studio, which had been grooming Raft, considered his peremptory demand exorbitant, refused to accede. Raft immediately stepped into print with his defense that he wouldn't demean himself by playing such a low role as "Temple Drake." The studio suspended him.

What will happen when he gets back from abroad may be news, or just "innocuous desuetude."

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Elissa Landi, once tied up with Fox, then tied and untied with Columbia, is now tied up by her agent, who has tied up her shekels until she pays what he claims are his claims.

Judging from reports, La Landi, oft torridly alluded to as la Icicle, is anything but cold when it comes to matters of money.

Gangsters Out!

Gangster films may rear their ugly heads if the projected Dillinger yarns, considered by three studios, ever see the light of day.

It seems high time that someone "took the bull between the teeth," as one producer says, and splashed the plain unvarnished truth about the gangster situation from hell to breakfast.

Gangster films are glamorous, full of action, a reflection of front page news.

Take gangland off the front page and you take it out of pictures.

Youngsters and grownups revel in gangster yarns. The danger and adventure thrill attracts them. Bumping the bad man off at the finish, vivid evidence that crime doesn't pay, takes the fire away from the argument that films of criminals encourage crime.

So why not portray the gangster as he is? Why not go behind the scenes and picture the real rise of the gunman, put those responsible for the gangsters' growth right on the spot, and give them a screen ride that will exterminate them once and for all.

It's common knowledge today how the gangsters spawned. Big business wanted them to crack their strikes or bludgeon their competition. Labor wanted them to retaliate.

Finding their services in demand, gangmen were on the payroll of whoever spoke first and paid most. Sometimes they were on both sides. Sensing graft, the gangster then went on his own, bloomed first as an individual, then in mobs, then in syndicates which girdled the globe, dealing in all kinds of malodorous trades from dope to cannon. The armament gangster is the one on the spotlight today.

In the great work of ridding the country of their sordid depredations the screen should, and must, be used.

Joe Cunningham, fast earning for himself the same reputation in Hollywood as he had on Broadway for humor, wit and hair trigger observation, played a round of golf through a Hollywood fog.

Said Joe, "I've lost golf balls on every course I've ever played. In Philadelphia once I even lost a golf bag and a set of clubs in the rough, but it was in the Hollywood fog that I mislaid my Caddy."

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Out of the Notebook

Bill Dover is now assistant to Darryl Zanuck at Twentieth Century vice Rufus LeMaire, resigned.

Studio shut down, Hal Roach is off on a ten days' polo vacation.

Radio is entertaining another visiting eastern executive, general sales manager Jules Levy, who has come to town for a few weeks.

Universal is celebrating its nineteenth birthday anniversary with eight features in work.

No more "Baby Burlesks"—Educational drops the Jack Hays idea. Four-year-old Shirley Temple, star of the series, moves on to greater glory with a part in "Little Miss Marker."

Clark Gable's address is still MGM, that company adding another year to his contract, with a salary tilt.

Much excitement at Universal's "Let's Be Ritzy" preview. First the film caught fire. Then between breaking down and getting out of synchronization about 15 times, what happened *to* the picture rather than what happened *in* it, amused the audience mostly.

John and Lionel Barrymore will co-star in MGM's "All His Geese Were Swans." What, no penguins!

Harry Maizlich, Warner's Hollywood theatre exploiter, is up to his neck in a bang-up campaign for the "Wonder Bar" western premier.

Having finished his part of the writing job on "Hollywood Party," Howard Dietz dashes back east to start his other job to tell exhibitors how to sell it.

Joe E. Brown, ex-major leaguer, is sandwiching in trips to the Pasadena training camp of the White Sox and Catalina Island headquarters of the Cubs between scenes of "Sawdust."

Gabe Yorke, Fox studio publicity head, takes a house in Santa Monica.

Europe first, then big game hunting in Africa, is the change of scenery and recreation which Darryl Zanuck firmly believes will fit him for his second year as Twentieth Century's production head.

Stage diversions got a play this week when Francis Lederer sponsored the Tingel-Tangel, a sort of Continental Chauve Souris, presented by Fred Hollander.

Another gorgeous opus was "Sweeny Todd, the Demon Barber of Fleet Street," played as burlesque on the English melodrama, giving audiences a chance to hiss the villain and cheer the hero. Pretzels and beer are served during the show.

The Yale Puppeteers are giving "Mr. Noah" and the "Pied Piper" in their colorful shack on Olivera Street, which avenue purports to be the Greenwich Village of Los Angeles.

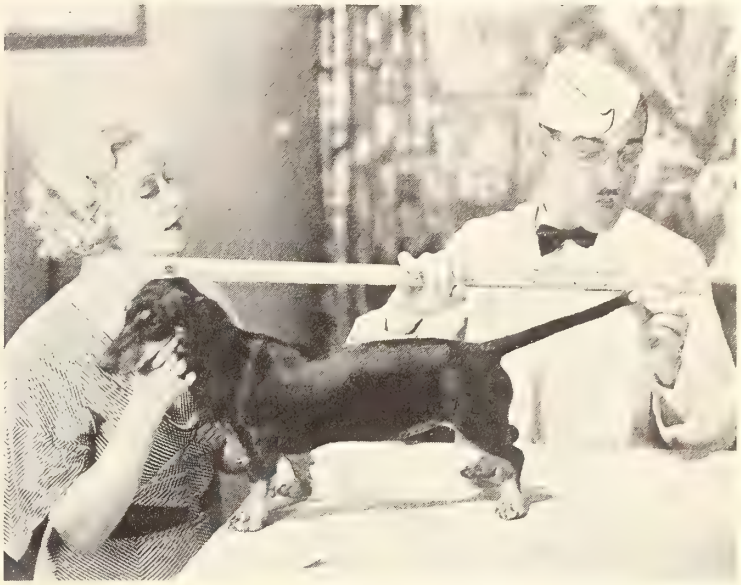
THE CAMERA REPORTS



NEWLYWEDS. Ricardo Cortez, Warner star, and his bride, the former Miss Christine Lee. They were married following completion of Cortez's role in the Al Jolson production, "Wonder Bar."



TRAVELING. (Right) Sam Sax, production chief of the Brooklyn Vitaphone studio, who left this week for a tour of Europe and the Near East, accompanied by Mrs. Sax.





TAIL'S END. Located by the hyper-curious Charley Chase just 31 inches from the nose's tip of his favorite dachshund. Assisting the Hal Roach-MGM comedian is Betty Mack.

PATRICIAN. (Left) By virtue of at least two coincidences. For she is Patricia Ellis—and now she has been cast with Lew Ayres in Universal's "Let's Be Ritzy," which has just been completed.





IN COMEDY. (Above) Betty Compson, dramatic favorite of another day, who has been signed by Educational for "Breakers Ahead."

BERMUDA BOUND. (Left) Howard S. Cullman, operating receiver of the Roxy in New York, as he sailed with his sons, Paul and Hugh.

FURTHER MEASURES. This time (at right) drastic ones taken on "Strictly Dishonorable" set at RKO Radio by hyper-curious Lupe Velez. Subject, the Durante trumpet.





BACK ON BROADWAY. George White being greeted by Gregory Ratoff and feminine co-players in the "Scandals" which White has made for Fox on the pattern of his celebrated "Scandals" stage revues.

BACK TO DESK. (Below) Phil Reisman, newly elected vice-president of the RKO Export Corporation, here shown arriving in New York on the Berengaria following visits to the company's European branches.





GOES PICTURE-WISE. (Left) Drue Leyton, who adds her interesting name to those of stage players turning to the screen. She has a Fox contract and will make her debut in "Now I'll Tell."



BLACK AND WHITE. Shadows and a dark mood. A trickle of sunshine—and Alice herself, Alice White, currently one of the affairs of Paul Lukas in the forthcoming Universal production, "The Affairs of a Gentleman."



YOU'RE WRONG! Looks as though the still photographer was around shooting the producing company at work. But as a matter of fact it all will be on the screen, just like this, when "Orders Is Orders" is shown. This is an actual scene from this Gaumont British production, which co-stars the well known American players, Charlotte Greenwood and James Gleason.

MPTOA INVITES ADMINISTRATION TO SIT IN ON COAST CONVENTION

More Independent Ownership Needed, Says Miss Pickford

From the celluloid cloudburst in "Tess of the Storm Country" to the haloed throne of "America's Sweetheart," and finally an expert diagnostician of motion picture ailments. With the recording disc of her stethoscope rambling over the convalescing form of entertainment known as the motion picture, Mary Pickford found the symptoms indicated too much monopolization and not enough independent ownership; too much manufacturing and not enough artistic creation; too much getting and not enough giving, and too few of the pioneers to effect quick recovery.

Miss Pickford was the luncheon guest last Thursday at the regular weekly meeting of the Associated Motion Picture Advertisers, at the Motion Picture Club quarters, New York.

She was not bitterly critical, nor did her voice indicate a tone of futility. She merely passed on to the New York motion picture advertising impresarios, publicists and trade and newspaper representatives "a few observations" gathered in a quarter century of motion picture activities.

Sees Break for Independents

Miss Pickford warned that the independents could not get a break because of the extent to which the industry has been monopolized, and that there was all too little cooperation by the "big fellows." "That situation is going to be changed, and soon," she said with some definiteness, but she did not get down to specific cases. It was assumed that she was discussing independents in their relation to production and distribution. Miss Pickford still owns one-sixth of United Artists.

The industry is entirely too mercenary, in her opinion. That, too, will be changed, she said, because it has become more of a business of manufacturing motion pictures, with too little attention paid to artistic creation. "This business is held together by a thin thread in the nature of creative art, or inspiration," she added.

Miss Pickford bemoaned the inactivity of the "old pioneers" of the days before sound.

Says Pioneers Are Needed

"The industry needs stimulation, but where it is coming from I do not know," Miss Pickford said. "We need more pioneers, men who think of giving rather than getting.

The star said she has no difficulty with her releases, the chief trouble being in trying to get other studios to lend contractees for her pictures.

On the AMPA program with Miss Pickford were John C. Flinn, executive secretary of the Motion Picture Code Authority; Edward Kuykendall, MPTOA president, who declared that the "long-talked-of round-the-corner is finally here"; Miss Catherine McNeilis, publisher of Tower Magazines; other executives of the Tower fan publications, and Louis Nizer of the Film Board of Trade.

NRA Executives Asked to Participate as Observers at Round Table Conference at Los Angeles, April 10 to 12

The motion Picture Theatre Owners of America sent an open invitation this week to the Administration at Washington and to the NRA to participate officially, as observers, in the round table conference of producers, distributors, exhibitors and the public, which will be a highlight of the 14th anuual MPTOA convention in Los Angeles, April 10 to 12.

Executives of the theatre owners' organization have extended invitations to Postmaster James Farley, to Frank Walker, head of the President's emergency recovery council, and to General Hugh Johnson, Sol A. Rosenblatt, Senator William G. McAdoo and Senator Hiram Johnson.

Will Rogers for Banquet

Will Rogers has been asked to preside at the convention banquet, and mayors of the large California cities are expected to be on hand. In addition to events previously reported, the Independent Motion Picture Producers Association, of Hollywood, will fete the conventioners at a "Wild West" show and barbecue. Trem Carr, president, this week appointed Sam Wolf, I. E. Chadwick and Ken Goldsmith a committee on arrangements.

Producers, distributors and exhibitors in the Los Angeles territory started this week to plan a reception to the MPTOA delegates, who will arrive in Los Angeles on Tuesday morning, April 10. Under the chairmanship of Ben Berinstein, Los Angeles exhibitor, California committees already have arrangements under way.

Los Angeles Committees

Committees appointed in Los Angeles this week follow:

General

B. N. Berinstein, chairman; R. D. Whitson, George F. Bromley, Arnold Shaak, H. W. Chatiner, George L. Hanes, Harry H. Hicks, Russell Rogers, H. J. Siler, Lou Halper, J. Reeves Espy, Mike Rosenberg, John M. Young, Milton Arthur, Simon Lazarus, Glenn Harper, B. H. Lustig, Dave Bershon, Victor M. Shapiro, Arthur Ungar, Ralph Wilk, Warren Stokes and W. R. Wilkerson.

Reception

Henry H. Hicks, chairman; W. W. Whitson, A. Aalperstein, G. A. Metzger, M. Raymond Peterson, Irving Carlin, Lazarus, J. Leslie Swope, K. C. Manny, Lustig, Harry Vinnicof, Al Bowman, R. P. Jamison, Glenn Harper, Chotiner, W. H. Lollier, Sherrill Cohen, George H. Hines, H. Y. Herond, Mike Gore, M. E. Bayliss, William C. Ritter, J. N. Dillon, J. J. Milstein, Carroll N. Peacock, N. P. Jacobs, E. W. Maclean, Al J. O'Keefe, Harry Lustig, Howard Stubbins, George Montgomery, Sam Berkowitz, M. A. Hulling, Jack Drum, Dick Mitchell, Ray Olmstead, Harry Millstein and A. Aronson.

Entertainment

Mike Rosenberg, chairman; Whitson, Halper, Siler, Ralph Grunauer, Espy, Metzger, Jamison, Chotiner, Doc Howe, Marco Woolf, Sid Grauman and Bruce Fowler.

Publicity

George F. Bromley, chairman; Warren Burgess and Harry Hammond Beall; Programs and badges, George L. Hanes and Bernard Loper; Registration, Lola Adams Gentry, chairman; Minnie A. Kopple, Jennie H. Dodge and Mildred Landreau; transportation, Arnold Shaak and Robert Gumbiner. Contracts, W. H. "Bud" Lollier.

Lowest Rail Rates Ever

The MPTOA has concluded negotiations with the national railroad systems for the lowest convention rates ever accorded transcontinental travelers. Rates will be fare and one-third for the round trip, with special west bound trains leaving from several key points. The New York Central, Pennsylvania Railroad and Southern Railroad will run special through cars, joining the MPTOA-"Golden State" special of the Rock Island Railroad and the MPTOA-"Sunset Limited." These are the official convention lines.

The MPTOA board of directors, comprising 24 members, all state leaders, will meet in Los Angeles April 9 to nominate officers. Ed Kuykendall is now president.

Each exhibitor delegate must obtain from National MPTOA headquarters, 1600 Broadway, New York, an official identification certificate, which must be presented to the local railway ticket agent at the time he purchases the round trip ticket. Names of members of an exhibitor's family and names of his guests shall also be included on the same identification certificate.

The round trip railroad tickets at the special MPTOA convention rates will be on sale at the railroad ticket offices on the following dates:

Arizona, California, Nevada, New Mexico, Utah and El Paso, Texas—April 3-11.

Idaho, Oregon, Washington—April 3-10.

Colorado, Kansas, Montana, Nebraska, Oklahoma, Texas, Wyoming—April 2-10.

Arkansas, Illinois, Iowa, Louisiana, Minnesotafi, Missouri, North Dakota, Michigan, South Dakota, Wisconsin, Memphis, Tenn.—April 1-9.

Eastern states will start their sales on earlier dates.

Motion Picture Club Roll Now Totals 204

The New York Motion Picture Club now has a total membership of 204 as of last Saturday. According to directors of the club, the membership includes virtually every ranking executive in the industry. A substantial initiation fee is to be levied following reorganization. Dues at present are fixed at $75 per year, without an initiation fee.

Ned E. Depinet, president of RKO Distributing Corporation, has been elected a director of the club, supplementing a board which includes Jules E. Brulatour, Jack Cohn, Will H. Hayes, Al Lichtman, Carl Laemmle, H. J. Yates and Adolph Zukor. Additional directors will be named later.

Wilson Leaves NRA

Frank R. Wilson, NRA publicity representative at Washington, in charge of the film campaign last year, has resigned to return to the film business in York.

Fox's 39-Week Net $1,410,793

Fox Film Corporation, in its first financial report since its reorganization, on April 1, last year, reports a net profit for the 39 weeks ended December 30, 1933, of $1,410,793 after all charges, which compares with a loss of $7,595,000 for the 40 weeks ended December 31, 1932.

On the basis of the 2,436,409 shares of Class A and Class B common stock outstanding, the 1933 net equals 58 cents per share. During the first quarter of 1933 (the period prior to reorganization) operations resulted in a loss of $557,122. During the last quarter of the year net earnings were $1,080,015.

Gross revenue for the 39 weeks totaled $24,288,824, which compares with $20,229,900 for the same period in 1932. Current assets on December 30, 1933, totaled $18,264,086, against current liabilities of $3,910,292. Cash on hand totaled $5,021,932 and inventories were $11,123,541. The net worth of the corporation on December 30 was $35,185,569, including earned surplus of $1,674,453. The foregoing figures exclude the operations of Wesco and its subsidiaries, which operate all of Fox Film's theatre interests in the United States. Important subsidiaries of Wesco are still in bankruptcy and therefore are under the jurisdiction of the courts. Fox Film's investment in Wesco has been written down to $1 and its advances to Wesco and its principal subsidiary, Fox West Coast Theatres, are carried at the full amount, with an adequate reserve for any adjustments of value which may be deemed advisable upon termination of the various bankruptcies.

Milwaukee Houses Give Pay Increase

The threatened strike of members of the new Milwaukee doormen's and ushers' union this week was finally averted with the raising of all salaries $2.50 weekly and a guarantee of a maximum 40-hour week.

Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan, in a biting statement had declared:

"For the first time in theatre history in Milwaukee, all theatre owners and operators have joined together collectively to iron out the question of 'what is wrong with the theatre business.' We have agreed that the big trouble is outside interference in conducting our business, and the ushers' strike is but a minor matter in this controversy."

In St. Joseph, Mo., another chapter in Ed Dubinsky's dispute with the unions was written Tuesday when Federal Judge Otis granted a temporary injunction to Dubinsky Bros. against IATSE operators and stagehands and one member of the musicians' union enjoining them from committting "violent or fraudulent acts against the Dubinsky circuit or its three theatres" in St. Joseph.

The Regional Labor Board in St. Louis recently ordered Mr. Dubinsky to reinstate IATSE projectionists. It was said this week that union officials will carry their fight to the Department of Justice at Washington.

Another development was a "warning" issued by Allied States Association to all exhibitors to "watch their steps."

Charles R. Rogers To Withdraw from Paramount

Charles R. Rogers announced in Hollywood last week that he would withdraw from Paramount upon completion of the remaining four productions on this season's program. He plans to continue production independently.

Film Attacks In House Anticipated

By FRANCIS L. BURT
Washington Correspondent

Hearings at Washington next week on the Patman censorship bill may prove to be but the first of a series of attacks on the motion picture industry, it is believed by observers there.

A straight one per cent tax on all admissions, regardless of prices, was proposed Wednesday to the Senate finance committee, by John K. Kelly, representing circus interests.

There are available a number of bills and resolutions which it can dig up for committee hearings to occupy its time, among them resolutions introduced a year ago by Representative Sirovich of New York, for an investigation of the motion and sonant pictures industry; the resolution of Representative Patman of Texas asking an investigation of the production, distribution and exhibition of films by the attorney general; several bills to amend and consolidate the copyright laws; the bill introduced by Congressman Celler of New York on block and blind booking, and measures removing the present restrictions on the interstate transportation of fight films.

Although, apparently, no effort was made to head off Representative Patman's demand for hearings on his film control bill, it is not considered likely that any measure along that line will be given favorable consideration this session. It is not, so far as can be learned, an Administration measure, and the Administration today is more concerned with getting business moving than with placing handicaps in its way, so long as the abuses complained of do not adversely affect the public's pocketbook.

The hearings on the Patman bill, it might be pointed out, will be important to the film industry, for they will offer the first opportunity since the repeal of prohibition for the reform elements to disclose their future activities.

Rosen to Philadelphia

The appointment of Sam Rosen as special representative for the Gaumont-British Picture Corporation of America, in charge of the Philadelphia territory, was announced this week by Arthur A. Lee, executive vice-president of the company.

MPPDA to Elect

The annual meeting and election of officers of the Motion Picture Producers and Distributors of America, Inc., will be held in New York March 26.

Warner to Sail

Harry M. Warner, president of Warner, will sail March 17 for a five weeks' tour of Europe. He will be accompanied by Sam Sax.

Reorganizing of RKO Is Planned

A plan of reorganization for Radio-Keith-Orpheum which would create a new corporation to take over RKO's assets, is understood to have been broached this week by principal creditor groups of the company in conjunction with the Radio Corporation of America. Claims against RKO are said to aggregate $38,000,000, and under the proposed reorganization plan, the new corporation would make no bids for RKO assets until the amount of the claims to be allowed are known.

It is understood the two principal creditors' committees, the RKO debenture and gold bond protective committee and the RKO Stockholders' Protective Committee, are supporting the plan.

The leases of the two RKO theatres in Radio City—the Music Hall and the RKO Center—were approved last week in New York by U. S. district court judge William Bondy. However, Judge Bondy inserted an added stipulation in his approval, agreed to by Rockefeller Center, the lessor, that annual rent payments by RKO under the percentage payment provisions of the lease shall not exceed $953,972, the amount fixed as annual rental on the two houses by the original lease drawn by RKO and Rockefeller Center in 1930.

Radio City For London Planned

Plans for a $5,000,000 amusement center in London's West End, comparable to New York's Radio City, were confirmed Tuesday by Sir Malcolm McAlpine, one of the largest contractors in the British Empire.

Sir Malcolm told MOTION PICTURE HERALD's London correspondent that he could not confirm the rumored connection of S. L. "Roxy" Rothafel, now in the British capital, with the project, as theatre executive.

According to the report, the project would include a 6,000-seat motion picture theatre.

Studio Pact Extended

The basic agreement entered into in 1926 between major producers and the I. B. E. W., the United Brotherhood of Carpenters and Jobbers of America, the International Brotherhood of Teamsters, Chauffeurs, Stablemen and Helpers, the I. A. T. S. E. and the American Federation of Musicians, has been extended for two years, with no changes except those specified by the code.

Cocktail Party for Jolson

Warner gave a cocktail party in honor of Al Jolson in New York on Tuesday. In addition to an imposing array of Broadway and Hollywood celebrities, there were many trade, newspaper and magazine representatives present.

Hear Tri-Ergon Appeal

Arguments on Tri-Ergon's appeal from a sound patents decision favoring New York exhibitors and distributors were submitted in the form of briefs Tuesday in the appellate division of the New York supreme court. Decision was reserved.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

"Hitting the 'toboggan' from fame was the greatest thing that ever happened to me," confessed Betty Blythe, onetime "Queen of Sheba," and now one of Hollywood's bit players. Old-timers remember when the statuesque Betty started in pictures with Vitagraph, almost at the very beginning, and worked up successfully through World Film, Selznick, Sam Goldwyn, Brentwood, Curwood-Carver Productions, First National and Fox.

"Things looked so bad," she said the other day, "that I debated for half an hour the question of stealing a penny from a pile of newspapers in a New York hotel lobby to put with the four I had, in order to get to the Shubert office for an interview."

Miss Blythe revealed she didn't steal the penny—and so another victory was chalked up against the pro-Satan forces.

Back in 1925, the George H. Doran Company published "Famous Film Folk." On page 116 appeared a sketch of Betty Blythe's motion picture career. It said, in part: "Hers is a splendid personality, and her ability as an actress has stamped her as one of the screen's brightest stars."

▽

A sequence in Educational's new two-reel comedy, "Managed Money," depicts Junior Coghlan "discovering" gold on the desert. To make the scene appear realistic, several pounds of copper-and-brass shavings were mixed with the sand on location on the Mojave Desert, near Palmdale. The scene was shot, and the company moved on.

Some few days later, a native, passing the spot, was attracted by the unusual glitter of the metal in the sun. Breathlessly arriving back in the small desert town, he soon had the populace in an uproar. Word of the discovery of "Gold!" echoed throughout the place and a gold rush was under way in two seconds, or thereabouts. However, a test proved the "gold" to be nothing more than some good old Educational studio pipe fittings. And were their faces red.

▽

Civilization is making progress. Bullet-proof vests have been issued to Universal Newsreel cameramen stationed in Cuba and China.

▽

Miss Jeanette Meehan, of our Hollywood reportorial staff, overheard this conversation between two of the colony's art directors:

First art director: "What, in your opinion, are the two greatest miniatures in studio history?"

"Oh," niftied the second, "I'd say the miniature hired and the miniature fired."

▽

The Music Users' Protective Association has accused the American Society of Composers of violating the anti trust laws, and of unfair methods of competition. Among other things, the Music Users cite incidents where composers have sold their compositions for as little as $25 to music publishers, who, in turn, have made profits as high as $135,000. Old-timers will remember when Gus Edwards struggled along for years before his first number, "Stella," was accepted. Gus got $7.50. George Cooper got $5 for "Sweet Genevieve." Charles K. Harris netted 85 cents on "When the Sun Has Set," while Stephen Foster's "Old Folks at Home" brought him only $50.

▽

"And efficiency," says Ted Cook, "seems to be the art of making two mistakes where you had time for only one before." Mr. Cook is a Californian—he should know.

THE OLD GUARD OF THE SILVER SCREEN

We wonder how many of the starring youngsters of this day will troupe down through the years as have these bright lights of the silent screen, all past the age line of forty, whose names are still visible in marquee lights, even though some appear only occasionally:

	Age		Age
George Arliss	66	Wallace Beery	48
May Robson	66	James Gleason	48
Marie Dressler	65	Adolphe Menjou	44
Lionel Barrymore	56	Clive Brook	43
Conway Tearle	56	Ronald Colman	43
Tom Meighan	55	Hoot Gibson	42
Will Rogers	55	Edmund Lowe	42
John Barrymore	52	Ruth Chatterton	41
Douglas Fairbanks	51	Harold Lloyd	41
Lowell Sherman	49	Mary Pickford	41

The vital statistics were supplied by the World Almanac, *and therefore we cannot guarantee their authenticity, especially when, as a result of a typographical error, the age of young Charles (Buddy) Rogers was given as 51 years.*

Interesting is the scarcity in the compilation of women players above forty, there being only four, as against sixteen males. The reason may be attributed to the belief of the fair sex in perpetual youth, and, as proof, we point to Fanny Ward who is still young at 72.

If we are to believe John C. Moffett, writer of things Hollywood, Metro's highly organized Culver City studio has arranged cubbyholes for most of the major emotions, and tries to maintain a staff that can handle most of them, thusly:

DEPARTMENT	FOREMAN
Divine One or Highfaluting Department	Greta Garbo
Hot Department	Joan Crawford
Hot Department (First Assistant)	Jean Harlow
Honest Worth Department	Lionel Barrymore
Department of Smartness, Sophistication and Genteel Standing	Norma Shearer
Department of Physique and Moron Control	Johnny Weismuller
Department of Uncouth Hearts of Gold	Wallace Beery
Class Department	John Barrymore
Down-to-Earth Department	Lee Tracy
Department of Passion (Rugged)	Clark Gable
Department of Passion (Romantic)	Left vacant by decline of John Gilbert
Ga-Ga Department	Vacant

▽

An amusing picture of the effect of motion pictures when first screened in East Africa, recently, is painted in a dispatch from Dar-Es-Salaam. An agricultural show intended to educate the natives in the improvement of farming methods was flashed on the screen, after the doors had been closed and the windows curtained. It was greeted with loud cries and wailing from the spectators. The doors were opened quickly and the whole audience rushed out into the daylight and safety.

Some sweet soul sent us one of those chain letters the other day with instructions to rush nine copies to nine of our "most intelligent friends" to whom we wish happiness. If the instructions are carried out, it says a happy event will take place during the nine days that follow, and, if they're not, we are told bad luck will befall us. "A Mr. Dirno, of Victoria, won a large prize in a lottery—250,000 lires"—" for being a good little boy, while "the Nelson house was destroyed by fire on the ninth day for not taking the chain seriously. Mrs. Fox lost her only son on the third day. Pola Negri owes her fortune to having followed and carried out instructions." In the first place, Pola Negri has been having pretty tough sledding, which is generally known, and, secondly, Ben Blumenthal, who brought Miss Negri to these shores for Paramount in about 1921, should get a little credit for that alleged "fortune."

Anyway, the chain was started in Flanders by an American general. Eventually it found its way to Hollywood, where Joan Bennett passed it to Spencer Tracy who passed it to Harry O'Neil who passed it to Ann Pennington who passed it to Vivienne Segal who passed it to Mrs. Santa Ortega who passed it to George Fleming who passed it to Portia Hall who passed it to Gordon Richards and then it took another course until it got back to Dorothy Lee who passed it to George O'Neill who passed it to Zoe Atkins who passed it to George Cukor who passed it to Johnny Farrow who passed it to Margaret Ettinger, and so on, ad finem.

▽

We hear that Mr. Charles Laughton, Englishman, who deserted Hollywood last year at the peak of his career, to dabble in Shakespeare, is doing very nicely. He'll be back in the cinema capital, on the Paramount lot, shortly, but in the meantime, he is filling London's "Old Vic" theatre in a repertoire of Shakespeare, acting a month for what Hollywood paid him a day, and liking it.

Odd McIntyre, who watches such things, tells us that "Old Vic" still preserves audience affection. When German bombs were dropping around London's Waterloo station, crowds at "Old Vic" were cheering "Macbeth." It seems that the personal sales efforts expended on the English, some 300 years ago, by the "Bard of Avon," will never be undone—in England.

▽

The rapidity of the growth of the motion picture army of Kentucky colonels, in command of General Charles Clyde Pettijohn, has been keeping pace with the expansive development of Hitler's Nazis in Germany, and Representative Cannon, from Wisconsin, has asked Congress to stop it. Legislator Cannon has introduced a bill at Washington to abolish Kentucky's greatest industry, principally because too many motion picture people who have not seen military service of any kind, "are cavorting about with titles of 'General,' 'Colonel,' 'Major,' or something or other." Evidently the Congressman has never witnessed distributors and exhibitors in battle on the field.

As if it was necessary to prove that a Kentucky colonelcy doesn't mean any more than a generalcy in the Cuban army, Representative Cannon added he understood Colonel Will Rogers got his commission for a nickel cigar, which, he said, Governor Ruby Laffoon gave to someone else anyway. For a dime smoke, Will could have gotten the same ranking as General Pettijohn.

HERE ARE 44 MORE BOARD MEMBERS



GEORGE JACKSON, (above), Portland Clearance Board, unaffiliated subsequent runs, is executive of Woodlaw theatres.



E. E. WEBBER (above), Kansas City Clearance Board, unaffiliated subsequent runs, operates the Mary Lue Theatre.



FRANK P. BRYAN (above), Charlotte Grievance Board, affiliated national distributors, is Warner manager.



J. J. PARKER (above), Portland Grievance Board, affiliated exhibitors, heads Parker's Portland Theatres.

HAROLD J. FITZGERALD (below), Milwaukee Clearance Board, affiliated first-runs, manages Wisconsin Amusement Enterprises.



FRANK NEWMAN (below), Seattle Clearance Board, affiliated first-run, is associated in Evergreen Theatres.



CLARENCE D. HILL (below), St. Louis Clearance Board, unaffiliated distributors, is Columbia manager.



D. V. MCLUCAS (below), Omaha Clearance Board, unaffiliated distributors, is United Artists manager.





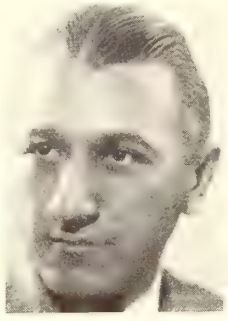
HARRY TAYLOR (above), Kansas City Clearance Board, unaffiliated distributors, is Columbia manager.



FLOYD BROWN (above), Indianapolis Grievance Board, unaffiliated subsequent runs, has the Kenton Theatre.



J. J. SPANDEAU (above), Omaha Grievance Board, unaffiliated distributors, is Universal manager.



DAVID E. WESHNER (above), Milwaukee Grievance Board, affiliated exhibitors, is Warner zone manager.

EARL A. BELL (below), Denver Grievance Board, affiliated national distributors, is Warner manager.



JACK ROSE (below), Chicago Clearance Board, unaffiliated exhibitors, has his own booking exchange.



WALTER CREAL (below), Omaha Grievance Board. Picture in last issue was of another Mr. Creal.



JOHN HAMRICK (below), Seattle Grievance Board, unaffiliated theatres, heads Hamrick circuit.



MORE PICTURES OF BOARDS' MEMBERS

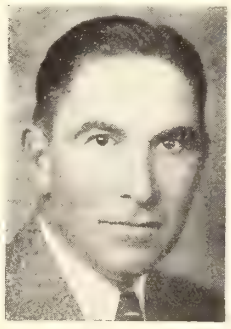
On these two pages apppear the pictures of 44 more members of the Local Grievance and Clearance and Zoning Boards under the Motion Picture Code. In last week's issue, March 10th, 44 pictures also were reproduced. The purpose is to acquaint all exhibitors and distributor personnel in all territories with the men who are representing them on the boards. Additional pictures will appear in succeeding issues.



ANDREW SASSO (above), Portland Clearance Board, unaffiliated first-runs, manages the Music Box.



TED MENDENHALL (above), Omaha Grievance Board, affiliated national distributors, is Paramount manager.

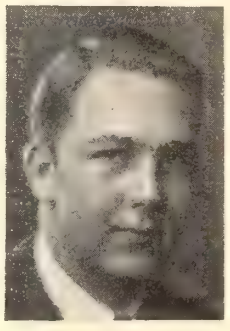


GEORGE LANDIS (above), Indianapolis Clearance Board, affiliated national distributors, is Fox manager

BURNS ELLISON (below), Denver Grievance Board, unaffiliated theatres, owns Federal theatre.



J. M. GREGG (below), Charlotte Clearance Board, unaffiliated subsequent runs, manages Criterion Theatres.



HENRY M. HERBEL (below), Chicago Clearance Board, unaffiliated distributors, is Universal manager.



ON GRIEVANCE AND CLEARANCE UNITS

REPRESENTATION ON THE BOARDS

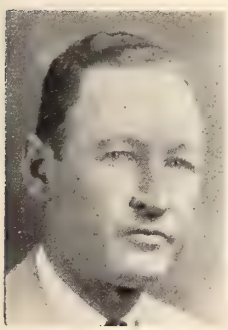
Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



TOM SAXE (below), Milwaukee Clearance Board, unaffiliated first-runs, is associated in Saxe Amusement Management, Inc.

L. FRANK STOCKER (below), Oklahoma City Clearance Board, unaffiliated distributors, is Columbia manager

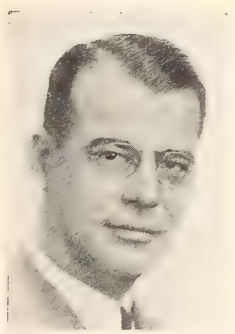


JACK FLEX (below), Indianapolis Clearance Board affiliated first-runs, manages Loew's Palace.

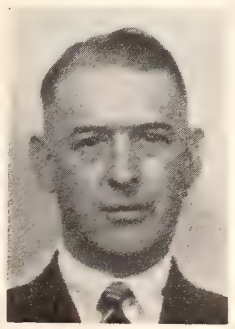




JACK MILLER (above), Chicago Clearance Board, unaffiliated subsequent runs, is in Simansky-Miller partnership.



H. H. EVERETT (above), Charlotte Grievance Board, unaffiliated distributors, is Bromberg Attractions manager.



HOWARD MAPES (above), Portland Grievance Board, unaffiliated distributors, operates Star exchange.

FRANK HARRIS (below), Pittsburgh Clearance Board. Picture in last issue was of another Frank Harris.



RICK RICKETSON (below), Denver Clearance Board, affiliated first-runs, operates for Skouras Fox West Coast.



H. F. KENNEDY (below), Omaha Clearance Board, unaffiliated first-run, operates Broken Bow Lyric.



W. L. AINSWORTH (below), Milwaukee Clearance Board, unaffiliated subsequent runs, operates Fond du Lac Garrick.





JOHN VON HERBERG (above), Seattle Clearance Board, unaffiliated first-runs, heads Jensen-Von Herberg circuit.



A. M. AVERY (above), Omaha Clearance Board, affiliated national distributors, is Radio manager.



A. C. ZARING (above), Indianapolis Clearance Board, unaffiliated subsequent runs, operates the Egyptian theatre.



JOHN J. MALONEY (above) Pittsburgh Clearance Board, affiliated national distributors, is MGM manager.

I. M. HALPERIN (below), Indianapolis Grievance Board, affiliated exhibitors, is Indiana theatre managing director.



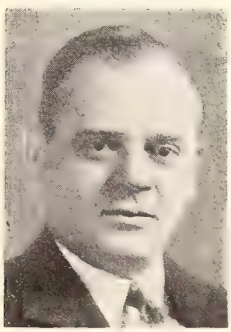
GEORGE FISCHER (below), Milwaukee Clearance Board, unaffiliated subsequent runs, operates four theatres.



FELIX MENDELSSOHN (below) Chicago Clearance Board, affiliated distributors, is MGM manager.

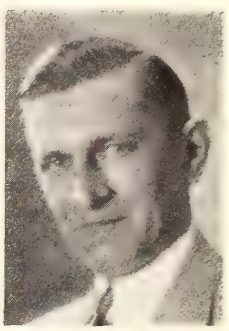


B. B. REINGOLD (below), St. Louis Grievance Board, affiliated national distributors, is Fox manager.





H. F. KINCEY (above), Charlotte Grievance Board, affiliated exhibitors, is Paramount operating partner.



RAY A. HIGDON (above), Oklahoma City Clearance Board, affiliated national distributors, is Fox manager.



JAMES H. ALEXANDER (above) Pittsburgh Clearance Board, unaffiliated distributors, owns Alexander Film Service.



NATE WOLF (above), Chicago Grievance Board, unaffiliated exhibitors, operates four theatres.

ARTHUR MAYER FINDS SELWYN IS 'SPOOFED'

Rialto Executive Says Exhibitor Has About as Much Control Over Films as Any Retailer Over Manufactured Product

The average exhibitor "has about as much control over the type and quality of pictures produced as any other retailer has on the manufacture of the commodity he handles," and the producer's infallable guide to public reaction lies rather in the weekly intake at the box offices of the country, says Arthur L. Mayer, formerly of the theatre advertising and publicity department of Paramount Publix and now managing director of the New York Rialto theatre, which he has leased.

Answering Edgar Selwyn's charge that "the strange and subtle business of emasculating and rendering ordinary always happens when a picture has been completed—the villain is the exhibitor," Mr. Mayer wrote in the New York *Times* of last Sunday that "it became obvious that some quasi-friends in Hollywood had been spoofing this newcomer to their ranks and that his commendable zeal for reform of the movies was only surpassed by his complete ignorance of the subject."

A Pretty Lively Corpse

"If the movie reviews in my favorite newspaper interfere with my digestion, I take out my wrath on Mordaunt Hall, not on the newsstand dealer," Mr. Mayer commented, in his contribution to the *Times* symposium on "the best seller of all mysteries—the mystery of who murdered the movies." And as for that, he added that "when last seen, it must be admitted that the reputed corpse was moving rapidly around the corner toward prosperity, with every indication of his demise having been slightly exaggerated."

"I have been connected with the distribution and exhibition of motion pictures for some twenty years," he said. "In that period of time I have heard exhibitors denounced by film salesmen as niggardly chiselers; by church organizations as purveyors of filth and lewdness; by advertising experts as the ultimate offenders in the misuse of hyperboles and superlatives. I have heard innumerable unpleasant comments about their business methods and their morals; about their military ushers, their rococo theatres and their thirst for publicity, but never before have I heard any one say, in print or out, that after pictures had been completed the exhibitor emasculated them."

Eyes and Ears of the Business

But while the box office is what tells the story, the exhibitor is "necessarily the eyes and ears of the business," the theatre executive declared. "He comes into close daily contact with many ultimate consumers in a way that no motion picture producer or director exiled in Hollywood can. He stands in his lobby to hear, or hides in his office to avoid, the comments of his patrons. He checks up his daily receipts and is intently aware what sort of pictures his customers patronize and which they honor with their absence. This information he can send to Hollywood, if he so desires, through the indirect and unreliable medium of a film salesman who calls upon him a few times a year. He also sends it to Hollywood unwillingly, but necessarily through the accurate and sensitive barometer of a box-office report.

"For most pictures of consequence are played on the basis of a percentage of the gross receipts. No Hollywood studio need wait for Mr. Exhibitor to unburden himself relative to which pictures should be emasculated and which should take thyroid for greater virility. The weekly intake on every production in current release gives the distribution and studio executives an infallible guide to the public reaction.

"Primed with this information, the studio proceeds with its production plans, the distribution department with its sales campaign."

Says Veterans Favor Block Sales

Mr. Mayer mentioned the block booking system "against which President Lowell has been fulminating but which to most picture veterans would appear the only feasible method of selling motion pictures," and the production book which "has as much bearing upon actual performance on the part of the motion picture producer as the average political platform has on the subsequent policies of a successful candidate."

Then this parting shot in the general direction of Mr. Selwyn:

"Two weeks ago Mr. Selwyn's ingenious little picture, 'The Mystery of Mr. X,' played at the Capitol. I search in vain for any announcement on the part of Metro that this picture was to be included in their contract. What exhibitor wired to Mr. Selwyn that he should make 'The Mystery of Mr. X,' and after it was made was responsible for any weakening or emasculation that may have occurred?"

Stick to Stage Knitting: Carroll

Earl Carroll, creator of the "Vanities" and now associated with Paramount in filming "Murder at the Vanities," this week aimed a friendly warning at such theatrical producers as Sam Harris, Al Woods and Arthur Hopkins, who are thinking of making motion pictures, suggesting that they should stick to their theatrical knitting.

"In the first place," Mr. Carroll said, "there is too much detail to attend to. It would kill their enthusiasm. This film game isn't a personal enterprise like a stage show, in which you do most of the work yourself.

"Too many technical factors enter into screen production. Sound, photography, direction, cutting and distribution are only a few of the items that would break the average New York producer's back. It's a new business—and most Broadway producers won't learn anything new. The past history of the legitimate theatre proves that."

Mr. Carroll didn't include George M. Cohan, explaining that "Cohan is a musical comedy man, and producers of musicals are always susceptible to new trends and techniques."

Columbia Party Draws More Than 1,000 Guests

The Columbia Pictures home office staff, with their friends, turned out in force last Saturday evening when the annual party was held at the Waldorf Astoria. More than a thousand were present. Numerous acts were on the program, with music furnished by Ozzie Nelson and his orchestra. Harry Hershfield, Julius Tannen and Milton Berle were toastmasters.

SIGNED . . .

All Star Productions

Percy Helton, Frederic Worlock and Sigmund Spaeth added to "Frankie and Johnny."

▽

Columbia

Arthur Rankin awarded player's contract. Tullio Carminati in Grace Moore's forthcoming musical. . . . Ann Sothern and Patsy (from Hal Roach) selected for "The Party's Over." . . . Shirley Grey opposite Ralph Bellamy in "Murder in the Studio." . . .

▽

Educational

Betty Compson, Dorothy Sebastian and Don Alvarado sign for "Breakers Ahead." . . . Ernest Truex given contract, to appear in two-reelers. . . .

▽

Fox

Janet Gaynor and Charles Farrell reunited in "The World Is Ours," with Ginger Rogers and James Dunn. . . . Barbara Weeks and G. P. Huntley join "Now I'll Tell." . . .

▽

Invincible

James T. Mack, Clarence Eldert and Lloyd Ingraham go into "Together Again." . . .

▽

Liberty

Leila Hyams and Phillips Holmes engaged for "The Quitter," with Jack La Rue and Eddie Nugent.

▽

MGM

Joan Crawford to star in "Sacred and Profane Love." . . . James M. Cain to scenarize "The Duchess of Delmonico's."

▽

Monogram

Ben Verschleiser to supervise "Money Means Nothing" and Paul Malvern to produce "Border Patrol." . . . Mary Brian cast for "Numbers of Monte Carlo." . . .

▽

Paramount

Jack Haley will star in "Here Comes the Groom," Ralph Murphy to direct. . . . John Miljan goes into "It Ain't No Sin." . . . John Halliday, Gertrude Michael and Richard Carle join "The Witching Hour." . . .

▽

RKO Radio

Billie Burke and Edna May Oliver assigned to "And Let Who Will Be Clever." . . . Wanda Tuchoch given writer-director contract. . . . Lionel Barrymore to star in "Wednesday's Child," with Frank Thomas, Jr. . . .

▽

Showmen's

Jeannette Loff, Johnny Mack Brown and Roberta Gale in "St. Louis Woman," Albert Ray directing. . . .

▽

United Artists

Charlotte Henry (from Paramount) and Frank Albertson sign for "Head of the Family" (20th Century). . .

▽

Universal

Alice White opposite Paul Lukas in "Affairs of a Gentleman." . . . Karen DeWolf to do screen play of "The Humbug." . . . Berton Churchill to star in "Alias the Deacon." . . .

▽

Warner-First National

Osgood Perkins, Victor Jory and Dolores Del Rio assigned to "Madame Du Barry." . . . Richard Barthelmess and Helen Lowell in "The Old Doll's House." . . . Dorothy Burgess and Dorothy Lee join "Friends of Mr. Sweeney."


Hooray!
Here comes...
THE SHOW OF
1,001 SURPRISES

THE MASTER CREATION OF MASTER SHOWMEN



1,000 PLAYERS!



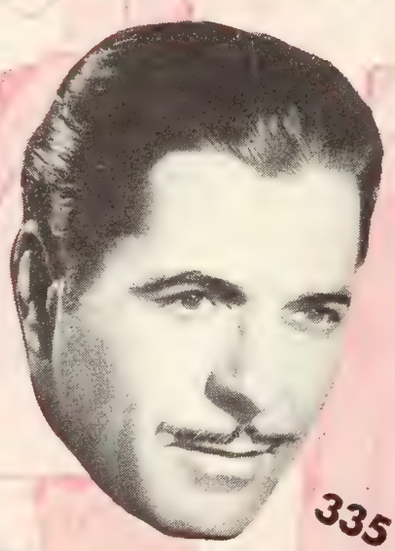


VOCAL CHORUS OF 500!



"STAND

- Conceived in daring... dedicated to box-office... a new show thrill is about to sweep across the nation's screens... as inspired FOX showmen blaze the way to an utterly new idea in entertainment. Dazzling, surprising, amazing... resplendent with beauties, song and spectacle... *and it goes even beyond* that... to excite every emotion the human heart has known!





5 BANDS OF MUSIC

335 SCENES





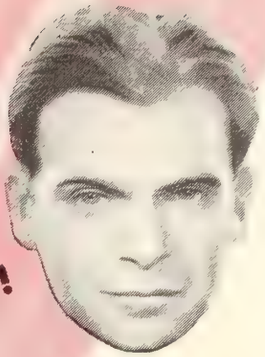
WILD ANIMALS!

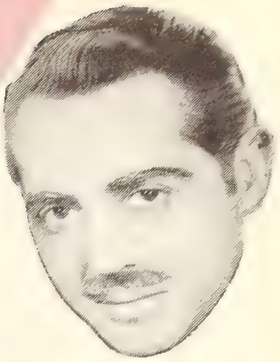
THE SHOW OF 1,001 SURPRISES!



ITS MARVELS NEVER CEASE!







1,000 DAZZLING GIRLS!

4,891 COSTUMES!



UP and CHEER!

(Formerly "FOX FOLLIES")

WARNER BAXTER

MADGE EVANS · SYLVIA FROOS

JOHN BOLES · JAMES DUNN

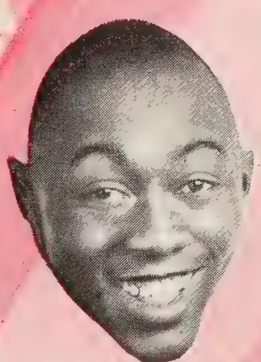
"AUNT JEMIMA" · SHIRLEY TEMPLE

ARTHUR BYRON · RALPH MORGAN

NICK FORAN · NIGEL BRUCE

MITCHELL & DURANT

and STEPIN FETCHIT



SONG & DANCE TUNES

of the world for 1934.

"Broadway's Gone Hill Billy"

"We're Out Of The Red"

"Stand Up And Cheer"

"This Is Our Last Night Together"

"I'm Laughing"

"Baby Take A Bow"

Made for your amazement by these great showmen:

Produced by WINFIELD SHEEHAN

Associate Producer and Collaborator on Story and Dialogue: **LEW BROWN.** Director: **Hamilton MacFadden.** Lyrics: **Lew Brown.** Music: **Lew Brown** and **Jay Gorney.** Dances Staged by: **Sammy Lee.** Dialogue: **Ralph Spence.** Story Idea Suggested by: **Will Rogers** and **Philip Klein.**

A FOX PICTURE

250 FILMS PROPOSED TO EXHIBITORS FOR SPECIAL USES IN COMMUNITY

Features Selected by National Board of Review Present Opportunities for Enlisting Cooperation of Previewing Groups; Films Classified on Suitability for Family, Adults and Children

Suggestions for motion picture entertainment for socalled "family" programs and for shows staged especially for juvenile audiences were offered to exhibitors this week by the National Board of Review in a compilation of 250 feature films chosen from 1933-34 releases. Motion picture theatre owners, particularly that vast majority not operating socalled "downtown" or "de luxe" runs which call upon transient trade, will discover many openings for special merchandising treatment in the list.

The record already has been placed before numerous reviewing groups in the field and before citizen contacts interested in motion picture development, and while many of the pictures selected have penetrated the market to some extent, there exist valuable possibilities to the exhibitor in enlisting new or additional support of the various groups for the selected product.

The compilation is basically one of selections for family programs and for juvenile audiences, although it does contain many films designed for "mature" audiences only, and these are so indicated by the lettering preceding the film title. Some of the films selected are suggested for library tieups, and for school or church showing. There is an unusually large number of pictures released by independents, the list containing features of the ten large distributors and some 27 independents.

The community or field work of the National Board is conducted under its Better Films National Council through affiliated membership groups, service contact groups and correspondents in the field. Exhibitors may easily arrange with these groups and contacts for sponsored showings of the pictures selected. In any event, the selections may serve as a guide to theatre owners who see possibilities of staging any of the special types of showings for which purpose the selections were made.

It is generally believed in the industry that the socalled "family" programs and junior matinees are growing in favor, especially at neighborhood houses and in small communities.

In the record are given the title, name of distributor, number of reels, star or featured players and source of the story. Audience suitability symbols used before the title indicate: "f", pictures recommended for the family audience, 12 years and up, or for "family" programs; "m", pictures recommended for the adult audience, 18 years and up; "j", pictures suitable for children under 12 years, or for juvenile programs; an asterisk (*), pictures with unusual qualities considered especially worth seeing as above the average selected picture. The compilation follows:

A

f ABOVE THE CLOUDS, Columbia, 7 reels, Robert Armstrong.
f ADORABLE, Fox, 8 reels, Janet Gaynor, Henry Garat.
f AFTER TONIGHT, RKO Radio, 8 reels, Constance Bennett.
f AIR HOSTESS, Columbia, 7 reels, James Murray, Evalyn Knapp.
fj *ALICE IN WONDERLAND, Paramount, 8 reels, Charlotte Henry, "Alice in Wonderland" and "Alice Through the Looking Glass" are combined into one story. Suggested for libraries. (Books by Lewis Carroll).
f ALONE (Odna), Amkino, 7 reels, Elena Kuzmina. Russian Production.
f ANN CARVER'S PROFESSION, Columbia, 7 reels, Fay Wray, Gene Raymond. (Novel "Rules for Wives" by Robert Riskin).
m ANN VICKERS, RKO, 9 reels, Irene Dunne, Walter Huston. (Novel by Sinclair Lewis).
f *ANOTHER LANGUAGE, Metro, 8 reels, Helen Hayes, Robert Montgomery. (Play by Rose Franken).
f ANOUSH, Armenkino, 7 reels. Armenian silent production.
f ARIZONA TO BROADWAY, Fox, 7 reels, James Dunn. Joan Bennett.
f AS HUSBANDS GO, Fox, 8 reels, Warner Baxter, Helen Vinson. (Play by Rachel Crothers).

B

f *BE MINE TONIGHT, Universal, 9 reels, Jan Kiepura.
f BEAUTIFUL, RKO, 7 reels, Ann Harding.
m BEAUTY FOR SALE, Metro, 9 reels, Madge Evans, Una Merkel. (Novel "Beauty" by Faith Baldwin.)
m *BED OF ROSES, RKO, 7 reels, Constance Bennett.
f BEDTIME STORY, Paramount, 9 reels, Maurice Chevalier, Baby LeRoy. (Novel by Roy Horniman.)
m BEFORE MORNING, Stage and Screen Prod., 6 reels, Leo Carrillo.
f BELOW THE SEA, Columbia, 8 reels, Ralph Bellamy.
f *BERKELEY SQUARE, Fox, 9 reels, Leslie Howard, Heather Angel. (Play by John Balderstone.)
f BEST OF ENEMIES, Fox, 7 reels, Marian Nixon, Buddy Rogers.
fj *BIG CAGE, Universal, 8 reels, Clyde Beatty. (Book by Clyde Beatty.)
f BIG DRIVE, First Division, 9 reels. Chronologically arranged compilation of authentic newsreels taken by various countries engaged in the World War. Suggested for schools and libraries.
f BIG EXECUTIVE, Paramount, 7 reels, Ricardo Cortez, Richard Bennett. (Story by Alice Duer Miller.)
f BILLION DOLLAR SCANDAL, Paramount, 8 reels, Robert Armstrong.
f BITTER SWEET, United Artists, 8 reels, Anna Neagle, Fernande Graavey. British production. Operetta by Noel Coward.)
fj BLACK BEAUTY, Monogram, 6 reels, Alexander Kirkland. (Novel by Anna Sewell).
f BLARNEY KISS, British & Dominions, 7 reels, Tom Walls. British production.
f BLIND ADVENTURE, RKO, 7 reels, Robert Armstrong.
m BLONDIE JOHNSON, First National, 6 reels, Joan Blondell.
f BOMBAY MAIL, Universal, 8 reels, Edmund Lowe.
f BOMBSHELL, Metro, 10 reels, Jean Harlow, Lee Tracy.
m BONDAGE, Fox, 7 reels, Dorothy Jordan. (Novel "The House of Refuge" by Grace S. Leake.)
m BOWERY, THE, United Artists, 8 reels, Wallace Beery, George Raft.
m BROADWAY BAD, Fox, 6 reels, Joan Blondell.
f *BROADWAY TO HOLLYWOOD, Metro, 10 reels, Frank Morgan, Alice Brady.
f BROKEN DREAMS, Monogram, 6 reels, Randolph Scott, Martha Sleeper.
f *BUREAU OF MISSING PERSONS, First National, 7 reels, Pat O'Brien, Lewis Stone.
m BY CANDLELIGHT, Universal, 7 reels, Paul Lukas, Elissa Landi. (Play by Harry Graham.)

C

fj CALIFORNIA TRAIL, THE, Columbia, 7 reels, Buck Jones.
m *CAPTURED, Warners, 6 reels, Leslie Howard, Douglas Fairbanks, Jr. (Novel "Fellow-Prisoners" by Sir Phillip Gibbs.)
f *CAVALCADE, Fox, 11 reels, Clive Brook, Diana Wynyard. (Play by Noel Coward.)
f CENTRAL AIRPORT, First National, 7 reels, Richard Barthelmess. (Story "Hawk's Mate" by John C. Moffitt.)
f CHANCE AT HEAVEN, RKO, 8 reels, Joel McCrea.
f CHARLIE CHAN'S GREATEST CASE, Fox, 7 reels, Warner Oland. (Novel "The House Without a Key" by Earl Derr Biggers.)
f CHARMING DECEIVER, THE, Majestic 7 reels, Constance Cummings.
f CHILD OF MANHATTAN, Columbia, 7 reels, Nancy Carroll.
m CHRISTOPHER STRONG, RKO, 9 reels, Katharine Hepburn. (Novel by Gilbert Frankau.)
f CIRCUS QUEEN MURDER, THE, Columbia, 7 reels, Adolphe Menjou. (Novel by Anthony Abbott.)
f *CLEAR ALL WIRES, Metro, 8 reels, Lee Tracy.
f COLLEGE HUMOR, Paramount, 7 reels, Bing Crosby, Jack Oakie.
m CONSTANT WOMAN, World Wide, 6 reels, Conrad Nagel. (Play "Recklessness" by Eugene O'Neill.)
m CONVENTION CITY, First National, 6 reels, Joan Blondell, Adolphe Menjou.
fj COUGAR THE KING KILLER, Master Art, 6 reels, R. C. Bruce and his dogs.
f *COUNSELLOR-AT-LAW, Universal, 9 reels, John Barrymore. (Play by Elmer Rice.)
f *CRADLE SONG, Paramount, 8 reels, Dorothea Wieck. (Play by Marc Connelly.)
f CRIME OF THE CENTURY, THE, Paramount, 8 reels, Jean Hersholt, Stuart Erwin. (Novel "The Grootman Case" by Walter Espe.)
f CROSS COUNTRY CRUISE, Universal, 8 reels, Lew Ayres, June Knight.
f CROSS FIRE, RKO, 6 reels, Tom Keene.

D

f DANCE GIRL DANCE, Invincible, 7 reels; Alan Dinehart, Evalyn Knapp.
f DANCING LADY, Metro, 10 reels, Joan Crawford, Clark Gable. (Novel by James W. Bellah.)
m DANGEROUSLY YOURS, Fox, 7 reels, Warner Baxter, Miriam Jordan.
f DAY OF RECKONING, Metro, 7 reels, Richard Dix.
m DESIGN FOR LIVING, Paramount, 10 reels, Fredric March, Gary Cooper, Miriam Hopkins. (Play by Noel Coward.)
f DESTINATION UNKNOWN, Universal, 7 reels, Pat O'Brien, Ralph Bellamy.
f DEVIL'S BROTHER, Metro, 9 reels, Dennis King. (Operetta "Fra Diavolo" by Daniel F. E. Auber.)
f DEVIL'S IN LOVE, Fox, 7 reels, Victor Jory, Loretta Young.
f DEVIL'S MATE, Monogram, 6 reels, Preston Foster.
f *DINNER AT EIGHT, Metro, 11 reels, Marie Dressler, John and Lionel Barrymore, Jean Harlow. (Play by George S. Kaufman and Edna Ferber.)
f DR. BULL, Fox, 8 reels, Will Rogers. (Novel "The Last Adam" by James G. Cozzens.)
m DOUBLE HARNESS, RKO, 8 reels, Ann Harding, William Powell.
f DUCK SOUP, Paramount, 6 reels, Four Marx Brothers.
fj DUDE BANDIT, THE, First Division, 7 reels, Hoot Gibson.

E

f EAGLE AND THE HAWK, THE, Paramount, 8 reels, Fredric March, Cary Grant.
m EIGHT GIRLS IN A BOAT, Paramount, 9 reels, Dorothy Wilson, Douglass Montgomery.
fj ELMER THE GREAT, First National, 7 reels, Joe E. Brown. (Play by Ring Lardner and George M. Cohan.)
f EMERGENCY CALL, RKO, 7 reels, Bill Boyd.
m *EMPEROR JONES, THE, United Artists, 7 reels, Paul Robeson. (Play by Eugene O'Neill.)
f *ESKIMO, Metro, 12 reels, Native cast. (Novel by Peter Freuchen.) IX, 2, Ex.
fj ESKIMO PERILS, AmerAnglo, 6 reels. Expedition into Alaska.
f EVER IN MY HEART, Warners, 6 reels, Barbara Stanwyck, Otto Kruger. Suggested for church use.

F

f *F. P. 1, Fox, 7 reels, Conrad Veidt, Leslie Fenton. British production.
f FACE IN THE SKY, Fox, 7 reels, Spencer Tracy, Marian Nixon.
m FEMALE, First National, 5 reels, Ruth Chatterton. (Novel by Donald H. Clarke.)
f FIGHTING PRESIDENT, THE, Universal, 6 reels. Suggested for schools and libraries.
f FLYING DEVILS, RKO, 7 reels, Eric Linden, Bruce Cabot.
f *FLYING DOWN TO RIO, RKO, 10 reels, Dolores Del Rio, Gene Raymond, Fred Astaire.
f FOG, Columbia, 7 reels, Mary Brian, Donald Cook.
f FOOTLIGHT PARADE, Warners, 9 reels, James Cagney, Joan Blondell, Ruby Keeler.
f FORGOTTEN, Invincible, 7 reels, Lee Kohlmer, June Clyde.
f 42ND STREET, Warners, 8 reels, Ruby Keeler, Bebe Daniels, Warner Baxter. (Novel by Bradford Ropes.)
f FROM HEADQUARTERS, Warners, 6 reels, George Brent.

FILMS SELECTED FOR JUNIOR SHOWS

m From Hell to Heaven, Paramount, 7 reels, Carole Lombard, Jack Oakie.
f Fugitive, The, Monogram, 5 reels, Rex Bell.

G

f *Gabriel Over the White House, Metro, 10 reels, Walter Huston. (Novel by Thomas F. Tweed.)
m Gallant Lady, United Artists, 7 reels, Ann Harding.
f Girl in 419, The, Paramount, 7 reels, James Dunn, Gloria Stuart.
m Girl Missing, Warners, 6 reels, Ben Lyon, Mary Brian.
f Girl Without a Room, Paramount, 8 reels, Charles Farrell, Marguerite Churchill. (Novel by Jack Lait.)
f *Going Hollywood, Metro, 9 reels, Marion Davies, Bing Crosby.
f *Gold Diggers of 1933. Warners, 11 reels, Joan Blondell, Ruby Keeler.
f *Golden Harvest, Paramount, 8 reels, Richard Arlen, Chester Morris.
f Good Companions, The, Fox, 8 reels, Jessie Mathews. British production. (Novel by J. B. Priestly.)
f *Great Jasper, The, RKO, 9 reels, Richard Dix. (Novel by Fulton Oursler.)
f *Grosse Tenor, Der (The Great Tenor), Protex, 10 reels, Emil Jannings. German picture.
j Gun Justice, Universal, 6 reels, Ken Maynard. Western with plenty of good riding amid glorious scenery—the horse Tarzan does his share towards making the picture interesting for children.
fj Gun Law, Majestic, 6 reels, Jack Hoxie. In this Western a reformed outlaw tries to help the blind mother of his pal.

H

f Hallelujah I'm a Bum, United Artists, 7 reels, Al Jolson.
f Hard to Handle, Warners, 7 reels, James Cagney.
f *Hauptmann von Koepenick, Der (The Captain of Koepenick), Kinema., 9 reels, Max Adalbert. German production.
f Headline Shooter, RKO, 7 reels, William Gargan, Ralph Ballamy. (Story "Muddy Waters" by Wallace West.)
f Hell and High Water, Paramount, 8 reels, Richard Arlen. (Story "Captain Jericho" by Grover Jones and W. S. McNutt.)
f Hell Below, Metro, 10 reels, Robert Montgomery, Walter Huston. (Novel "Pig Boats" by Edward Ellsberg.)
f Hello Everbody, Paramount, 7 reels, Kate Smith.
m Her Bodyguard, Paramount, 7 reels, Wynne Gibson, Edmund Lowe.
f *Her Sweetheart, Metro, 9 reels, Marie Dressler, Lionel Barrymore. (Play "The Late Christopher Bean" by Sidney Howard.)
f Heroes for Sale, First National, 7, Richard Barthelmess.
f His Double Life, Paramount, 8 reels, Roland Young, Lillian Gish. (Novel "Buried Alive" by Arnold Bennett.)
f Hold Me Tight, Fox, 7 reels, James Dunn, Sally Eilers.
f Horseplay, Universal, 7 reels, Slim Summerville, Andy Devine.
m House on 56th Street, The, Warners, 6 reels, Kay Francis.
f Humanity, Fox, 7 reels, Alexander Kirkland, Ralph Morgan. Novel "The Road to Heaven by Harold Fried.)

I

f I Cover the Waterfront, United Artists, 7 reels, Ben Lyon, Claudette Colbert, Ernest Torrence. (Book by Max Miller.)
m I Loved a Woman, First National, 8 reels, Edward G. Robinson, Kay Francis. (Story "Red Meat" by David Karsner.)
m I Loved You Wednesday, Fox, 7 reels, Elissa Landi, Warner Baxter.
m I Was a Spy, Fox, 8 reels, Conrad Veidt, Madeleine Carroll. British Made.
f *Ich Will Nicht Wissen Wer Du Bist (Don't Tell Me Who You Are), Interworld, 9 reels, Gustav Frölich. German production.
m *I'm No Angel, Paramount, 9 reels, Mae West.
m *If I Were Free, RKO, 7 reels, Irene Dunne, Clive Brook.
f In the Money, Invincible, 7 reels, Skeets Gallagher, Lois Wilson.
f India Speaks, RKO, 8 reels, Richard Halliburton.
f International House, Paramount, 8 reels, W. C. Fields.
f Infernal Machine, Fox, 6 reels, Chester Morris. (Novel by Carl Sloboda.)
m Invisible Man, The, Universal, 8 reels, Claude Rains. (Novel by H. G. Wells.)
m Isle of Doom, The, Amkino, 5 reels, Peter Sobelevski. Russian picture.

J

m Jennie Gerhardt, Paramount, 9 reels, Sylvia Sidney. (Novel by Theodore Dreiser.)
f Jimmy and Sally, Fox, 7 reels, James Dunn, Claire Trevor.

K

m Kadetten (Cadets), Film Exchange, 8 reels. German production. (Novel by Peter Muss.)
f Kennel Murder Case, The, Warners, 7 reels, William Powell. (Novel by S. S. Van Dine.)
f King for a Day, Universal, 8 reels, Chester Morris.
m *King Kong, RKO, 11 reels, Fay Wray, Robert Armstrong.
fj King of the Jungle, Paramount, 8 reels, Buster Crabbe.
f King's Vacation, The, Warners, 6 reels, George Arliss.
m Kiss Before the Mirror, The, Universal, 7 reels, Nancy Carroll, Frank Morgan.

L

f *Lady for a Day, Columbia, 10 reels, May Robson. (Story by Damon Runyon.)
m Lady Killer, Warners, 7 reels, James Cagney.
m Lady's Profession, A, Paramount, 7 reels, Alison Skipworth.
f Last Trail, The, Fox, 6 reels, George O'Brien.
f Laughing at Life, 7 reels, Victor McLaglen.
f Let's Fall in Love, Columbia, 7 reels, Edmund Lowe.
f Life in the Raw, Fox, 7 reels, George O'Brien.
f Life of Jimmy Dolan, The, Warners, 8 reels, Douglas Fairbanks, Jr. (Novel by B. Millhauser and B. M. Dix.)
m Little Giant, The, First National, 7 reels, Edward G. Robinson.
fj *Little Women, RKO, 12 reels, Katharine Hepburn. Suggested for libraries. (Novel by Louisa M. Alcott.)
fj Lone Avenger, The, World Wide, 6 reels, Ken Maynard.
fj Lone Cowboy, Paramount, 8 reels, Jackie Cooper. (Book by Will James.)
f Looking Forward, Metro, 9 reels, Lionel Barrymore, Lewis Stone. (Novel "Service" by C. L. Anthony.)
f Lucky Devils, RKO, 7 reels, Bill Boyd, William Gargan.
fj Lucky Dog, Universal, 7 reels, Chic Sale, Buster.
m Luxury Liner, Paramount, 7 reels, George Brent. (Novel by Gina Kaus.)

M

f *Mad Age, The, Beekman, 6 reels. America's past fifteen years as culled from newsreels. Suggested for schools, libraries, and churches.
m Mad Game, The, Fox, 7 reels, Spencer Tracy.
f Madame Spy, Universal, 7 reels, Fay Wray, Nils Asther.
m Made on Broadway, Metro, 7 reels, Robert Montgomery.
f *Mama Loves Papa, Paramount, 7 reels, Charlie Ruggles, Mary Boland.
f Man from Monterey, The, Warners, 5 reels, John Wayne.
fj Man Hunt, RKO, 7 reels, Junior Durkin, Charlotte Henry.
f Man They Couldn't Arrest, The, General Talking, 6 reels, Hugh Wakefield, British mystery.
f *Man Who Dared, The, Fox, 8 reels, Preston Foster.
m Man's Castle, A, Columbia, 8 reels, Spencer Tracy, Loretta Young.
m Mary Stevens, M.D., Warners, 6 reels, Kay Francis.
f Masquerader, The, United Artists, 7 reels, Ronald Colman, Elissa Landi. (Novel by Katherine C. Thurston.)
f *Massacre, First National, 6 reels, Richard Barthelmess. (Novel by Robert Gessner.)
Master of Men, Columbia, 8 reels, Jack Holt.
f *Mayor of Hell, The, Warners, 8 reels, James Cagney, Frankie Darro.
f Meet the Baron, Metro, 7 reels, Jack Pearl.
f Melody Cruise, RKO, 9 reels, Charles Ruggles, Phil Harris.
f *Men Must Fight, Metro, 8 reels, Diana Wynyard, Phillips Holmes.
m Midnight, Universal, 8 reels, Sidney Fox, Henry Hull.
f Midnight Club, Paramount, 7 reels, Clove Brook, George Raft. (Novel by E. Phillips Oppenheim.)
m Midnight Mary, Metro, 8 reels, Loretta Young.
fj *Midshipman Jack, RKO, 8 reels, Bruce Cabot.
f *Miss Fane's Baby is Stolen, Paramount, 7 reels, Dorothea Wieck, Baby LeRoy. (Story by Rupert Hughes.)
f Mr. Skitch, Fox, 7 reels, Will Rogers. (Story "Green Dice" by Anne Cameron.)
f *Moonlight and Pretzels, Universal, 9 reels, Roger Pryor.
m *Morning Glory, RKO, 8 reels, Katharine Hepburn.
m Murders in the Zoo, Paramount, 7 reels, Charles Ruggles, Lionel Atwill.
f Mussolini Speaks, Columbia, 8 reels, Compound of newsreels and travelogues glorifying the achievements of Mussolini in Italy. Comments by Lowell Thomas. Suggested for schools and libraries.
f My Lips Betray, Fox, 8 reels, Lilian Harvey.
f My Weakness, Fox, 7 reels, Lilian Harvey.
f My Woman, Columbia, 8 reels, Helen Twelvetrees.
fj Mysterious Rider, The, Paramount, 6 reels, Kent Taylor.
m Mystery of the Wax Museum, The, Warners, 7 reels, Lionel Atwill. Done in color.

N

f Nacht Im Paradise, Eine (A Night in Paradise), Kinema, 8 reels, Anny Ondra. German production.
fj Nagana, Universal, 8 reels, Tala Birell.
m Narrow Corner, The, Warners, 6 reels, Douglas Fairbanks, Jr. (Novel by Somerset Maugham.)
f *Night Flight, Metro, 9 reels, John and Lionel Barrymore, Clark Gable, Helen Hayes. (Novel by Antoine de Saint Exupery.)
f Nuisance, The, Metro, 9 reels, Lee Tracy.

O

f Obey the Law, Columbia, 7 reels, Leo Carrillo.
fj Oliver Twist, Monogram, 7 reels, Dickie Moore, Irving Pichel. Suggested for libraries. (Novel by Charles Dickens.)
f Olsen's Big Moment, Fox, 6 reels, El Brendel.
f *One Sunday Afternoon, Paramount, 8 reels, Gary Cooper, Frances Fuller.
f One Man's Journey, RKO, 8 reels, Lionel Barrymore. (Story "Failure" by Katherine Taylor.)
m *Only Yesterday, Universal, 11 reels, Margaret Sullavan.
m Our Betters, RKO, 9 reels, Constance Bennett. (Play by W. Somerset Maugham.)
f Outsider, The, Metro, 8 reels, John Huth.

P

f Paddy, The Next Best Thing, Fox, 8 reels, Janet Gaynor, Warner Baxter. (Novel by Gertrude Page.)
f Parachute Jumper, Warners, 7 reels, Douglas Fairbanks, Jr.
f *Past of Mary Holmes, The, RKO, 7 reels, Helen McKellar. (Story "The Goose Woman" by Rex Beach.)
m *Patriots, The, Amkino, 8 reels, Hans Klering. Russian film.
f Peg O' My Heart, Metro, 9 reels, Marion Davies. (Novel by J. Hartley Manners.)
m Penthouse, Metro, 10 reels, Warner Baxter, Myrna Loy. (Novel by Arthur Somers Roche.)
m Perfect Understanding, United Artists, 7 reels, Gloria Swanson.
f Phantom Broadcast, The, Monogram, 6 reels, Ralph Forbes.
fj Phantom Thunderbolt, The, World Wide, 6 reels, Ken Maynard.
m Pick-Up, Paramount, 8 reels, Sylvia Sidney, George Raft. (Story by Vina Delmar.)
m Picture Snatcher, The, Warners, 7 reels, James Cagney.
f *Pilgrimage, Fox, 9 reels, Henrietta Crossman. (Story by I. A. R. Wiley.)
m Pleasure Cruise, Fox, 7 reels, Roland Young.
f Police Car No. 17, Columbia, 6 reels, Tim McCoy.
m *Power and the Glory, Fox, 8 reels, Spencer Tracy, Colleen Moore.
m Private Detective No. 62, Warners, 6 reels, William Powell.
m *Private Life of Henry VIII, United Artists, 9 reels, Charles Laughton. Suggested for schools and libraries.
m Prizefighter and the Lady, The, Metro, 9 reels, Max Baer, Myrna Loy.
f Professional Sweetheart, RKO, 8 reels, Ginger Rogers.

R

f Rainbow Over Broadway, Chesterfield, 7 reels, Joan Marsh, Frank Albertson.
f *Rasputin and the Empress, Metro, 13 reels, Ethel, Lionel and John Barrymore.
f Rebel, The, Universal, 8 reels, Luis Trenker, Vilma Banky.
fj Return of Casey Jones, The, Monogram, 6 reels, Charles Starrett. (Novelette by John Johns.)
m *Reunion in Vienna. Metro, 10 reels, John Barrymore, Diana Wynyard. (Play by Robert E. Sherwood.)
f Rome Express, Universal, 9 reels, Conrad Veidt, Esther Ralston. British production.
f Ronny, Protex, 8 reels, Willy Fritsch. German production.
fj Rustlers Roundup, The, Universal, 6 Tom Mix.
fj Rusty Riles Alone, Columbia, 6 reels, Tim McCoy.

S

f *S O S Iceberg, Universal, 9 reels, Rod La Rocque, Leni Riefenstahl. Suggested for schools and libraries.
f Sagebrush Trail, The, Monogram, 5 reels, John Wayne.
f Saturday's Millions, Universal, 8 reels, Robert Young. (Story by Lucien Cary.)
f Savage Gold, Auten, 6 reels.
fj Scarlet River, RKO, 6 reels, Tom Keene.

(Continued on following page, column 2)

ALLIED OPENS ATTACK ON PERCENTAGE SALE

Leaders Confer in April to Organize "Individual Resistance" to "Greatest Menace"; Say Product Doesn't Justify Plan

Allied's protestations against the structure and machinery of the motion picture code, and the efforts which the association has been expending, unsuccessfully, for a rewriting of the document, will be terminated, at least temporarily, in favor of an entirely new campaign of militancy, "a far-flung program" to destroy the "menace of high percentage contracts" for 1934-35 features.

The first shot will be fired at a conference of Allied leaders some time in April, probably in New York. The organization may be in session in the East at the same time the MPTOA national convention is holding forth on the West Coast, April 10 to 12. Allied's current move, therefore, again brings these two rival exhibitor organizations in direct competition for industry attention.

Charge Percentages Not Justified

Charging that "current product does not justify high percentage contracts next season," and demanding "individual resistance" by exhibitor members to such contracts, the Allied offices of Abram F. Myers in Washington, this week sent forth to its affiliates a warning that "there is far more interest in and concern over methods and means of combating the anticipated exorbitant demands of the producers during the forthcoming selling season than there is over any other exhibitor problem."

Allied said that its correspondence with exhibitors indicates a "marked falling off of interest in the motion picture code. The manner in which the code proceedings were handled as well as the provisions of the code have convinced the exhibitors that they can expect substantial benefits from the code. The Johnson-Richberg interpretations, made at the behest of Allied, have allayed their fears of oppression and discriminatory action by the major producers through their control of the code machinery. The unusual problems growing out of the code having shrunk in importance, exhibitors are again considering problems which are wholly unaffected by the code. They are turning their thoughts to the economic side."

Called "Greatest Menace"

"Excessive percentage contracts are by far the greatest menace confronting the exhibitors today," said the statement.

"It is perfectly plain that the independent exhibitors can hope for no relief from percentage contracts by 'whereasing' either the producers or the government. The devising of these contracts was a stroke of genius on the part of producers, in that it enabled them to become partners in and control the policy of the independent theatres without investing a penny in good brick and mortar. By demanding a fixed percentage of the gross receipts, the producers have insured participation in the profits and practically eliminated participation in the losses. Therefore, no relief can be expected from the voluntary action of the producers.

"In like manner, no help can be expected from the government. This should be obvious from the attitude of the government in matters such as the prevention of salacious pictures, etc., in which it could properly act.

Declare Adjustments Vital

"To contract for pictures at more than an exhibitor can possibly afford to pay and then rely on the producer to make an adjustment is folly; yet the reports coming to this office indicate that hundreds of exhibitors who bought at increased prices last year must have adjustments to break even, with all hope of profit thrown overboard.

"These producers undoubtedly will attempt to again hoist their prices this year. This they must not be allowed to do; in fact, a renewal of existing contracts at the same rates would spell ruin for most of the exhibitors.

"Allied exhibitors are being educated not to commit suicide with a fountain pen—although at this time little instruction is necessary. Their leaders are pointing out the unwisdom of signing more vicious forms of contracts."

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250 Films Selected by Board of Review

(Continued from preceding page)

m SECRET OF MADAME BLANCHE, THE, Metro, 9 reels, Irene Dunne.
f SECRET OF THE BLUE ROOM, THE, Universal, 7 reels, Lionel Atwill.
f SECRETS, United Artists, 8 reels, Mary Pickford, Leslie Howard.
f SHADOW LAUGHS, THE, Trojan, 7 reels, Hal Skelly.
m SHADOWS OF SING SING, Columbia, 7 reels, Bruce Cabot.
f SHALL WE TELL OUR CHILDREN, Columbia, 7 reels, Jean Parker.
f SHAME, Amkino, 7 reels, Vladimir Gardin. Russian film. Suggested for schools and libraries.
f SHANGHAI MADNESS, Fox, 6 reels, Spencer Tracy.
m SHE DONE HIM WRONG, Paramount, 7 reels, Mae West.
m SHOULD LADIES BEHAVE, Metro, 9 reels, Alice Brady, Lionel Barrymore. (Play "The Vinegar Tree" by Paul Osborn.)
fj SILENT MEN, Columbia, 6 reels, Tim McCoy.
f SILK EXPRESS, THE, Warners, 6 reels, Neil Hamilton.
f *SILVER CORD, THE, RKO, 8 reels, Irene Dunne, Laura Hope Crewes. (Play by Sidney Howard.)
m SING SINNER SING, Majestic, 7 reels, Paul Lukas, Leila Hyams.
f SITTING PRETTY, Paramount, 8 reels, Jack Oakie, Jack Haley.
m SLEEPERS EAST, Fox, 7 reels, Wynne Gibson. (Novel by Frederick Nebel.)
fj SMOKED LIGHTNING, Fox, 6 reels, George O'Brien. (Story "Canyon Walls" by Zane Grey.)
fj *SMOKY, Fox, 7 reels, Victor Jory. (Book by Will James.)
m SOLITAIRE MAN, THE, Metro, 7 reels, Herbert Marshall, Mary Boland.
fj SOMEWHERE IN SONORA, Warners, 5 reels, John Wayne. (Story by Leslie Mason.)
fj SON OF A SAILOR, First National, 7 reels, Joe E. Brown.
j SON OF KONG, THE, RKO, 7 reels, Robert Armstrong.
m SONG OF SONGS, THE, Paramount, 10 reels, Marlene Dietrich. (Novel by Hermann Sudermann.)
f SONG OF THE EAGLE, Paramount, 8 reels, Richard Arlen, Jean Hersholt.
f SOVIETS ON PARADE, Kinema, 5 reels.
f *STAGE MOTHER, Metro, 9 reels. Alice Brady. (Novel by Bradford Ropes).
f *STATE FAIR, Fox, 9 reels. Will Rogers. (Novel by Phil Stong.)
f STATE TROOPER, Columbia, 7 reels. Regis Toomey.
f STORM AT DAYBREAK, Metro, 8 reels. Kay Francis, Walter Huston.
m STORY OF TEMPLE DRAKE, THE, Paramount. 8 reels. Miriam Hopkins. (Novel "Sanctuary" by William Faulkner).
f STRANGER'S RETURN, Metro. 8 reels. Miriam Hopkins, Lionel Barrymore. (Novel by Phil Stong).
fj STRAWBERRY ROAN, Universal. 6 reels. Ken Maynard. Based on poem by Curley Fletcher).
f STUDY IN SCARLET, A, World Wide. 7 reels. Reginald Owen.
m STUERME DER LEIDENSCHAFT, (Tempest), Protex. 8 reels. Emil Jannings.
fj SUNSET PASS, Paramount. 7 reels. Randolph Scott. (Novel by Zane Grey).
m SUPERNATURAL, Paramount. 7 reels. Carole Lombard.
f SWEEPINGS, RKO. 9 reels. Lionel Barrymore. (Novel by Lester Cohen).

T

fj TAMING THE JUNGLE, Monogram. 5 reels.
fj TARZAN THE FEARLESS, Principal. 7 reels. Buster Crabbe. (Novel by Edgar Rice Burrough).
fj TELEGRAPH TRAIL, THE, Warners. 5 reels. John Wayne.
m TERROR ABOARD, Paramount. 7 reels. John Halliday, Charles Ruggles.
fj TERROR TRAIL, Universal. 6 reels. Tom Mix.
f *THIS DAY AND AGE, Paramount. 9 reels. Richard Cromwell. (Story by Bartlett Cormack).
f *THREE CORNERED MOON, Paramount. 8 reels. Mary Boland, Richard Arlen.
f THRONE OF THE GODS, THE, First Division. 6 reels.
f THUNDER OVER MEXICO, Principal. 7 reels. Mexican cast. Suggested for schools and libraries.
f THUNDERING HERD, Paramount. 6 reels. Randolph Scott. (Novel by Zane Grey).
f TILLIE AND GUS, Paramount. 6 reels. W. C. Fields, Alison Skipworth. (Story by Rupert Hughes).
f TO THE LAST MAN, Paramount. 8 reels. Randolph Scott. (Novel by Zane Grey).
m TODAY WE LIVE, Metro. 11 reels. Joan Crawford, Gary Cooper. (Story "Turn About" by William Faulkner).
f TOMORROW AT SEVEN, RKO. 7 reels. Chester Morris.
m TONIGHT IS OURS, Paramount. 8 reels. Claudette Colbert, Fredric March. (Play "The Queen Was in the Parlor" by Noel Coward).
f TOO MUCH HARMONY, Paramount. 8 reels. Bing Crosby, Jack Oakie.
f *TOPAZE, RKO. 8 reels. John Barrymore.
m TORCH SINGER, Paramount. 8 reels. Claudette Colbert. (Story "Mike" by Grace Perkins).
fj TRAIL DRIVE, THE, Universal. 7 reels. Ken Maynard.
f TRICK FOR TRICK, Fox. 7 reels. Ralph Morgan, Victor Jory.
f TUGBOAT ANNIE, Metro. 8 reels. Marie Dressler, Wallace Beery. (Saturday Evening Post stories by Norman Raine).
f TURN BACK THE CLOCK, Metro. 8 reels. Lee Tracy.

U

fj UNDER THE TONTO RIM, Paramount. 7 reels. Stuart Erwin. (Novel by Zane Grey).
f UNKNOWN VALLEY, Columbia. 7 reels. Buck Jones.
fj UNTAMED AFRICA, Warners. 5 reels.

V

fj VIA PONY EXPRESS, Majestic. 6 reels. Jack Oakie.
f VOLTAIRE, Warners. 6 reels. George Arliss.

W

j WAR ON THE RANGE, Freuler. 6 reels. Tom Tyler.
f WARRIOR'S HUSBAND, THE, Fox. 7 reels. Elissa Landi, Marjorie Rambeau.
f WHAT! NO BEER?, Metro. 7 reels. Buster Keaton, Jimmy Durante.
fj WHEN A MAN RIDES ALONE, Freuler. 5 reels. Tom Tyler.
m *WHEN LADIES MEET, Metro. 9 reels. Ann Harding, Robert Montgomery. (Play by Rachel Crothers).
m WHEN STRANGERS MARRY, Columbia. 7 reels. Jack Holt.
fj WHIRLWIND, THE, Columbia. 6 reels. Tim McCoy.
f WHISTLING IN THE DARK, Metro. 8 reels. Ernest Truex.
f *WHITE SISTER, THE, Metro. 12 reels. Helen Hayes, Clark Gable. (Novel by F. Marion Crawford).
f *WILD BOYS OF THE ROAD, First National. 6 reels. Frankie Darro, Edwin Phillips.
m WOMAN I STOLE, THE, Columbia. 7 reels. Jack Holt. (Novel "Tampico" by Joseph Hergesheimer).
m WOMEN IN HIS LIFE, Metro. 8 reels. Otto Krueger.
f WORKING MAN, Warners. 7 reels. George Arliss.
f *WORLD CHANGES, THE, First National. 8 reels. Paul Muni. (Story "America Kneels" by Sheridan Gibney).
f WORLD GONE MAD, Majestic. 8 reels. Pat O'Brien.
m WORST WOMAN IN PARIS?, THE, Fox. 7 reels. Benita Hume, Adolphe Menjou.
f WRECKER, THE, Columbia. 8 reels. Jack Holt.

Z

fj *ZOO IN BUDAPEST, Fox. 8 reels. Gene Raymond, Loretta Young. Suggested for church use.

Motion Picture Herald is receiving many letters from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. All communications immediately are answered directly. In addition, such code questions and the answers submitted are published as a regular service for all readers. They contain many explanatory points pertinent to the business as its conduct is prescribed by the Code.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with legal authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

No. 5—TEXAS

SALARIES FOR THEATRE MANAGERS

QUESTION—You stated (in code translacion articles) that the maximum hours of employment do not apply to socalled executive employees receiving $35 per week, or more. But, you did not say that the executive should *receive that amount, nor did you say that another man should be hired if the executive has been told to work forty hours, his theatre being in operation 73 hours.*

During the depression my salary was cut to $25 per week—which is not much for a theatre manager. If I ask for a raise they tell me to work only forty hours. That is easy enough for the saying. Should I ask for overtime or tell 'em to get another manager to help me? Which would mean my job in either case.

ANSWER—If a manager of a theatre receives less than $35 per week, then the maximum hours of employment—forty—specified in the code—shall apply to his case; if he receives $35 per week, or more, then he may work unlimited hours.

The code does not say that a theatre manager shall receive $35 per week, but it does say that unless he does receive $35, or more, per week, then his maximum working hours shall be limited to forty.

▽ ▽ ▽

No. 6—TEXAS

PRIZES AND LOTTERIES WHEN NO COMPETITION

QUESTION—I have one theatre operating in a town of 3,000 population, and the nearest town in which another theatre is running is 30 miles.

Each Tuesday night I conduct a drawing for a cash prize of $25, and if the holder of the first ticket drawn is not in the theatre, the prize is carried over to the next week and another $25 is added to the original—on $50 I draw twice, on $75 I draw three times and when it has reached $100 I draw until someone in the house wins. I have been under the impression that I was not violating the code, because I did not have any competition.

Also, on each Friday night, in conjunction with eight of my local merchants, who are allowed to give free tickets, I give away a four-piece bedroom suite—on this I draw until it is given away each week. Would this also be considered a violation of the code?

ANSWER—If a theatre is not in actual competition with another, and is so thoroughly isolated that cash awards and other prizes can not be construed to be unfair to a competing exhibitor, then the theatre is permitted to continue the practice of making such cash awards and giving other prizes. The code clause which ordinarily outlaws cash prizes and other prizes is intended to stop such practices only when it exists in probable or possible competition with another theatre and when such competition is considered an unfair trade practice. Obviously, the practice is not unfair if no other exhibitor is affected thereby.

However, in some states or cities or towns, local laws or ordinances prohibit lotteries.

No. 7—NEW JERSEY

COUPONS FOR ADMISSION

QUESTION—My competitor shows four features at one performance, and in an attempt to meet such competition I should like to flood the town with coupons saying, "Twenty-five cents and this coupon admits bearer to —— theatre." The admission at the box-office is 25 cents, and, therefore, the patron really does not receive any reduction, the coupon being intended merely to convey the impression that they will receive some reduction or concession. Is this against the code? Does the code prohibit my competitor from showing four features at one performance?

ANSWER—Even though the coupon idea mentioned is a form of deception, the code does not specifically prohibit such a practice. Nor does the code prohibit a theatre from showing four features on one bill. There was considerable agitation during code drafting about the inclusion of a clause in the code which would have prohibited two or more features on one bill, but the clause was rejected by the NRA when opposed by independent distributors and exhibitors.

Industry Aids Charity, Says Kansas City Mayor

Without the assistance of the film industry in Kansas City, many civic and charitable projects would not be possible, Mayor Bryce B. Smith of Kansas City told an audience of 100 Kansas and Missouri exhibitors, guests at a luncheon given by Columbia last week. The mayor expressed his appreciation to the film companies for furnishing screen entertainment at charitable affairs.

Other speakers at the luncheon were Jay Means, president of the Independent Theatre Owners; Mrs. Eleanore Walton and Guy Holmes, city censors. Harry Taylor, Columbia branch manager, was toastmaster. The luncheon followed a trade showing of Columbia's "It Happened One Night" at the Fox Warwick theatre. Similar trade screenings are to be held in the larger cities in the Kansas City area.

New Sound System Claimed By Cincinnati Musician

Theodore Lindenberg, Columbus musician, has taken over the Grandview, a neighborhood theatre, for "a final laboratory experiment" with a new sound system which he has invented.

While details are being withheld and the system is not on the market, it is said that there is no projection, the sound filtering through the theatre without use of horns or speaker.

Paramount Names Six Future Feminine Stars

Paramount has named six feminine newcomers among the company's players, for whom are predicted successful careers, chosen from among more than 30 young players now under contract. The six are Dorothy Dell, Ida Lupino, Frances Drake, Helen Mack, Elizabeth Young and Evelyn Venable. All had had stage training before being signed by Paramount.

French Company Plans to Produce in This Country

Film Union, S. A., distributor of Radio product in France, Belgium and Switzerland, may enter production in this country, making French versions of American films, Valdemar D. Bell, the company's representative here, revealed last week. Production will be on the Coast if plans mature.

The information followed an announcement made recently by Andre Chalus, head of the company, before sailing after conferences with Radio officials, that an American branch would be established in New York to distribute French pictures here.

Insurance Brokerage Firm Undergoing Reorganization

The insurance brokerage firm of Stebbins, Leterman and Gates, Inc., is undergoing reorganization. Herbert R. Ebenstein, formerly an executive, has returned to the company as president and head of eastern activities. Arthur W. Stebbins continues as chairman of the board and as president of the western subsidiary of the corporation. The New York office, under the reorganization, will be the chief branch.

MGM Granted London Stay Pending "Rasputin" Appeal

A stay of execution has been granted Metro-Goldwyn-Mayer by court of appeals Justice Avery in London, in the libel suit brought by Princess Yousoupoff over the picture, "Rasputin and the Empress," pending hearing of an appeal. However, the court ordered that MGM should pay the Princess $25,387 of the damages awarded, by a jury, which totaled $129,375.

CONSOLIDATED'S NET JUMPS TO $909,000

Equivalent to 21 Cents a Share on 524,973 Common After $2 a Share Preferred, Compared with 12 Cents a Year Earlier

Net earnings of $909,000 for 1933 were reported this week by Consolidated Film Industries, Inc., Herbert J. Yates, president. The corporation operates the largest system of laboratory plants in the motion picture business, and was one of the few companies in or affiliated with the industry which finished last year with greater earnings than the previous year, when the net was $862,-228. Increased earnings for 1933 total therefore some $47,000.

The 1933 net, after allowing for $2.00 a share on the preferred stock, was equivalent to 21 cents a share on 524,973 common shares outstanding, as compared with 1932 net earnings of $2.00 a share on the preferred and 12 cents per share on an equivalent number of shares of common.

Mr. Yates' message to stockholders struck an optimistic key regarding the outlook for 1934, based on earnings for the first two months of the year.

Consolidated Film Industries' condensed statement of income and profit and loss and an analysis of consolidated earned surplus, for the year ending Dec. 31, 1933, follows:

STATEMENT OF INCOME AND PROFIT AND LOSS

Net Sales, Patent Royalties....		$8,095,532.39
Cost of Sales and Operating expenses, including Depreciation of $208,207.22		6,931,461.95
Net Profit from Sales and Patent Royalties		1,164.070.44
Other Income:		
Interest, Dividends	$175,191.25	
Miscellaneous	47,134.34	222,325.59
		1,386,396.03
Deductions from Income:		
Provision for Bad Debts.....	281,316.12	
Interest	41,132.72	
Contributions to Consolidated Associates, Inc.	32,345.41	
Idle Plant Expenses.....	30,031.32	
Miscellaneous	17,182.38	402,007.95
Total Income for the Year Ended December 31, 1933, before Federal Income Tax		984,388.08
Less, Federal Income Tax, Estimated Liability		75,000.00
Net Income for the Year Ended December 31, 1933, added to Surplus Account		$909,388.08

CONSOLIDATED EARNED SURPLUS ACCOUNT

Consolidated Earned Surplus, January 1, 1933		$2,517,405.26
ADDITIONS:		
Net Income for the Year ended December 31, 1933, after deducting Provision for Federal Income Tax.....	$909,388.08	
Increased Value of Marketable Securities (Reduction in Prior Years, charged to Surplus)	28,694.75	
Federal Income Tax Refunds on Prior Years.....	3,681.84	941,764.67
Consolidated Earned Surplus, December 31, 1933.....		$3,459,170.93

Current and working assets as of Dec. 31, 1933, were almost double the current liabilities. Current and working assets totaled $3,636,000, from which the company deducted reserves of $231,700, as compared with current liabilities of $1,840,181.

The company had cash in banks and on hand totaling $949,000, and a surety account of $206,-300. Marketable securities were worth $161,442, trade acceptances, notes and loans receivable were listed at $2,007,640, and there were $1,628,-360 in trade accounts receivable.

Inventories given as $638,565 included raw materials and supplies, work in process and finished products, less reserves.

There was a note receivable for $600,000, secured by real estate mortgage, due on January 2, 1935.

Total assets of the corporation amounted to about $12,000,000, of which fixed assets were listed at $5,138,013, after giving effect to depreciation of $1,789,773.

Good will, patents and the like were nominally valued at $1.00. The company had $37,000 cash in closed banks, and prints and negatives worth $218,860.

Principal current liabilities were: Notes payable to banks, $275,000; trade notes payable, $843,671; accounts and vouchers payable, $426,-676; payroll and royalty accounts, $133,263; real estate mortgage payable, $19,000, and excise, sales, franchise and federal income taxes estimated at $142,570.

Capital stock was represented by 400,000 shares of $2.00 cumulative, participating, preferred, no par value, authorized and issued, stated value having been fixed by the board at $15 a share, and totaling $6,000,000; also 524,973 shares of common stock, par value $1.00 a share, listed at $524,973. There were 600,000 shares authorized.

Earned surplus was recorded at $3,459,170.

Miss Illington, Stage Star, Dead

Margaret Illington, dramatic star who reached her greatest popularity 25 years ago, and who in private life was the wife of Major Edward J. Bowes, managing director of the Capitol theatre in New York, died late last week in the St. Francis Hospital, Miami Beach, Fla., after an illness of six weeks.

Miss Illington, 52, was born in Bloomington, Ill., and changed her name from Maude Light at the beginning of her stage career. She was educated at Illinois Wesleyan University, and prepared for the stage in dramatic school in Chicago. She was engaged by Daniel Frohman on her arrival in New York, making her first appearance at the Criterion in 1900 in "The Pride of Jennico," in support of James K. Hackett.

In 1903 she married Mr. Frohman. Their divorce in 1907 was followed by Miss Illington's marriage to Major Bowes, then in business in San Francisco. Thereafter he directed her stage career. They had a country home at Ossining, N. Y.

DuWorld Gets Comedies

DuWorld Pictures, Inc., has acquired world distribution rights to a series of feature comedies produced by Screen-Art Productions. Dr. Eugene Frenke is directing, the films to be made at the rate of one each month.

Film Daily's Year Book for 1934 Published

The 1934 *Film Daily* Year Book of motion pictures was released to the trade this week. It is the 16th edition. John Wilde Alicoate is publisher and editor.

Reporting at the outset various types of industry statistics, the publication then delves into numerous compilations on productions and production people, followed by theatre lists and circuit records, personnel of companies and studios, organizations and film societies and the like.

Code information and exploitation matter are each treated in separate sections, and so are film activities abroad, court decisions, financial structures and the equipment field.

Ohio Tax Fight Splits Exhibitors

With special reconvention of the General Assembly at Columbus, rumblings which to some observers are said to appear more than surface deep this week presaged the imminence of an embittered warfare between the Ohio independent and affiliated exhibitors, with the state amusement tax or the differential of its application as the basis of contention.

It was said by some that the independents are concentrating on an attempt to bring an increased tax on admission in the higher brackets, which resolves itself into a direct blow to the Class A affiliated houses.

In some quarters, it was pointed out an additional 10 per cent will be suggested with an exemption of 25 cents, which otherwise means a 20 per cent impost up to 40 cents, after which an additional 10 per cent Federal tax is imposed.

The affiliated exhibitors, it is understood, will defend their interests by emphasizing to the legislative body that if the state amusement tax is to be continued, it should be levied solely on the smaller houses where a 25-cent top admission obtains, and that the de luxe affiliated operations should be excluded by reason of their present payment of sizable assessments on property holdings in addition to the Federal admission collections over 40 cents.

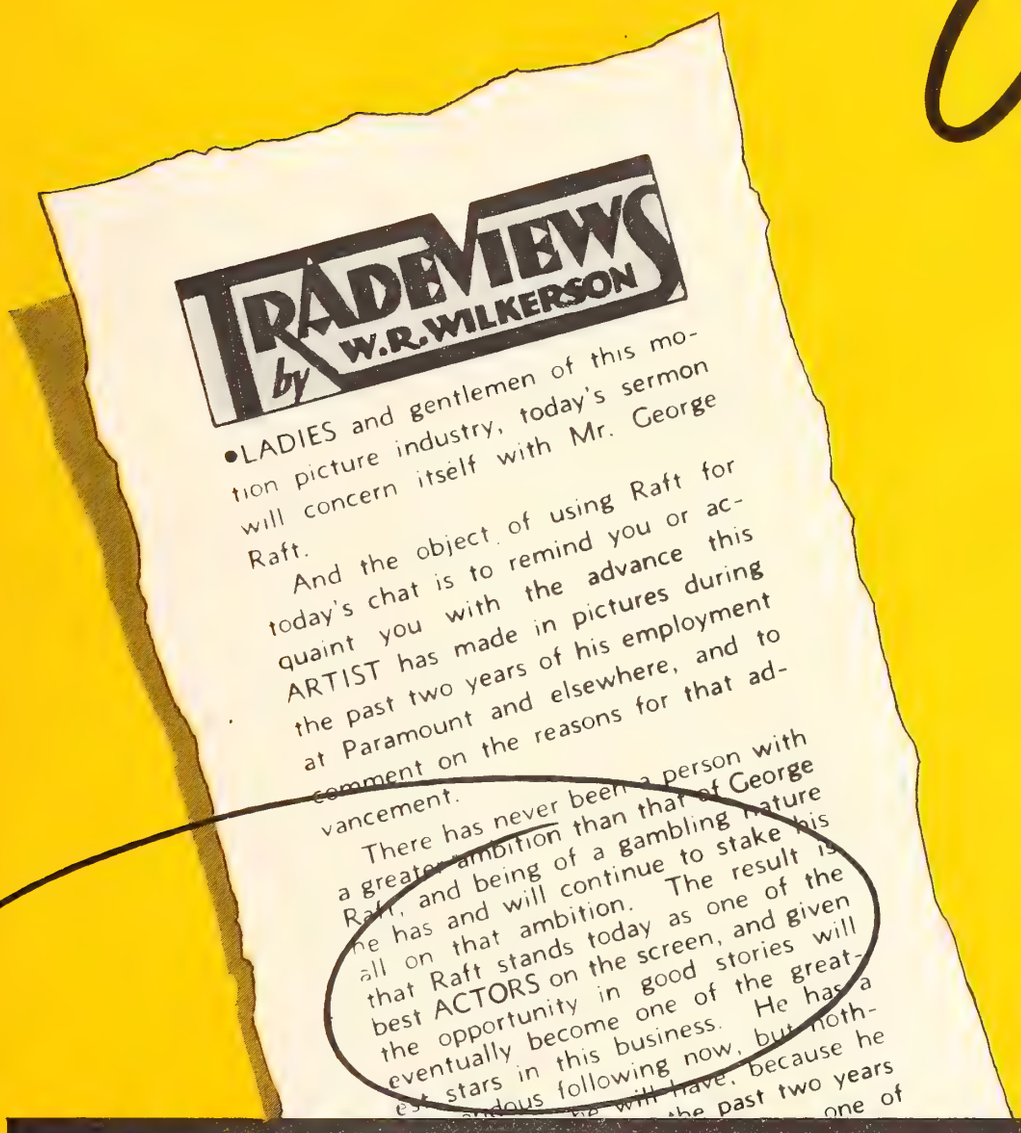
Simmons Back with U. A.

Michael L. Simmons has returned to the United Artists studio in Hollywood to prepare a story for a musical which Edward Small of Reliance will produce for United Artists release. He has completed an original for John Barrymore and Jean Harlow at MGM.

Exchange Head Resigns

Marvin Godwin has resigned as head of Associated Film Distributors, state rights exchange in Kansas City. His interest has been acquired by R. R. Jersey. Mr. Godwin has taken over the Beeson theatre, Dodge City, Kan.

Eventually


TRADE VIEWS
by W.R. WILKERSON

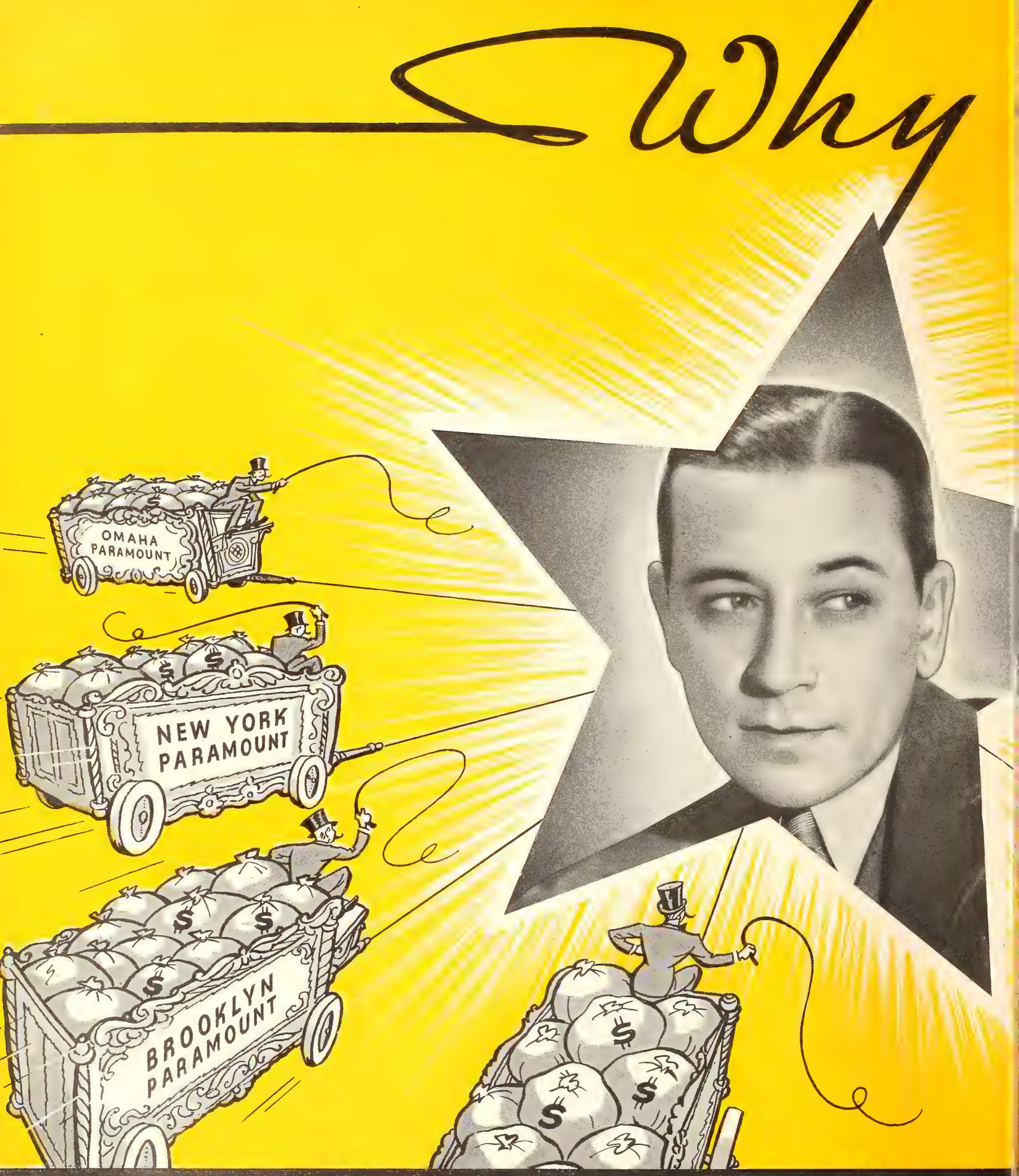
•LADIES and gentlemen of this motion picture industry, today's sermon will concern itself with Mr. George Raft.

And the object of using Raft for today's chat is to remind you or acquaint you with the advance this ARTIST has made in pictures during the past two years of his employment at Paramount and elsewhere, and to comment on the reasons for that advancement.

There has never been a person with a greater ambition than that of George Raft, and being of a gambling nature he has and will continue to stake his all on that ambition. The result is that Raft stands today as one of the best ACTORS on the screen, and given the opportunity in good stories will eventually become one of the greatest stars in this business. He has a tremendous following now, but nothing will have, because he [illegible] the past two years [illegible] one of

"RAFT stands today as one of the best actors on the screen . . . and given the opportunity in good stories will *eventually* become one of the greatest stars in the business . . ."

Why



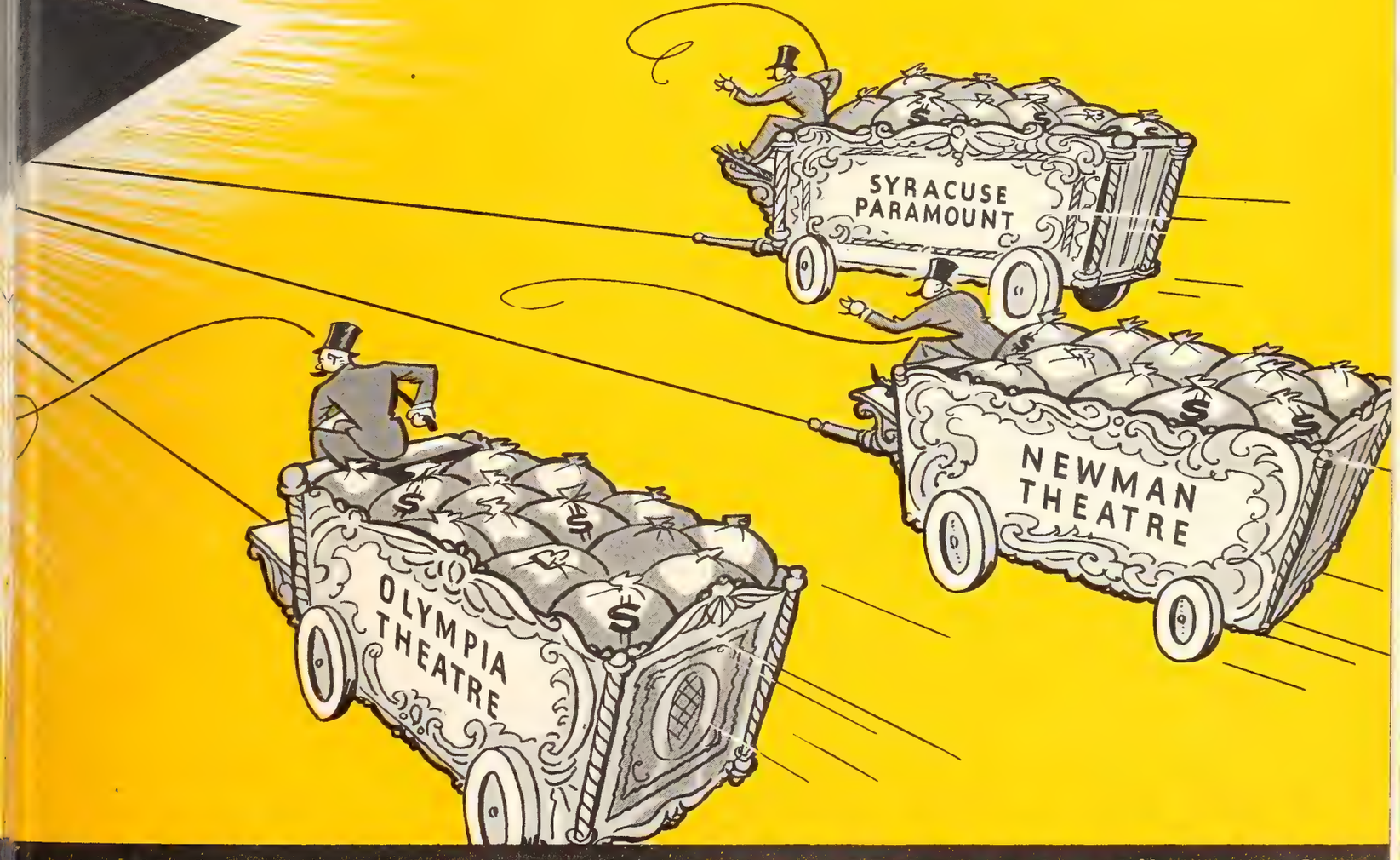
He has a tremendous following now . . . but nothing to what

George Raft starring picture with Adolphe Menjou and France

not now?

They Hitched Their Wagons to a STAR!

The Paramount Theatre, New York, Paramount Theatre, Brooklyn, Newman Theatre, Kansas City and Olympia Theatre, Miami report biggest business since "I'm No Angel" on GEORGE RAFT in "Bolero" . . . . and in Los Angeles, Boston, Omaha, and Syracuse the grosses on this picture are at the season's tops!



he will have" . . . after "THE TRUMPET BLOWS", another

Drake. Directed by Stephen Roberts. Released April 13th.

If it's a PARAMOUNT PICTURE it's the best show in town!

Paramount Pictures

BRITISH OVERBUILDING CHARGE IS CHALLENGED

Four Thousand Theatres to Forty Million Population Means One House to a Thousand Residents; Local Production Gains

by BERNARD CHARMAN
London Correspondent

The Cinematograph Exhibitors Association of Great Britain and Northern Ireland is a lively body. At least it talks about a great variety of subjects—price cutting, taxation, film rentals, manufacturers' "rings," Sunday opening, and now again the question of overbuilding, owing to distress signals hoisted by a South of England branch of the CEA.

This branch has suggested legislation to prevent indiscriminate building of motion picture houses, and to establish local arbitration boards to decide on each new plan.

But There Are Questions

Just what the members expect the association to do about it is not clear. About the only argument the trade could produce is that, by permitting indiscriminate construction and so forcing existing halls to close, the Government is killing the goose that lays the golden eggs of assessments. It's not even certain that argument would carry much weight, for whether there are two cinemas or three in any stated locality the same public is always there to be entertained. There is also the fear, as one exhibitor wisely pointed out, that restriction of enterprise in theatre building would be a bar to progress.

True it is that many of the new houses give the customer something in the way of entertainment amenities that the older halls haven't got, and it is easy for the proprietor of the outmoded existing hall to denounce his modern rival as a menace.

There is, however, admittedly a tendency to overbuild, both in the well-populated districts and the smaller rural communities, so that it is not unusual to find two theatres of about a thousand seats in a country town of not more than 10,000 inhabitants.

On the Other Hand—

Whether, however, it is safe to claim on the strength of such instances that overbuilding is rampant is a moot point. The population of England exceeds forty millions, and for the entertainment of all these folk there are well under four thousand cinemas. That works out at one theatre for every thousand persons.

At a meeting of the Middlesex County licensing authority, in a reference to the London suburb of Chiswick it was stated that, although the district has a population of between 35,000 and 40,000 persons, there is no motion picture theatre in the town at all. However, it should be added that for a penny carfare the local populace can be brought within access of a number of super theatres.

Board of Trade figures reveal 189 feature films produced by British studios in 1933, and 64 shorts, an improvement on 1932, when 156 full-length subjects were registered.

During the same period 476 foreign films (American and others) were registered.

From the viewpoint of home producers, an encouraging sign is the upward trend indicating the percentage of British films in relation to all product registered in every one year. From 1929 onwards the percentage has increased each year.

These are the percentages: 1929, 11.5; 1930, 14.7; 1931, 16.7; 1932, 22; 1933, 24.2.

One film in four distributed in the British market is now produced in home studios.

▽

Something Different!

Here's something new—a schoolmaster who admits the screen has had no demoralizing influence on modern youth, though he doesn't strew any laurels over the brow of the motion picture.

The name of this curiosity is W. Jenkyn Thomas, and he is president of the Association of Headmasters. Here is what he told them at their annual general meeting:

"For a long time I feared the cinema would gradually bring about some deterioration in the British boy. I am now convinced it has done its worst, or, at any rate, the worst the censor would allow—and failed.

"What has brought about this conviction is this: I have now at the top of my school boys who have gone to the pictures at least once or twice a week ever since they could toddle, and not one parent in a hundred exercises any discrimination with regard to the films he allows his children to see.

"If there were any cumulative deterioration it would now be apparent. But there is no sign of it. The boys at the top of my school now are as good as ever top boys were.

"For this no thanks are due to the cinema itself. The innate soundness and goodness of boys' nature has saved them. Not being sex-conscious, the beastly suggestiveness of many of the films is not realized by them."

Reel life and real life, declared Mr. Thomas, are to these boys quite distinct.

Lesser Sues Wright Over Picture Rights

Sol Lesser has named Harold Bell Wright, the author, as defendant in a case in Hollywood superior court, in which is to be decided whether or not purchase of film rights to a story prior to the sound era also entitles a producer to make a talking picture of the same story.

The case involves Mr. Wright's "When a Man's a Man," picture rights to which are owned by Mr. Lesser. In a New York decision last week the New York court of appeals decided for the producer in a similar case.

Kinematrade Release

Kinematrade is distributing "Crown of Thorns," story of the Christ. Prints in English, Spanish and Polish are available.

VERY USEFUL, INSTRUCTIVE

Writes David Armstrong Stewart, one of the directors of Scottish Cinema and Variety Theatres, Ltd., of Glasgow, Scotland:

"I have to thank you for the prompt delivery of your journal during the past two years. Needless to say, I look forward to receiving it and find it very useful and instructive. It is also very gratifying to know that the American people have now adopted the spirit of reciprocity so far as the showing of British pictures is concerned. This, in my opinion, is all to the good of the industry as a whole, and will tend to further cement the wonderful feeling of friendship which exists between the two nations.

"As a Scotchman I must draw your attention to the fact that the fall in the dollar has meant a saving of nearly 33 1-3 per cent to me this year on your journal—I hardly know whether to be pleased with this or otherwise?"

Amity Opens New Exchange; British Reconsider 2 Films

John M. Crinnion, president of Amity Pictures, who returned last week from a Miami vacation, announced the opening of a new San Francisco exchange, operating as the San Francisco Film Exchange, and under the management of H. Lubfin.

French dubbing rights to "Strangers of the Evening" and "Murder at Midnight," Amity pictures formerly distributed by Educational, were acquired by William Fitelson, attorney for Amity, on a recent trip abroad. He also obtained the British censor board's consent to reconsideration of "Leftover Ladies" and "Morals for Women," which had been banned previously.

Universal Plans 12 Feature Films Abroad

Universal has 12 features scheduled for production in Europe this season, Max Friedland, European manager, said last week prior to sailing for England. Eight will be made in London and four in Vienna. Mr. Friedland indicated that additional features may be scheduled later in the season.

The first to go into work will be "The Four Masked Men," to be produced at the Twickenham studios, in England. Francesca Gaal, Hungarian actress, will be featured in the four Hungarian films. English, French and German versions will be made of these.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

George White's Scandals

(Fox)

Musical

As a backstage musical, this picture differs from all the others in that it devotes itself exclusively to the preservation of the peculiar color, glamour and entertainment values associated with the George White stage extravaganzas. Like a legitimate revue, it's a parade of a dozen or fifteen sketches, all of which are held together by a thin and practically meaningless story. Done in the spirit of a Broadway show, it's racy, vivid in song, gag, dialogue and action expression, and, save in one or two instances, full of the atmosphere that the title tone commonly suggests. It sings and dances almost continuously, interspersing specialty sequences, and, flashing back every now and then to accepted picture-making formula, quickly picks up and drops the story premise.

There's definite charm and heauty to much of the show, particularly the Alice Faye-Vallee duets, "Hold My Hand" and "Sweet and Simple," and the tuneful, eye-pleasing chorus dancing accompanying them. The same is true of Durante's blackface "Cabin in the Cotton." There's punch in Cliff Edwards' "Six Women" and the Edwards-Dixie Dunbar "So Nice." There's comedy in the blackout gags. And though it is hardly possible that the submerged story will interest any one, it has certain theatre values.

But there's much that comes dangerously close to being objectionable in the suggested sense of the Alice Faye "Nasty Man" song, especially when the infants pick up the chorus. Similarly the dog action accompanying the Vallee, Faye, Durante, Dunbar rendered "Your Dog Loves My Dog," as well as in the Vallee, Edwards, Durante "Every Day Is Father's Day," whose action satirizes the geometric dance arrangement of other pictures and in which the win-the-carriage infants give their fathers a realistic raspberry.

For general understanding "Scandals" is an ultra modern combination of Broadway high-class revue entertainment and old-fashioned Fourteenth Street burlesque show technique. It does what it claims to do: put the George White "Scandals" on film.—McCarthy, Hollywood.

Fox release. Entire production conceived, created and directed by George White. Directed by George White and Harry Lachman. Music by Ray Henderson. Lyrics by Jack Yellen and Irving Caesar. Executive producer, Robert T. Kane. Running time, 68 minutes. Release date, March 26, 1934.

CAST

Jimmy Martin ..... Rudy Vallee
Happy McGillucuddy ..... Jimmy Durante
Kitty Donnelly ..... Alice Faye
Barbara Loraine ..... Adrienne Ames
Stew Hart ..... Cliff Edwards
Nicholas Mitwoch ..... Gregory Ratoff
Patsy Dey ..... Dixie Dunbar
Miss Lee ..... Gertrude Michael
Pete Pandos ..... Warren Hymer
Count Vekker ..... Armand Kaliz
"Sailor" Brown ..... Roger Grey
Harold Bestry ..... William Bailey
John R. Loraine ..... George Irving
Minister ..... Richard Carle
Judge O'Neill ..... Ed Le Fainte
Wives of King Henry VIII: Eunice Coleman, Martha Merrill, Lois Eckhart, Hilda Knight, Peggy Moseley and Lucille Walker.
Eleanor Sawyer ..... Edna May Jones
Jean Moriston ..... Marie Ormiston
George White ..... Himself

Let's Be Ritzy

(Universal)

Romantic Drama

Though this domestic romance drama, pepped up with the characteristic comedy contrasts, follows a familiar formula, it nevertheless offers quite a bit of saleable entertainment. It welds together a series of proved theatre values to deliver a likeable attraction. In the nature of a semi-problem play, it's modern, clean, carries a gentle human interest punch, and as it passes from one situation to another, delves into bits of mundane hopes, ambitions, disappointments, disillusionments, odd surprises and little tragedies that are part of the workaday life of the ordinary rank and file folk. As such, it's family entertainment, the kind whose story moral is more valuable than any production or name asset.

Dialogue and action are equitably balanced. Slow and fast tempo alternate in accordance with the story spirit. While attention consistently is focused on the two central characters, Ayres and Patricia Ellis, production technique taking an odd twist continually brings into prominence Frank McHugh, Isabel Jewell, Berton Churchill and particularly Robert McWade.

The story idea is simple. Jimmy and Ruth, office workers, marry. Combined income isn't enough to keep 'em out of the red as both have a yen for petty extravagances, common to most young folk. As they are about to be thrown out of the apartment for non-payment of rent, Damroy, comedy relief, convinces Jimmy that to get ahead in the world one has to put on the ritz and bluff it. A situation is concocted to impress Landlord Pembrook, but Jimmy's hard boss, Splevin, stumbles into it to receive the full benefit of the bluff. However, it's repeated for Pembroke's benefit, and that wily worthy, on the verge of bankruptcy, falls for the gag and stages a gala social soiree for the youth, during which Jimmy finds out that Ruth is chasing around with Hildreth. Splevin bursts into hash of all Damroy's plans and creates one of those "all is lost" affairs for the young husband and wife. However, Splevin has a heart of gold hidden by his steely manner, and after handing the young pair a lot of good advice, he gives Jimmy a better job that will get him out of debt and keep his wife at home.

Sell it with the type of campaign usually associated with this class of show, with a sincere effort to emphasize the down-to-earth human interest that's the part of almost every ordinary man's and woman's life. —McCarthy, Hollywood.

Produced and distributed by Universal. Produced by Carl Laemmle, Jr. Associate producer, Henry Henigson. Stage play by William Anthony McGuire. Screen play by Harry Sauber and Earle Snell Photography by Charles Stumar. Film editor, Milton Carruth. Art direction, Stanley Fleischer. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Running time, 68 minutes. Release date, March 26, 1934.

CAST

Jimmie ..... Lew Ayres
Ruth ..... Patricia Ellis
Betty ..... Isabel Jewell
Bill Damroy ..... Frank McHugh
Pembrook ..... Berton Churchill
Splevin ..... Robert McWade
Mrs. Burton ..... Hedda Hopper
Lieut. Spalding ..... Addison Richards
Henry ..... Adrian Morris
Mrs. Pembrook ..... Betty Lawford
Mr. Hildreth ..... Clay Clement

Heat Lightning

(Warner)

Drama

"Heat Lightning" has the considerable merit of being decidedly different in situation and locale, especially. At a combination gas station, lunchroom and tourist cabin stopover, set somewhere in the western desert, the entire picture has its action. There, in the space of 24 hours, is recorded the conflict of the two sisters who operate the place, the elder attempting by strict supervision to protect the younger, the latter flaring into open rebellion at the restriction. There comes back to the elder an episode out of her past, and there comes, too an element of engaging comedy, sharp suspense and strong drama.

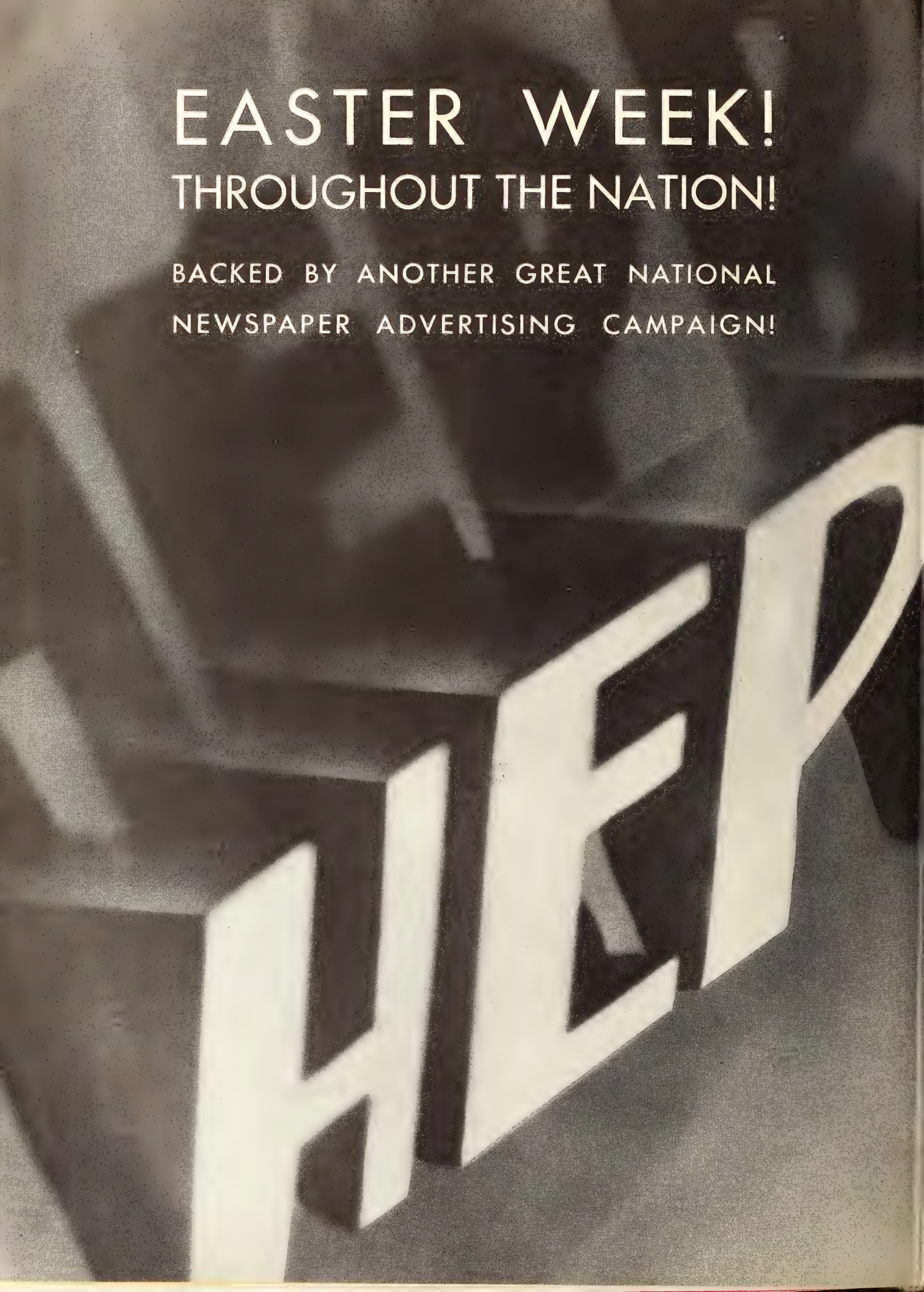
The single setting should not prove an obstacle to active selling. Rather should it prove an opportunity for unusual exploitation, by reason of the nature of that setting. The lobby may well be transformed into the counterpart of the desert gas station, and the heat lightning, which lights the desert at night and provides the title of the picture, be stimulated to good advantage. The title itself is intriguing, implying not only a mere atmospheric phenomenon but the drama which takes place in the desert setting.

The cast, reasonably strong, provides a starring role for the hitherto popular Aline MacMahon. In support are Ann Dvorak, Preston Foster and Lyle Talbot, while Glenda Farrell, Frank McHugh and Ruth Donnelly supply highly amusing comedy relief.

Miss MacMahon, wearing overalls, doing a man's work as mechanic and owner, appears a plain, hard-bitten woman, seeming to have no spark of romance, no thought of anything not "strictly business" in her makeup. Under the tyranny which is imposed upon her by her elder sister, Miss Dvorak rebels, insists she will continue to see the boy Miss MacMahon believes to be no good. In the wearing heat the girl's nerves are worn to a sharp edge, while the elder continues calmly her reserved manner, her apparently unperturbed way.

Then things begin to happen. Up to the station roll Foster and Talbot, quickly established as bank robbers and murderers, escaping across the Mexican border. As quickly it is established that Miss MacMahon's past has caught up with her; that Foster is the man she once loved, is emblematic of a life she has left—for good. The craven Talbot is anxious to push on, Foster content to make the most of an unexpected opportunity. On the scene arrive Miss Donnelly and Miss Farrell, diamond-laden, wealthy, catty, and divorced, en route from Reno. McHugh is their long-suffering chauffeur. They are forced to stay the night.

Foster determines to stay until nightfall, lift the jewelry, then hit for the border. Miss MacMahon, for the first time in years, and under the influence of Foster's presence, dresses her best, succumbs to the wiles of her former lover, while her sister, against orders, escapes to the waiting car of her friend. She returns, shaken and afraid, the two quarrel, and, as Miss MacMahon returns to her room, she comes upon Foster and Talbot robbing the lunchroom safe. She kills Foster, permits Talbot to escape, and


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A PANDRO S. BERMAN PRODUCTION
MERIAN C. COOPER EXECUTIVE PRODUCER
RKO RADIO PICTURE

next morning, again in overalls and head band, agrees with a passing motorist that "nothing ever happens" in the lonely, hot desert.

The picture offers the exhibitor an opportunity for unusual exploitation and selling.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by Mervyn LeRoy. From a play by Leon Abrams and George Abbott. Screen play by Brown Holmes and Warren Duff. Photographed by Sid Hickok. Film editor, Howard Bretherton. Art director, Jack Okey. Release date, March 3, 1934. Running time, 63 minutes.

CAST

Olga	Aline MacMahon
Myra	Ann Dvorak
George	Preston Foster
Jeff	Lyle Talbot
Mrs. Tifton	Glenda Farrell
Frank	Frank McHugh
Mrs. Ashton-Ashley	Ruth Donnelly
Steve	Theodore Newton
Everett	Willard Robertson
The Man	Harry C. Bradley
The Sheriff	James Durkin
The Wife	Jane Darwell
The Husband	Edgar Kennedy
The Blonde	Muriel Evans

The Crime Doctor

(Radio)

Melodrama

Here's an intriguing, entertaining picture, chock full of unique exploitation angles. In a novel way, it wraps up its amusement assets in a veil of semi-mystery and by the logical use of clever suspense moves to an odd climax that completely upsets all anticipations. Comedy tinged melodrama, therefore, is its essence, in which amusing thrill, not fear-engendering terror, predominates.

Not only does the show possess strength in name and production values which proper advance handling should make tempting to men and women patrons of de luxe houses, but it moves in a spirit that the ordinary fan readily understands. Inasmuch as the reasons for the perfect crime, its accomplishment and the turmoil it brings on, are evident to them and the investigator—all the other participants being in the dark—it remains for the unexpected anti-climax to overturn advance solutions. As the picture is convincingly acted, there never once being a hint as to the finale, realism builds a suspense that not only maintains continuous interest but makes gleeful mincemeat of all the amateur sleuths' logical conclusions.

Modernly timed and set, here's what happens. Resentful that his wife, Andra, has a growing infatuation for Anderson, the famous criminologist, Dan Gifford frames Anderson into a clandestine meeting with the adventuress Blanche to prove to his wife that her lover is merely another philanderer. When the gold-digger attempts a little blackmailing on her own part, Dan kills her with one of Anderson's guns and fixes things up so that it appears to every one concerned (save the audience) that Anderson is the murderer.

Scorning Andra's pleas to save the innocent man, he permits the dumb cops, headed by Fraser, to work up an iron-riveted circumstantial evidence case that convicts Anderson and sentences him to death. Then with the picture turning highly dramatic as Andra makes a final frantic plea that Dan put his real talents to work and save the innocent man, the picture moves into its confounding surprise climax. This you should know, but keep from your patrons. Anderson was writing a book and the figures in the picture were his living characters.

There's none of the trite old dream stuff. It's a fresh bit of story telling technique that resolves itself into tricky salable entertainment. Curiosity creating exploitation and publicity stunts are limited only by your own ingenuity to think up odd twists. If you remember "The Trial of Mary Dugan," in which the audience was supposed to constitute the jury, that looks to be an effective idea to adapt in selling this show. Therefore, everything from facsimile jury summons, specially written ads, to tieups with the police department, all of which invite the patrons to sit in judgment of the "perfect crime," should be the basis of the introductory approach. This should be followed up by the admonition to those who have seen the picture to protect its secret.—MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, David Lewis. Directed by John Robertson. Screen play by Jane Murfin. From the story, "The Big Bow Mystery," by Israel Zangwill. Musical director, Max Steiner. Technical advisor, Captain Lon Wilkie. Art directors, Van Nest Polglase and Al Herman. Photographer, Lucien Andriot. Sound recorder, D. A. Cutler. Film editor, William Hamilton. Running time, 74 minutes. Release date, April 27, 1934.

CAST

Dan Gifford	Otto Kruger
Andra	Karen Morley
Eric Anderson	Nils Asther
Blanche Flynn	Judith Wood
Fraser	William Frawley
District attorney	Donald Crisp
Crowder	Frank Conroy
Kemp	J. Farrell MacDonald
Bloodgood	Fred Kelsey
Walters	G. Patt Collins

Bedside

(Warner)

Drama

An exposé type of story, "Bedside" contains elements of entertainment, yet has its leading character cast almost continuously in the unfavorable light of a four-flusher, a double-dealer and a quack who comes close to endangering the lives of his patients. Not once, until the final sequence, is he shown in anything like a sympathetic position, and then the audience experiences difficulty in believing in him.

It is the yarn of a man who, lacking the gumption to finish the work he planned, and a prey to an easy life and the turn of the cards, plays a coward's game of duplicity. He is shooting for high stakes, but the game gets out of hand, and eventually he is engulfed, exposed and beaten by his own foolishness. The romance of the girl who stayed by him, because she believed in him, and left when she no longer could trust him but nevertheless tried to protect him, is woven into the story of the phenomenal rise of the quack to fame and fortune—and his fall.

Warren William is the "doctor," and the exhibitor himself will best know his strength as a drawing card attraction in the particular situation. Opposite is Jean Muir, who, comparatively unknown, is nonetheless competent and attractive. In support are the good names of Allen Jenkins, David Landau and Donald Meek. The picture is to be sold as drama of the exposé type, with greater concentration on the story than on the cast, title or the like.

William is the x-ray operator in a doctor's office, addicted to cards and women. Urged by Miss Muir, nurse and in love with him, and with the money she gladly gives him, he leaves to complete his medical course and become a doctor. En route he loses the money at cards, obtains a job as orderly in a hospital, and is discharged. Returning, he meets Landau, broken-down physician and a dope addict, and buys his diploma. Name changed, he hangs the diploma, strikes a deal with Jenkins, press agent, hires Meek, an insurance doctor, as his assistant, and with the impetus of Jenkins' selling, and his own way with women, he becomes famous—in the newspapers. Meek actually handles the treatment of patients. Miss Muir, as his chief nurse, looks on while suspicion dawns. That suspicion becomes certainty when Landau breaks in on several occasions, and William refuses to treat a stricken child, when Meek is out.

He becomes the personal physician of Kathryn Sergava, opera star, and through Jenkins' efforts, achieves more publicity. He operates on the singer, and only through the frantic efforts of Meek is her life saved. Miss Muir leaves. Attempting to stop Landau from telling what he knows of William to the authorities, Miss Muir is run over and seriously injured. William is called, stalls, and calls for another doctor, since he cannot operate. A group of important surgeons, who have been suspicious, refuse, until, to save the girl's life, William confesses his duplicity. Let off lightly, on the girl's plea, the two are reconciled to end the film.

It is fast-paced drama of the sort indicated, and is, of course, adult entertainment.—AARONSON, New York.

A First National Production. Distributed by Warner Bros. Directed by Robert Florey. Story by Manuel Seff and Harvey Thew. Screen play by Lillie Hayward and James Wharton. Additional dialogue by Rian James. Photographed by Sid Hickok. Film editor, Harold McLennon. Art director, Esdras Hartley. Release date, January 27, 1934. Running time, 65 minutes.

CAST

Louis	Warren William
Caroline	Jean Muir
Sparks	Allen Jenkins
Smith	David Landau
Maritza	Kathryn Sergava
Dr. Chester	Henry O'Neill
Dr. Wiley	Donald Meek
Varsova	Renee Whitney
Dr. Michael	Walter Walker
Interne	Phillip Reed
Interne	Philip Faversham
Pansy	Louise Beavers
Joe	Earle Foxe

Horse Play

(Universal)

Comedy

Making no sense whatever, and obviously intending just that, this comedy is engaging and amusing, the situations a succession of episodes which are laugh-laden. Slim Summerville, the elongated comedian, this time has for his partner in nonsense the whining Andy Devine, whose voice is hardly his greatest asset.

"Horse Play" makes rather a salable title for a comedy, but the picture has nothing whatever to do with the races. There are horses, or rather, a horse, as Summerville and Devine are western ranchers. Summerville has considerable difficulty with a romance with Leila Hyams, and at the same time shares his love with a horse, who gives every indication of returning the affectionate regard in which she is held by her master.

There is comedy—and Slim Summerville—to sell in this picture, and the two, plus the engaging title, make for good copy. The fact that Slim and Devine invade the wealthy set of London, clad first in grotesquely fancy cowboy clothes, then in medieval dress, affords an opening for street ballyhoo and lobby exploitation.

Slim is the shy and awkward swain pursuing Miss Hyams, niece of a neighbor, on a Montana ranch. As ranchers they leave much to be desired, and as a lover, Slim is not exactly the answer to a maiden's prayer. To take her away from the dangerous Slim, the family send Miss Hyams to visit an aunt, an English duchess. Unexpectedly, pitchblende is discovered on Slim's ranch and he is given $1,000,000 for his property. His blighted life is lightened by a card from Miss Hyams, and he decides to go to London with Andy, taking the horse for presentation to the object of his devotion.

Miss Hyams meanwhile is pursued in London by Cornelius Keefe, a crook who sees in her relationship with the duchess an opportunity for easy money. She is not averse to his attentions. In London, a lively hotel press agent sees to it that the two are installed, with their horse, in the royal suite. The curiosity of the duchess is aroused and she visits the suite, while the two are calling all over London looking for Miss Hyams. There is a somewhat hilarious party as the duchess and her companion partake of a small drink with the boys, who are invited to attend the costume party to be given by the duchess, who reveals that the sought-after Miss Hyams is staying with her.

The boys discover that Keefe is wanted by the police, and go to work on the Robin Hood assemblage in the woods in search of him, with highly amusing results. Eventually they catch him, have him arrested, and are asked to leave the duchess' castle. But Miss Hyams asks Slim to take her home with him.

It is lively and entertaining, with more than a few laughs. The brief outline of the story should present to the exhibitor ideas for copy and selling angles, while the Summerville-De-

vine combination should not be difficult to sell. —Aaronson, New York.

Produced and distributed by Universal. Directed by Edward Sedgwick. Story by Ebba Havey and Clarence Marks. Screen play by H. M. Walker and Dale Van Every. Photographed by George Robinson. Release date, November 27, 1933. Running time, 70 minutes.

CAST

Slim Perkins ..... Slim Summerville
Andy ..... Andy Devine
Angelica Wayne ..... Leila Hyams
The Duchess ..... May Beatty
Clementia ..... Una O'Connor
Uncle Percy ..... David Torrence
Philip Marley ..... Cornelius Keefe
Oswald ..... Ferdinand Gottschalk
Emily ..... Ethel Griffies
Iris ..... Lucille Lund

Marriage on Approval

(Freuler)

Drama

In a somewhat intriguing title and in the problem theme which it indicates lie the chief exploitation possibilities for the exhibitor playing this production. Here is a story of a girl's promise to her father not to marry for four years, her unknowing marriage to the man she loves at the height of a gay party, her decision to go away with him as her lover (he keeps secret the fact of the marriage), and what happened when the plan failed to work. The exhibitor should make an effort to see the production in advance so as better to adapt his campaign to the surrounding developments.

The better known principals are Barbara Kent, William Farnum, Leila McIntyre and Donald Dillaway. In Miss Kent and the veteran Farnum are the marquee names, though Dillaway has the largest part in the picture. The story is from the novel of the same title, by Priscilla Wayne, and that fact merits mention.

Farnum, as a pastor who benignly believes that his straightlaced precepts are being followed by his daughter, Barbara Kent, has her promise not to wed until she is 21. He does not know of her clandestine meetings with Dillaway, who is so certain of her father's refusal that he has not asked him. A drinking party winds up at the home of the justice of the peace. Dillaway pledges the witnesses not to let his bride know of the marriage. Next day she tells her father she is sticking to her promise, but is going with her sweetheart as his lover. But the game sours as both realize he cannot have her associate with the wives and friends of his office fellows. When he's sent out of town on the big opportunity, Phyllis Barry, not too scrupulous in her methods of trying to win Dillaway, answers Miss Kent's phone call from Dillaway's apartment. She goes back to her parents. Dillaway follows, explains, and Farnum realizes that his code has been all wrong.

Both in theme and in the frequency of drunken parties the picture is not for youngsters.—Rovelstad, New York.

Produced and distributed by Freuler Film Associates, Inc. Directed by Howard Higgin. From the novel of the same name by Priscilla Wayne. Adapted by Olga Printzlau. Continuity and dialogue by Howard Higgin and Edward Sinclair. Assistant director, Harry Knight. Photographed by Edward Kull. Film editor, Fred Bain. Dance ensembles by Fanchon and Marco. Running time, 78 minutes. Release date, November 22, 1933.

CAST

Elizabeth MacDougal ..... Barbara Kent
Rev. John MacDougal ..... William Farnum
Mary MacDougal ..... Leila McIntyre
Lawrence Bennett ..... Donald Dillaway
William McGee ..... Edward Woods
Hortense Bailey ..... Dorothy Granger
Dorothy Tait ..... Phyllis Barry
Michael P. Connors ..... Otis Harlan
Mrs. Oscar Walker ..... Lucille Ward
Duncan Kilhail ..... Clarence Geldert

Midnight

(Universal)

Drama

A picture of weighty, almost continuously tragic drama, "Midnight" has written all over it the fact that it is a screen adaptation of a stage play; one, incidentally, which was considerably successful on Broadway some time ago. As a motion picture, produced by Chester Erskin in the East, the play moves slowly and ponderously, carefully building its effects, indulging rather over-much in closeup screen technique and not enough in action, pace and rapid comedy relief.

Its chief appeal is perhaps to rather sophisticated audiences, those who can appreciate the attempt on the part of the producer to concoct a study of the human mind, so to speak, as an elderly husband and father, forced by his conception of right, sends a woman to the electric chair while foreman of a trial jury. As the date of execution approaches, he is besieged mentally by the thought that perhaps he did not do the right thing, that he somewhere committed an error, and is severely tried by the fire of tabloid publicity. He insists that he interpreted the law as he saw it, that the law is the law and cannot be evaded, and that he would do the same thing again, were he forced to, even though it involved someone he loved. That opportunity comes unexpectedly upon him, and only through the efforts of others is he prevented from consigning his young daughter to the fate of the murderess.

The players for the most part will be unknown to the majority of the motion picture public, though they are familiar stage names. In the leading role of the father is O. P. Heggie. Sidney Fox, as the daughter, is the only familiar screen name. The others, Henry Hull, Margaret Wycherly, Lynn Overman, Richard Whorf, cannot be used to any advantage on marquees. Helen Flint, appearing in a few sequences as the condemned murderess, handles her role well.

Heggie, at home after the trial, finds himself beset by family troubles as well as the mental turmoil in which he himself is struggling. His stupid son-in-law, Overman, is bribed by a tabloid reporter, Hull, to permit him to get into the house, arrange a radio set so that he may note the reactions of the jury foreman as he hears the broadcast of the last moment of Miss Flint.

His daughter, Miss Fox, believes herself in love with Humphrey Bogart, a gangster. Forced to flee from the police, he tells her they are through. She meets him in his car, kills him with his own gun, returns to the house after the execution of Miss Flint, and confesses what she has done. The reporter, contrite, calls the district attorney, who has benefited greatly from the Flint trial publicity, and the d. a. frames a far-fetched theory to indicate that the girl did not kill him at all, but merely was suffering the delusions of an over-imaginative mind. He convinces Heggie there is no need to prosecute, and that he is not violating the law in shielding his daughter from the police.

It is an adults' picture.—Aaronson, New York.

Produced by All Star Production. Distributed by Universal. Directed by Chester Erskin. From the play by Claire and Paul Sifton. Screen play by Chester Erskin. Release date, January 29, 1934. Running time. 80 minutes.

CAST

Stella Weldon ..... Sidney Fox
Edward Weldon ..... O. P. Heggie
Nolan ..... Henry Hull
Mrs. Weldon ..... Margaret Wycherly
Joe Biggers ..... Lynn Overman
Ada Biggers ..... Katherine Wilson
Arthur Weldon ..... Richard Whorf
Garboni ..... Humphrey Bogart
Henry McGrath ..... Granville Bates
Elizabeth McGrath ..... Cora Witherspoon
District Attorney Plunkett ..... Moffat Johnson
Ingersoll ..... Henry O'Neill
Ethel Saxon ..... Helen Flint

Hold Your Temper

(Columbia)

Good Comedy

Leon Errol, comedian of the undependable legs, is chief purveyor of amusement in this number, aptly titled. Errol, after a jolly and laugh-infectious breakfast with his bride, Dorothy Granger, runs into disposition-spoiling trouble from the start. He gets a flat, has a run-in with a neighbor, and is arrested for fighting with another. At the office, his staff greets him with good wishes, and receives a response not in keeping. The office boy is fired, aggravates the temper of the laundry man in a lunchroom, who enrages Miss Granger's maid, who quits. When Errol, himself again, arrives home, he is greeted with a shower of kitchen implements from his aggravated wife. Amusing comedy.—Running time, 20 minutes.

Ha! Ha! Ha!

(Paramount)

Clever

A clever and highly amusing animated cartoon, in which the artist pens Betty Boop on his drawing sheet, and leaves for the night. Ko Ko hops out of the ink well, eats candy and suffers terribly from toothache. Betty steps out of the picture, quickly sketches a dental office and removes the tooth. The laughing gas she uses spreads over the city. A clever side table "battle" between a set of false teeth and a pair of dental pliers highlights the subject.—Running time, 7 minutes.

Born April First

(Universal)

Fairy Comedy

If the timid-soul, almost whining Sterling Holloway, loose-limbed comedian, does not become irksome in two reels, this may be rated as fair comedy. As the pampered nephew of two old maid aunts, Holloway's life is miserable. His girl, in the office, conspires with the aunts to pep him up, and the house is modernistically rearranged—as are the aunts. Sterling, with a few drinks under his belt, goes to work on his rival for the girl's hand, and then shows her what a man he is. Holloway is amusing, but may get tiresome.—Running time, 21 minutes.

Knife of the Party

(RKO Radio)

Fair Comedy

This has amusing moments with the addition of a musical touch and a dance routine, as a show company is permitted to pay out its bills as employees in their debtor's hotel. Jack Good and Lillian Miles are the singing stars, who run into trouble with the knife-throwing debtor when Good makes love to his wife, attempting to get through a long distance call to sell his new song. The knife-thrower goes into action, but they come out clear in the end. A good portion of the comedy is supplied by Shemp Howard and his stooges, who are entertaining.—Running time, 20 minutes.

The Toy Shoppe

(Universal)

Amusing

An amusing and rather entertaining subject among animated cartoons, wherein Oswald, the Rabbit, is proprietor of a toy shop, and manufacturer of its merchandise. One night, after he has retired, the toys stir to "life," and the jack-in-the-box pursues and captures the little Dutch Girl. Her compatriot comes to the rescue, marshals the soldiers, and rescues his sweetheart. The youngsters, especially, should enjoy it.—Running time, 7 minutes.

Pettin' in the Park

(Vitaphone)

Amusing

An amusing cartoon, of the Merry Melodies series, set to the tune of the popular song which is the title of the subject, in which the birds of the park indulge in romance, play and a swimming race. The racers employ various amusing kinds of locomotion in their progress through the water, with the promoters of the race hardly coming out on top.—Running time, 7 minutes.



Produced by Carl Laemmle, Jr., from the book by Erich Maria Remarque. Directed by Lewis Milestone. Presented by Carl Laemmle.

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INDEX TO HERALD'S SERIES

MOTION PICTURE HERALD Recently Concluded a Series of Six Articles in Which the NRA's Motion Picture Code Was Translated from Its Complex Legal Phraseology Into a Working Language for the Industry. Presented Herewith Is an Index to the Translation

DISTRIBUTION—EXHIBITION

First Article, Appeared in December 23rd Issue

GENERAL ADMINISTRATION

(1) PREAMBLE
General Application to Distribution and Exhibition.

(2) DEFINITIONS OF TERMS
Technical Terms Used in Distribution and Exhibition.

(3) ADMINISTRATION
Purposes, Personnel, Jurisdiction, Duties of:
(a) CODE AUTHORITY. (b) LOCAL GRIEVANCE BOARDS. (c) LOCAL CLEARANCE AND ZONING BOARDS. (d) CONTRACT ARBITRATION BOARDS. (e) LABOR ARBITRATION BOARDS. (f) GENERAL ARBITRATION BOARDS.

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Second Article, Appeared in January 6th Issue

LABOR AND EMPLOYEES

(1) PREAMBLE
General Application of the Labor and Employee Provisions in Distribution and Exhibition.

(2) DEFINITIONS OF TERMS
Technical Terms Used in Distribution and Exhibition Labor-Employee Provisions.

(3) TRADE PRACTICES AND EMPLOYEES
Relation of Distribution and Exhibition Labor and Employees to Trade Practice Provisions.

(4) CODE AUTHORITY AND EMPLOYEES
Relation of the Code Authority to Distribution and Exhibition Labor and Employees.

(5) GENERAL PROVISIONS
Basic and General Provisions Pertaining to Distribution and Exhibition Labor and Employees.

(6) DISTRIBUTION LABOR PROVISIONS
(a) GENERAL. (b) HOURS OF EMPLOYMENT. (c) MINIMUM WAGE SCALES. (d) ADMINISTRATION OF LABOR PROVISIONS IN DISTRIBUTION.

(7) EXHIBITION LABOR PROVISIONS
(For Theatre Employees Other Than Stage Actors.)
(a) GENERAL. (b) HOURS OF EMPLOYMENT. (c) MINIMUM WAGE SCALES. (d) ADMINISTRATION OF LABOR PROVISIONS IN EXHIBITION.

(8) ARBITRATION OF LABOR DISPUTES IN EXHIBITION
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(a) PURPOSES. (b) PERSONNEL. (c) GENERAL.

(9) THEATRE ACTORS' LABOR PROVISIONS
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(a) GENERAL. (b) HOURS OF EMPLOYMENT. (c) MINIMUM WAGE SCALES. (d) AUDITION. (e) REHEARSALS. (f) TRANSPORTATION OF CHORUS. (g) WARDROBE. (h) ADMINISTRATION OF THEATRE ACTOR LABOR PROVISIONS.

Third Article, Appeared in January 20th Issue

TRADE PRACTICES

(1) PREAMBLE
General Application of the Trade Practice Provisions to Distribution and Exhibition.

(2) DEFINITIONS OF TERMS
Technical Terms Used in Distribution and Exhibition.

(3) TRADE PRACTICES AND EMPLOYEES
Relation of Distribution and Exhibition Labor and Employees and Managers to Trade Practice Provisions.

(4) TRADE PRACTICES FOR DISTRIBUTION
What Distributors, Exchanges Must or Must Not Do:
COERCION; INTIMIDATION.
DISTRIBUTORS' EMPLOYEE INTERESTED IN THEATRE.
SUBSTITUTIONS.
NON-THEATRICAL ACCOUNTS.
TIEING IN SHORTS WITH FEATURES.
DIVULGING BOX-OFFICE RECEIPTS.
FRAUDULENTLY TRANSFERRING ASSETS.
RENTAL ADJUSTMENTS.
RELIEF TO EXHIBITOR FROM DESIGNATED DATES.
WITHHOLDING FEATURE DELIVERIES.
SELLING SPECIALS.
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INTERFERING WITH "OUTSIDE" DISTRIBUTOR.

(5) TRADE PRACTICES FOR EXHIBITION
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FRAUDULENTLY TRANSFERRING OWNERSHIP.
ADVERTISING CONFLICTING WITH A PRIOR RUN.
INTERFERING WITH THEATRE LEASING.
MIDNIGHT SHOWS; PRIOR EXHIBITION TO DAWN.
MISOUTS ON "CIRCUIT SHIPMENTS."

(6) TRADE PRACTICES FOR DISTRIBUTION - EXHIBITION
What Distributors and Exchanges or Exhibitors and Theatres Must Do or Must Not Do Jointly:
DEFAMATION OR DISPARAGEMENT OF CHARACTER.
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PAYMENT OF EXCESSIVE SALARIES.
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ARBITRATION OF CONTRACT DISPUTES.
FRAUDULENTLY BREACHING CONTRACTS.
COMMERCIAL BRIBERY; GIVING OF GRATUITIES.
DISCLOSING BOX-OFFICE RECEIPTS.
TEN PER CENT EXCLUSION PRIVILEGE.
PROPER MORAL STANDARDS IN MOTION PICTURES.
PROPER MORAL STANDARDS IN ADVERTISING.

(7) ADMINISTRATION
Procedure and Methods of Administering Distribution - Exhibition Trade Practices:
(a) LOCAL GRIEVANCE BOARDS. (b) LOCAL CLEARANCE AND ZONING BOARDS.

OF FILM CODE TRANSLATIONS

The Translation of the Code Was Just That. The Code Authority and the NRA Are the Code's Interpreters. Questions About the Code Will Be Answered Immediately. Send Inquiries to the Code Editor, MOTION PICTURE HERALD, *1790 Broadway, New York City*

PRODUCTION

First Article, Appeared in February 3rd Issue

GENERAL ADMINISTRATION

(1) PREAMBLE
General Application to Production.

(2) DEFINITIONS OF TERMS
Technical Terms Used in Production Sections.

(3) ADMINISTRATION
Purposes, Personnel, Jurisdiction, Duties of:
(a) CODE AUTHORITY. (b) SPECIAL COMMITTEE FOR ACTORS. (c) STANDING COMMITTEE FOR AGENTS AND AGENCIES. (d) STANDING COMMITTEE FOR DETERMINING OFFERS TO CONTRACT TALENT. (e) SPECIAL COMITTEE FOR DIRECTORS. (f) STANDING COMMITTEE FOR EXTRA PLAYERS. (g) STANDING COMMITTEE FOR FREE-LANCE PLAYERS. (h) SPECIAL COMMITTEE FOR TECHNICIANS. (i) SPECIAL COMMITTEE FOR WRITERS.

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Second Article, Appeared in February 17th Issue

LABOR AND EMPLOYEES

(1) PREAMBLE
General Application of the Labor and Employee Provisions in Production.

(2) DEFINITIONS OF TERMS
Technical Terms Used in Production Provisions.

(3) TRADE PRACTICES AND EMPLOYEES
Relation of Production Labor and Employees to Trade Practice Provisions and Fair Competition Provisions.

(4) CODE AUTHORITY AND EMPLOYEES
Relation of the Code Authority to Production Labor and Employees.

(5) HOURS OF EMPLOYMENT
(a) GENERAL MAXIMUM FOR UNCLASSIFIED WORKERS. (b) FORTY-FOUR HOUR MAXIMUM FOR CLERICAL, OFFICE AND CERTAIN SERVICE WORKERS. (c) THIRTY-SIX HOUR MAXIMUM FOR STUDIO AND LABORATORY MECHANICS AND SKILLED LABOR. (d) FORTY-FOUR MAXIMUM FOR CERTAIN CARTOON WORKERS. (e) MAXIMUM HOURS FOR CAMERAMEN AND SOUNDMEN IN NEWSREEL PRODUCTION. (f) EXCEPTIONS AND EXEMPTIONS TO MAXIMUM HOURS; OTHER STIPULATIONS ON HOURS IN PRODUCTION.

(6) WAGE SCALES
(a) GENERAL MINIMUM WAGES FOR UNCLASSIFIED WORKERS. (b) MINIMUM WAGES FOR CLERICAL, OFFICE AND CERTAIN SERVICE WORKERS. (c) MINIMUM WAGES FOR STUDIO MECHANICS, SKILLED AND UNSKILLED WORKERS. (d) MINIMUM WAGES FOR FILM LABORATORY MECHANICS AND SKILLED AND UNSKILLED WORKERS. (e) EXCEPTIONS AND EXEMPTIONS TO MINIMUM WAGE PROVISIONS.

(7) WORKING CONDITIONS FOR EXTRA PLAYERS
Working Conditions and Hours of Employment and Wage Scales for Extra Players, Atmosphere People, Crowd Players and the Like; Standing Committee for Extra Players.

(8) WORKING CONDITIONS FOR FREE-LANCE PLAYERS
Working Conditions for Free-Lance Players Receiving $150 or Less per Week; Standing Committee for Free-Lance Players—Purposes, Personnel, Jurisdiction, Duties.

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Third Article, Appeared in March 3rd Issue

TRADE PRACTICES

(1) PREAMBLE
General Application of the Trade Practice Provisions to Production.

(2) DEFINITIONS OF TERMS
Technical Terms Used in Production Trade Practice Provisions.

(3) TRADE PRACTICES AND EMPLOYEES
Relation of Production Labor and Employees and Executives to Trade Practice Provisions and to Fair Competition Provisions.

(4) TRADE PRACTICES FOR PRODUCTION
What Producers and Studios and Film Laboratories Must Do or Must Not Do:
DEFAMATION OR DISPARAGEMENT OF CHARACTER; LIBEL.
THREATS OF LEGAL PROCEEDINGS.
SECURING CONFIDENTIAL INFORMATION BY UNFAIR MEANS.
PAYMENT OF EXCESSIVE SALARIES.
INDUCING "LEGIT" TALENT AWAY FROM EMPLOYER.
CONSPIRING TO BLOCK INDEPENDENT PRODUCERS FROM RENTING STUDIO SPACE.
EMPLOYING RELATIVES AS "EXTRAS."
TRADE PRACTICES GOVERNING AGENTS AND AGENCIES.
TRADE PRACTICES GOVERNING RELATIONS BETWEEN PRODUCERS OR STUDIOS AND WRITERS, DIRECTORS, TECHNICIANS AND PLAYERS.
TRADE PRACTICES GOVERNING PRODUCERS OF CARTOONS.
VIOLATING RELEASE DATE FOR SHOWING PICTURE WHICH IS BASED ON A STAGE PLAY.
INTERFERING WITH RELATIONS OF "OUTSIDE" PRODUCER.
PROPER MORAL STANDARDS IN PICTURES.
PROPER MORAL STANDARDS IN ADVERTISING PICTURES.

(5) ADMINISTRATION
Procedure and Methods of Administering Production Trade Practices.

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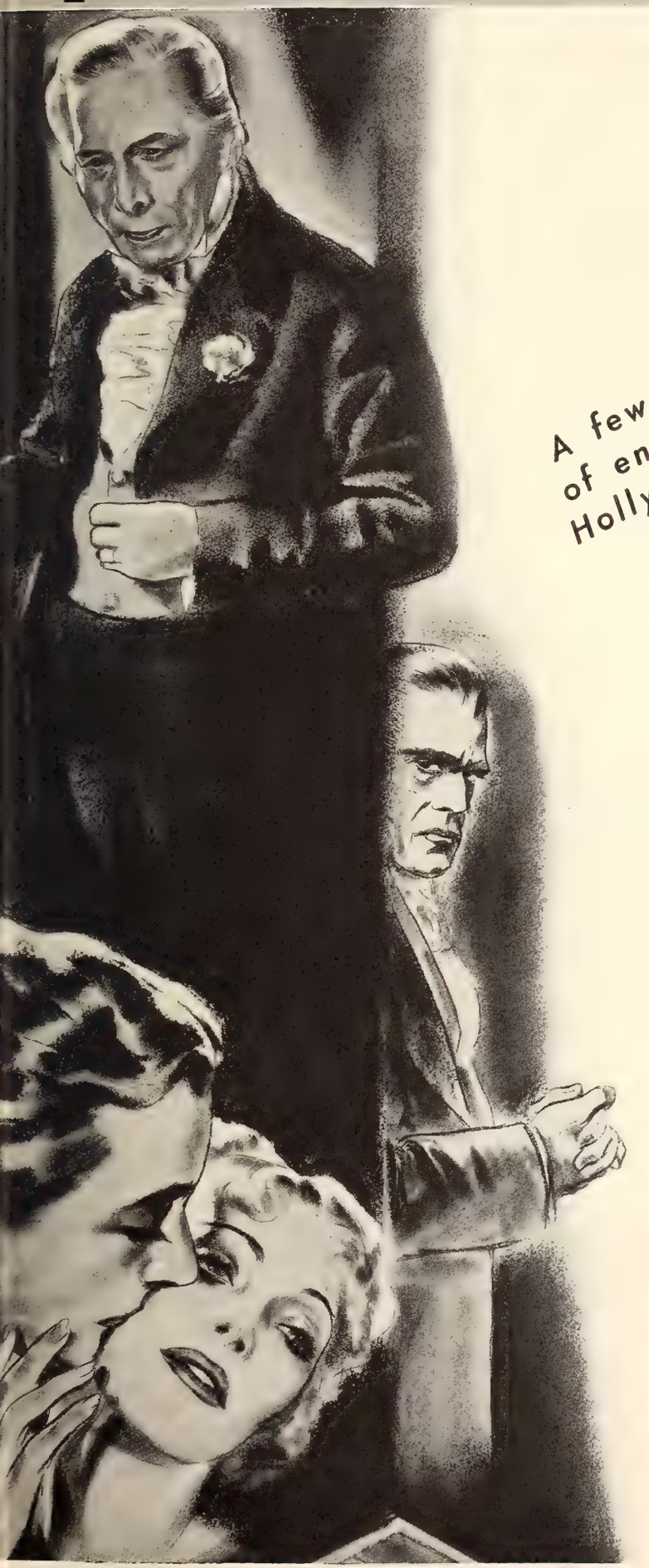


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— *N. Y. DAILY NEWS*

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"THE MOST BRILLIANT PICTURE THIS YEAR!" —*BOSTON GLOBE*

"THE BEST PICTURE GEORGE ARLISS EVER MADE!" —*LOS ANGELES TIMES*

"THE FINEST ENTERTAINMENT PROJECTED IN A DECADE!"
— *Associated Publications*

"EVERYTHING AN AUDIENCE COULD WANT IN A PICTURE!" — *M. P. Herald*

20TH CENTURY PICTURE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

A WOMAN IN HER THIRTIES

First National

Strong human interest is the essence of this story. Unrequited love is its subject, with drama dominating the romantic contrast. Adapted from an original story by Ann Garrack and Ethel Hill, the screen play was done by Manuel Seff, associated with "Footlight Parade," "College Coach" and "Bedside." Direction is by Alfred Green, credited with "I Loved a Woman" and the current Robinson picture, "Dark Hazard."

Basically a woman's story, women predominate in the cast. Aline MacMahon, most recently in "The World Changes," heads the name list. Opposite her is Paul Kelly, who made his screen comeback in "Broadway Thru a Keyhole." Well known Warner stock names constitute the remainder of the cast, in which Ann Dvorak and the newcoming Dorothy Tree are featured and Patricia Ellis, currently in "Let's Be Ritzy." Philip Faversham, Henry O'Neill, Mayo Methot, Helen Lowell, Dorothy Peterson, Marjorie Gateson and Renee Whitney are included.

Modernly timed, the story concerns itself with a successful business woman, who, seeing something good in a worthwhile roustabout, befriends and marries him. A baby born and dying, the husband returns to his philandering ways, part of which the wife knows and tolerates. The story moves to a vivid climax as while the man plans to elope with his wife's niece, another woman, mother of his child, contacts the wife. About to leave, he hears his wife crooning lullabies which awaken memories of his dead baby. Realization of his perfidity surges, he deserts his paramour as love for the child which he does not know is his own sweeps him into his wife's arms.

In atmosphere, dialogue and action, the story looks like a tear jerker in which emotion stirring ad and publicity copy is the most adaptable showmanship technique.

RYTHM IN THE AIR

Warner

With music serving as a substantial background, this comedy-tinged romance drama deals with the hectic experiences of a group of radio broadcasting folk. An original by Paul Moss and Jerry Walk, it was whipped into screen form by Warren Duff and Harry Sauber and directed by Ray Enright, recently credited with "Havana Widows" and the previous Warner pictures, "Fireman, Save My Child," "Blondie Johnson" and "The Tenderfoot."

Dick Powell and Ginger Rogers have the romantic leads, sharing honors with Pat O'Brien, whose exciting role is similar to the type he portrayed in "Blonde Bombshell" and "Bureau of Missing Persons." The supporting cast is composed of experienced screen players, including Henry O'Neill, Allen Jenkins, Joseph Cawthorne, Grant Mitchell, Johnny Arthur, Joan Wheeler and Grace Hayle. Specialty bits feature the Four Mills Brothers and Ted Fiorito and his orchestra, all established radio personalities. Music and lyrics are by Harry Warren and Al Dubin, and atmospheric girl dance numbers were directed by Busby Berkeley, which combination functioned in the "42nd Street" to "Wonder Bar" musical series.

Story has definite novelty showmanship value in plot and treatment, with four song numbers, "I'll String Along With You," sung by Powell and Ginger Rogers; Powell's "The Man on the Flying Trapeze," "How 'm I Doing," featuring the Mills Brothers; Fiorito's orchestra in "Fair and Warmer," and a second Powell-Rogers duet, What Are Your Intentions," effective in carrying the theme. The script calls for speed in action and dialogue in building romance between the leads, with O'Brien, glib promotor, ringing in surprise developments, both comic and dramatic, that heighten theatre values. Tuned to a popular pitch, the opus has the name, story and production strength that suggests tricky exploitation, with unusual opportunities for legitimate radio broadcasting contacts.

UNCERTAIN LADY

Universal

A different twist given the triangle premise is the showmanship essence of this story adapted from the Harry Segall stage play by Daniel Evans and Martin Brown. The screen version is by George O'Neil, who functioned in a similar capacity on "Only Yesterday," and Doris Anderson, who, among others, has the adaptation of "Wild Girl" to her credit.

The cast, unusually suitable to this type of picture, is worthy of more than usual consideration, in that, while headed by Edward Everett Horton and Genevieve Tobin and composed principally of well known names, it introduces two newcomers, Renee Gadd and Mary Nash, in important roles. Horton recently has been seen in "Design for Living," "The Poor Rich" and "Easy to Love," and Miss Tobin's latest efforts include "Dark Hazard" and "I Loved a Woman." The young women making their Hollywood debut are Renee Gadd, a notable British stage and screen figure, and Mary Nash, fresh from the stage, where she starred in many outstanding plays. Familiar personalities in important parts are Paul Cavanaugh, George Meeker, currently in "Hi, Nellie," "World Changes," "Dark Hazard" and "Hips, Hips, Hooray," and Dorothy Peterson, remembered for "I'm No Angel," "Beloved," "As the Earth Turns" and "Men in White." Karl Freund, who recently finished "Countess of Monte Cristo," is the director.

The story, mixing the entertainment elements and appealing to the masses, is given a smart sophisticated flair in both dialogue and action. Essentially modernly romantic, comedy contrast assumes a more than usual importance in the whole scheme. Based on the dissatisfied wife-husband premise, it creates some novel amusement situations and punches to a different climax.

RIPTIDE

MGM

Title significance to the contrary, "Riptide" is not a waterfront picture. For all practical purposes, it's Norma Shearer—"The Last of Mrs. Cheyney," "Divorce," "Free Soul" and "Smilin' Through"—in smart, brilliant romance drama, the kind of picture in which folk like best to see her. The production, given the full benefit of the famed Thalbergian touch, which Edmund Goulding, producer of "Devil's Holiday" and director of "Grand Hotel," wrote, screen-played and directed, has been months in the making. No chances were taken that haste would be conducive to flaws.

The cast is one that showmen expect of a Shearer picture. Robert Montgomery and Herbert Marshall are the principal supports. Mrs. Pat Campbell, noted English actress, who has appeared in this country in several stage plays, makes her second screen appearance in an important role. Lesser lights are all well-known players, including Richard (Skeets) Gallagher, Ralph Forbes, Lilyan Tashman, Arthur Jarrett, Earl Oxford, new from the New York stage, Helen Jerome Eddy, George K. Arthur, Phyllis Coghlan and Halliwell Hobbes.

The story, moving to the tempo of sparkling dialogue, has its action centered in London, Paris, the Riviera, St. Moritz and other European locales.

The showmanship in this picture is evident. It's Norma Shearer's first in more than a year. Elaborately produced in every phase from gowns to settings, it looks to be material with great woman appeal for shopgirls, stenographers and sophisticates, yet sufficiently daring to stir more than ordinary male interest.

FRANKIE AND JOHNNY

All Star Productions

At the rejuvenated Biograph studio in upper New York, Chester Erskin has completed initial shooting on a special screen version of "Frankie and Johnny," an American epic of the middle country and the mid-nineteenth century. Based on the famous Mississippi legend, and picking up its motivation from the widely known—and sung—folk song of the same title, the story was written by Moss Hart, better known for Broadway musical comedies than Hollywood scripts. Erskin, who himself adapted the Hart story, has to his credit "Midnight," released currently by Universal.

Against a support of well known, capable stage players, Erskin has built a cast which offers its motion picture strength in Chester Morris, who hit close to top form in "King for a Night" recently, as Johnny; Lilyan Tashman, who plays Nellie Bly, and the radio, musical comedy-popular Helen Morgan as Frankie. In support are such stage names as Florence Reed, William Harrigan, Walter Kingsford, currently appearing in "Pursuit of Happiness" on Broadway; Jack Hazzard, Cora Witherspoon, Montagu Love and Sigmund Spaeth, the "Tune Detective" of the radio.

Along the Mississippi, in the period about 1849, the scene of "Frankie and Johnny" is set. It is a triangular story of St. Louis girls of doubtful repute, and is, in a sense, a costume picture.

Victor Young and his orchestra are importantly a part of the film, appearing as the musicians at the Mansion House in St. Louis, where considerable of the action takes place. The Chester Hale Girls add a bit of chorus femininity, and Young composed one new number, "Give Me a Heart to Sing To," for the film, which Miss Morgan sings. The rest of the film's scoring is of the vintage of 1850, including negro spirituals.

It would appear to be something different, and something denitely to be sold. An American epic, the saga of a period and an attitude, its origin familiar to millions, "Frankie and Johnny" should have wide exploitation possibilities.—Aaronson, New York.





DIRECTIONS:
Set up 3-sheet in lobby, with tack card as illustrated. Affix pencil on string from each side.

SHOWMEN! HERE'S A GREAT LOBBY IDEA!

And it's FREE! Get this 3-sheet from your M-G-M Exchange today. Keep it in your lobby right up to opening of "RIPTIDE." You can't begin too early to get your patrons excited about this important film event!

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 215.—(A) What effect will finger marks (even though invisible as the lens is looked through) have on the screen image? (B) What is the effect of an even distribution of dust upon the surface or surfaces of a lens? (C) Explain the reason or reasons why a lens surface should be highly polished after each cleaning. (D) Tell us just what method you consider best for cleaning lenses. (Never mind what the Bluebook says. Tell us what you have found best and why you consider it best.)

Answer to Question No. 209

Bluebook School Question No. 209 was: (A) Approximately what is the range of the angles of incidence of light rays upon the projection lens rear surface? (B) Does the reflection loss due to the range of angles above referred to amount to much as compared with incidence that is perpendicular to the lens surface? (C) Is the loss of light between the surfaces cemented together in the front end of projection lenses equal to the loss at uncemented surfaces? (D) What is the ratio of loss through absorption in various grades of glass? (E) What is the total loss in a flint glass lens of 1.61 *refractive index?*

We have the following acceptable answers: S. Evans and C. Rau; G. E. Doe; D. Danielson; T. Van Vaulkenburg; P. Gaeth, Jr.; H. Edwards; W. Lemke; J. Wentworth; B. S. Englander; H. H. Menefee; R. J. Arntson; R. De Totto; W. Broadbent; D. Ferguson; D. Calladine; G. Johnson and L. R. Spooner; D. Sanders; B. Doe; B. L. Banning and L. Jones; T. T. Golley; Nic Granby; J. Hendershot; L. Hutch and D. Goldberg; R. and K. Wells; T. Turk; P. Felt; C. B. and L. N. Traxler; D. H. and L. B. Palmer; B. R. Walker; K. Y. Spencer, D. L. Lode, J. Jansen and B. H. Sanders; L. G. Gregeson; J. J. Richmond; F. and J. L. Hanson; M. Henderson and D. Singleton; B. R. Hanson; D. Little and J. H. Rathburn; M. Spencer and D. T. Arlen; G. Thompson; L. Thomas and D. D. Davis; H. R. Baldwin; T. Wythe and T. Granger; M. F. Surmord; J. J. Richmond; F. H. S. and P. Dalbey; W. Broadbent; A. L. Dodson and F. L. Benton; S. N. Tailer; L. R. Doty; T. H. Morton, L. Klar and F. G. Klar; U. L. Danielson; L. B. Bryant and D. L. Monehan; T. M. Vinson; G. Griener; F. L. Sanderson; M. F. Fallon; O. Allbright and J. Williams; G. R. Squires and B. J. Lyons; O. L. Davis and F. Sims; D. Haber and D. Breaston; A. F. Sprafke; P. H. Cupero; L. M. Richards; D. Lally and F. Ferguson; R. S. Fiedler; T. Malleby; G. Harrison and F. Harlor; M. U. Sampson; D. U. Granger; F. L. Granby; L. Condon and J. Turner; J. G. Paulson; M. Henderson and K. L. Knight; K. L. Hess; D. L. Sinklow; D. Howard and D. Jurts; R. D. Oberleigh and J. Lansing; M. R. Davidson and R. Schuler; N. L. Tomlinson and G. Lathrope; L. Grant and R. Geddings; J. Turner and C. Haugan; L. C. Northup.

(A) G. E. Doe gives what I believe to be the best answer, everything considered. He says, "This, Brother Richardson, would depend upon the working distance of the lens and the free diameter of its rear element. A quarter-size lens at long working distance would have a very low range of angles. True, such a lense should not be used under conditions requiring a long working distance, but they nevertheless are. The half-size at short working distance would include some pronounced angles. I believe you had in mind, when you asked this question, average conditions, under which the range of angles would be from zero to about 30 degrees."

(B) W. Lemke says, "The amount of loss by reflection is negligible between the angles of zero to 30 degrees. With a light ray perpendicular to the lens surface, the loss would be 4.13 with crown glass, and 5.46 with flint glass, and at an angle of 30 degrees the loss would be 4.28 with crown glass, and 5.64 with flint glass. We may therefore say that the loss of light per surface on a crown glass lens amounts to 4.2 per cent, and on a flint glass lens it is 5.5 per cent."

(C) B. S. Englander says, "Because the Canadian balsam used for cementing lenses, as in the front element of a projection lens, has a refractive index approximately the same as that of a good grade of crown glass (1.51), the only measurable loss would be in the passage of the light from the balsam to the flint glass, which would amount to only 0.1 per cent, because the amount of surface reflection largely depends on the difference in refractive indices of the medium the light is leaving, and the medium the light is entering. The greater the difference the more reflection. For the reason that air and glass present a greater difference than the balsam and glass, the reflection loss at surfaces separated by air (uncemented) will be greater than at cemented surfaces."

(D) Evans and Rau say, "The ratio of loss through absorption in various grades of glass are: Crown glass five to one per cent per centimeter; flint glass, one to 1.5 per cent per centimeter; poor glass, three to four per cent per centimeter."

And right there, friends, you accumulate one slap on the wrist! Examine your Bluebook, but be sure what it says covers all the ground the question does. "Poor glass" is a large term. Had you said, three to four per cent in any glass likely to be used in any projector optical train, you would have been correct, but "poor glass" includes even bottle glass. A. L. Dodson and F. L. Benton answer thus:

"If the question included only such glass as may be found in use in projector optical trains, then three to four per cent would cover the losses in poor glass. However, as the question reads it might mean almost anything up to opacity."

(E) M. Spencer and D. T. Arlen answer thus: "The loss at the first surface, disregarding loss due to angular incidence, would be 5.5 per cent, and the second surface, also disregarding angles, 5.2 per cent, to which must be added one per cent for every two centimeters of thickness of lens. In other words, assuming both surfaces to be well cleaned and polished, disregarding angles of light incidence, the total loss would be 5.5+5.2=10.7 per cent, plus one per cent for every two centimeters of thickness of the lense, measurement of thickness for entire lens being, of course, average."

20 FROM MONOGRAM; MASCOT IN FEATURES

Johnston Reducing Schedule for 1934-35 from 36 Pictures to 20 to Aid Double Bill Program of Independent Group

Declaring that a reduction of the Monogram Pictures Corp. production schedule from the 36 features for this season to 20 for 1934-35 would generally help to improve the quality of double feature bills, W. Ray Johnston, Monogram president, this week announced that the company's annual sales convention will be held in Atlantic City April 4 to 7, inclusive. At the same time, Nat Levine, president of Mascot Pictures Corp., announced that his company for the first time will produce feature pictures regularly next season in addition to its usual schedule of four serials. Monogram and Mascot thus are the first two companies to give definite indication of what may be expected in 1934-35.

"As one of the associate companies in the Motion Picture Federation, Monogram is naturally interested in doing everything it can to aid the two feature program policy adopted by the Federation," Mr. Johnston said.

Points to Greater Values

"By producing fewer pictures we are able to inject greater values into these pictures and make them ideal companion features for any program. It has been our observation that the most successful pictures are those that have unusual stories, carefully adapted to the screen and enhanced by intelligent and plausible dialogue. Pictures of this type cannot be produced overnight.

"I believe that all companies are gradually coming to the same way of thinking. A notable case is Columbia, which has achieved a remarkable success with such pictures as 'Lady for a Day,' and 'It Happened One Night,' primarily on the strength of the story values in the pictures. Our latest release, 'Beggars in Ermine,' has confirmed our belief in this method of production."

Coincidentally, Norton V. Ritchey, executive director of Ritchey Export Corporation, foreign distributors for Monogram, announced that the company's product will have 100 per cent distribution in the United Kingdom and Continental Europe next season. Mr. Ritchey, just returned from three months in Europe, said contracts had been closed with W. J. Gell, managing director of Pathe Pictures, Ltd., for distribution of Monogram product in Great Britain. Aurora Films will handle the entire lineup in Belgium, while a Monogram office is being opened this month in Prague by I. Ronin to service Central European countries, including Austria and Germany. Imperator Films will distribute the pictures in Switzerland and France. Mr. Ritchey said distribution has been arranged for all other territories.

20 Mascot Features in 3 Groups

The 20 features on the Mascot schedule will be divided into three groups, according to Mr. Levine. The first will include four exploitation specials, one of which is now in preparation for release June 1. The other three in the first group will be released one every three months.

The program also will include eight Western dramas, the first to be ready May 1, the others releasing one a month.

All Mascot productions, both serials and features, will be released through independent exchanges. Mr. Levine said distribution plans had been completed for the entire United States.

"The Lost Jungle," starring Clyde Beatty, will be the first of the four Mascot serials, releasing with the opening of the circus at Madison Square Garden, New York, April 7.

Six Musicals from Fox

The only other indication of 1934-35 production schedules came this week from Fox, with announcement that six musicals probably will be made. These are said to include Winfield Sheehan's "Follies," now nearing completion; Jesse L. Lasky's "Red Heads on Parade"; "Gypsy Melody," starring Charles Boyer; "Scram," starring Joe Cook; "Music in the Air," and a Harlack-Romberg all-star original.

Invincible Pictures has announced an increase next season from nine to 12 features.

A new company, Royal Pictures, is being formed in New York, planning 18 features the first year and 20 annually thereafter. Adolph Pollak and Ernst Ellis head the company.

Present indications are that as many as 400 fewer shorts may be made during 1934-35.

Code restrictions on the number of shorts a distributor may sell in relation to his feature picture contract are said by both short subject producers and distributors to have no direct contributing effect on an indicated reduction of shorts next season.

Paramount, Fox Shift Publicity Personnel

Frank Pope and Barney Hutchinson have resigned from the publicity department at the Paramount Coast studio. John Miles, formerly with Fox, has replaced Mr. Pope. In a reorganization of the department, Lance Heath is in charge of art work, Rufus Blair national press contacts and Len Boyd planting.

Pat Patterson, formerly with Warner, has joined the Fox publicity department, handling part of the planting and units. Al Parmenter will handle the Jesse L. Lasky unit, recently in charge of Mr. Miles.

Charges Warner Plagiarized

Edward A. Lynch has filed suit in United States district court, Philadelphia, against Warner, charging plagiarism in the film "Son of a Sailor." He contents his story, "When Homer Comes Marching Home," was rejected by the studio, but material from it was "lifted."

Franklin Acquires Novel

Harold B. Franklin has acquired production rights to Frederick Hazlitt Brennan's story, "Battleship Gertie," which recently appeared in Liberty Magazine as "The Saga of Battleship Gertie." A stage version is planned, to be followed by a screen adaptation.

DeSylva To Alternate

B. G. DeSylva, song writer, will in the future produce one Broadway musical and one motion picture a year. He has just completed "Bottoms Up" for Fox. His first Broadway show will be "Napoleon, Jr.," which he and Sid Silvers are writing.

Warner Tilt with Fanchon–Marco Seen in St. Louis

Warner Bros. and Fanchon and Marco, which operates the Fox and St. Louis theatres in St. Louis, this week were said to be embarking on what is expected to be a major conflict when Harry Arthur, of Fanchon & Marco, and Harry Koplar, St. Louis operator, were reported to have made a deal with the committee of bondholders operating the Missouri, Ambassador and Grand Central, whereby they would acquire the houses on a 15-year lease which calls for an aggregate rental of about $175,000 annually.

The situation is regarded in the Missouri city as leading to open conflict because these theatres, originally Warner properties under a deal made five years ago when the Skouras Brothers were bought out, own the third mortgage bonds and are understood to hold several millions in equity on the properties. Those close to Warner Bros. this week declared these bonds and equities will either be wiped out or seriously endangered in the proposed Arthur-Koplar move.

Judge Davis of the federal court must approve the transaction before it can become operative.

The Skouras Brothers will retire from St. Louis theatre operations on September 1, when Fanchon & Marco takes over the Missouri, Ambassador and Grand Central theatres from the bond holders. The Skouases, who originally built these houses and put up a personal guarantee of $6,800,000, are now operating the three under a leasing deal with the receivers.

Levine Forms Company

M. Leon Levine, at one time operator of the Windsor and Senate theatres in Brooklyn, N. Y., has formed Central Distributors to engage in film distribution and financing. Domestic release is planned in the state rights market.

Flinn To Be AMPA Guest

John C. Flinn, executive secretary of the Code Authority, will be honor guest of the Associated Motion Picture Advertisers, of which he is president, at a dinner at the Astor Hotel in New York April 21.

Jannings in English Film

British and Continental, English firm backed by Sam Spiegel, plans a series of features in English and French. The first will star Emil Jannings and will be directed by Jacques Feyder.

Warner Signs Dolores Del Rio

Warner has signed Dolores Del Rio to a long term contract calling for three pictures each year. Her first will be "Madame Du Barry."

Start New Exchange

Herman and Phil Silverman at Kansas City have closed the Independent Film Exchange and now have the Silent Film Exchange at 1710-12 Baltimore street.

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*"All of my fifteen stage productions if rolled into one mighty show . . . would fade by comparison with this, my first screen production of 'The Scandals'."
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No Broadway stage was big enough to house this mighty dream show of George White. Even at $10 top, no crowds however packed, could support such lavishness. Never has there been such a cast . . . so many beauties . . . such dance creations . . . such hit songs . . . as in this crowning triumph of George White's genius.



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Entire Production Conceived, Created and Directed by GEORGE WHITE · Musical Numbers direction of HARRY LACHMAN · Story direction by THORNTON FREELAND Music and Lyrics: RAY HENDERSON, JACK YELLEN and IRVING CAESAR · Executive Producer: ROBERT T. KANE

FOX PICTURE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 10, 1933, from 113 houses in 19 major citiess of the country, reached $1,239,265, an increase of $25,967 over the total for the previous calendar week, ended March 3, when 113 theatres in 19 cities reported an aggregate gross of $1,213,298.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"The Lost Patrol" (Radio)	20,500	"I Believed in You" (Fox)	19,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"I've Got Your Number" (W.B.) and "Devil Tiger" (Fox)	10,000	"No More Women" (Para.) and "Sleepers East" (Fox)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"It Happened One Night" (Col.) (2nd week)	21,000	"It Happened One Night" (Col.) (1st week)	19,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Mystery of Mr. X" (MGM)	18,000	"Nana" (U. A.)	19,000	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Mandalay" (F.N.)	33,000	"Bolero" (Para.)	34,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"I've Got Your Number" (W.B.) and "Devil Tiger" (Fox)	10,500	"No More Women" (Para.) and "Sleepers East" (Fox)	9,500	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Bolero" (Para.)	14,000	"Queen Christina" (MGM)	15,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Women in His Life" (MGM) and "Hold That Girl" (Fox)	5,200	"I've Got Your Number" (W. B.) and "Cradle Song" (Para.)	5,600	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"I Am Suzanne!" (Fox) and "Search for Beauty" (Para.)	6,100	"After Tonight" (Radio) and "Six of a Kind" (Para.)	7,900	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-35c	"Eight Girls in a Boat" (Para.) and "Meanest Gal in Town" (Radio)	6,000	"Dark Hazard" (F. N.) and "Sons of the Desert" (MGM)	7,800	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"It Happened One Night" (Col.) and "Before Midnight" (Col.)	16,700	"Chance at Heaven" (Radio) and "Fog" (Col.)	7,600	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-65c	"Fashion Frolics of 1934" (F.N.)	40,000	"Bolero" (Para.)	34,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"You Can't Buy Everything" (MGM)	12,000	"Four Frightened People" (Para.)	12,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Eight Girls in a Boat" (Para.) (25c-40c)	23,000	"Death Takes a Holiday" (Para.)	21,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Spitfire" (Radio)	27,000	"Hips, Hips, Hooray" (Radio)	23,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Death Takes a Holiday" (Para.)	11,500	"Carolina" (Fox)	8,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Bombay Mail" (U.)	13,000	"Counsellor at Law" (U.)	16,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Moulin Rouge" (U. A.) (2nd week)	10,000	"Moulin Rouge" (U. A.) (1st week)	21,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Master of Men" (Col.) (25c-35c)	6,500	"Bedside" (F. N.)	2,200	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"David Harum" (Fox)	8,000	"Fashions of 1934" (F. N.)	5,500	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Spitfire" (Radio)	19,000	"It Happened One Night" (Col.)	28,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Nana" (U. A.)	8,000	"Moulin Rouge" (U. A.)	7,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"This Side of Heaven" (MGM) and "In the Money" (Chesterfield)	4,000	"Four Frightened People" (Para.) and "You Made Me Love You" (Majestic)	3,900	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Shadows of Sing Sing" (Col.) and "Above the Clouds" (Col.) (30c-40c)	1,900	"She Done Him Wrong" (Para.) and "Sleepers East" (Fox)	3,000	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"Beloved" (U.)	4,000	"I Am Suzanne!" (Fox)	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Bolero" (Para.)	7,000	"Good Dame" (Para.) (25c-50c)	9,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Nana" (U. A.)	8,500	"Moulin Rouge" (U. A.)	7,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"It Happened One Night" (Col.)	15,000	"This Side of Heaven" (MGM)	11,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Sons of the Desert" (MGM) (3 days)	2,000	"Easy to Love" (W. B.) (3 days)	900	High 4-1 "The Kid From Spain"	7,000
			"Massacre" (F. N.) (4 days)	1,500	"Sons of the Desert" (MGM) (4 days)	1,600	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"It Happened One Night" (Col.)	8,100	"Meanest Gal in Town" (Radio) and "Sleepers East" (Fox)	5,500	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"This Side of Heaven" (MGM)	5,400	"Six of a Kind" (Para.)	5,100	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"David Harum" (Fox)	23,600	"It Happened One Night" (Col.)	26,500	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"The Cat and the Fiddle" (MGM)	19,200	"Good Dame" (Para.)	17,300	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"No More Women" (Para.) and "Six of a Kind" (Para.) (15c-40c)	5,100	"I Like It That Way" (U.)	5,300	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 2-24-34 "The Last Roundup"	3,200
United Artists	2,000	25c-50c	"Queen Christina" (MGM)	11,600	"Nana" (U. A.)	10,600	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100



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Buster KEATON in "THE GOLD GHOST"

Directed by Charles Lamont

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U. S. A.
by FOX Film Corporation

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.10	"Queen Christina" (MGM) (4th week)	15,450	"Queen Christina" (MGM) (3rd week)	16,800	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-55c	"You Can't Buy Everything" (MGM) and "Sleepers East" (Fox) (25c-40c)	2,200	"Fugitive Lovers" (MGM) and "The Poor Rich" (U.) (15c-40c)	1,500	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-40c	"Mandalay" (F. N.)	10,000	"Fashion Follies of 1934" (F.N.)	12,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"David Harum" (Fox)	6,000	"Palooka" (U. A.)	3,000	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	20c-40c	"It Happened One Night" (Col.)	5,000	"Bolero" (Para.)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"I've Got Your Number" (W. B.)	10,000	"No More Women" (Para.) and "Search for Beauty" (Para.)	3,500	High 3-25 "Parachute Jumper"	15,000
							Low 3-3-34 "No More Women" and "Search for Beauty"	3,500
Lyric	2,000	20c-40c	"The Poor Rich" (U.)	5,500	"Advice to the Lovelorn" (U.A.)	7,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Cat and the Fiddle" (MGM)	4,500	"Moulin Rouge" (U. A.)	6,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"It Happened One Night" (Col.) (8½ days and Sat. lat show)	16,000	"Hips, Hips, Hooray" (Radio) (6½ days and Sat. late show)	4,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Mystery of Mr. X" (MGM) (7 days and Sat. midnite show)	11,200	"Moulin Rouge" (U. A.) (7 days and Sat. midnite show)	14,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"I've Got Your Number" (W.B.) and "His Double Life" (Para.) (7 days and Sat. midnite show)	5,000	"Bolero" (Para.) and "By Candlelight" (U.) (7 days and Sat. midnite show)	8,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c	"Devil Tiger" (Fox)	2,500	"The Ghoul" (Gaumont-British)	2,000	.....	.....
Uptown	2,000	25c-40c	"I Like It That Way" (U.)	2,500	"As Husbands Go" (Fox) (5 days)	2,000	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Love in Morocco" (Gaumont-British)	1,850	"Beloved" (U.) (3rd week)	1,500	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"Devil Tiger" (Fox) (2nd week)	3,900	"Devil Tiger" (Fox) (1st week-6 days)	7,800	.....	.....
Loew's State	2,416	25c-40c	"The Cat and the Fiddle" (MGM)	11,800	"David Harum" (Fox) (25c-50c)	13,863	High 8-19 "Tugboat Annie"	28,300
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	25c-40c	"No More Women" (Para.)	18,115	"Bolero" (Para.)	21,750	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"It Happened One Night" (Col.)	12,700	"The Lost Patrol" (Radio) (2nd week)	4,200	High 2-24-34 "The Lost Patrol"	13,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Nana" (U. A.)	10,250	"Moulin Rouge" (U. A.) (2nd week)	8,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Mandalay" (F. N.)	9,000	"Fashion Follies of 1934" (F. N.)	10,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Fugitive Lovers" (MGM)	1,500	"Son of a Sailor" (F. N.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Queen Christina" (MGM)	8,000	"Six of a Kind" (Para.)	7,500	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	20c-40c	"It Happened One Night" (Col.)	6,500	"Massacre" (F. N.)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Moulin Rouge" (U. A.)	5,000	"Hi, Nellie!" (W. B.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Emperor Jones" (U. A.)	2,500	"By Candlelight" (U.) (5th week)	3,000	High 1-27-34 "Waltz Time" (2nd week)	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"The Cat and the Fiddle" (MGM)	10,500	"Queen Christina" (MGM) (2nd week)	9,000	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Madame Sans Gene" (French)	2,000	"Fanny" (French) (revival)	1,500	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Four Frightened People" (Para.)	10,500	"I Am Suzanne!" (Fox)	11,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Six of a Kind" (Para.) and "Search for Beauty" (Para.)	9,000	"Carolina" (Fox) and "Jimmy and Sally" (Fox)	10,500	High 2-18 "The Sign of the Cross"	15,500
							Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi"	8,500
Princess	2,272	25c-65c	"Let's Fall in Love" (Col.) and "East of Fifth Avenue" (Col.)	7,000	"Nana" (U. A.) and "Meanest Gal in Town" (Radio) (2nd week)	7,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"Catherine the Great" (U. A.) (4th week)	12,702	"Catherine the Great" (U. A.) (3rd week)	14,685	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Queen Christina" (MGM)	42,500	"Mystery of Mr. X" (MGM)	49,600	High 2-24-34 "The Cat and the Fiddle"	60,100
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Bedside" (F. N.)	6,100	"Orient Express" (Fox)	7,600	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"It Happened One Night" (Col.)	16,030	"Carolina" (Fox)	12,200	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Death Takes a Holiday" (Para.) (2nd week)	36,000	"Death Takes a Holiday" (Para.) (1st week)	44,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Dark Hazard" (F. N.) (2nd week-6 days)	9,000	"Dark Hazard" (F. N.) (1st week)	15,000	High 2-17-34 "Devil Tiger"	23,000
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Palooka" (U. A.)	40,850	"Moulin Rouge" (U. A.) (3rd week-6 days)	14,700	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Carolina" (Fox) (4 days) "Eight Girls in a Boat" (Para.) (3 days)	6,390	"All of Me" (Para.) (4 days) "Meanest Gal in Town" (Radio) (3 days)	8,000	High 1-7 "Animal Kingdom"	71,267
							Low 2-24-34 "As Husbands Go" and "Four Frightened People"	5,500



Smoke in His Eyes... but it doesn't blind this exhibitor to the fact that he owes it to himself and his business future to go to the MPTOA Convention in April. « He realizes it is important for him to discuss things with those who have the same problems as he has in these days of NRA and Industry Codes. « Yes, sir, he'll write MPTOA National Headquarters in New York for all the dope... and maybe he'll take the wife along. « She'll enjoy the social functions, too.

14th Annual
Convention
M·P·T·O·A
HOTEL AMBASSADOR
Los Angeles, Calif.
April 10, 11, 12

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)
New York (Continued)							
RKO Music Hall	5,945	35c-$1.65	"David Harum" (Fox)	60,115	"It Happened One Night" (Col.)	75,900	High 11-25 "Little Women" 109,000 Low 6-17 "Ann Carver's Profession" 44,938
Roxy	6,200	25c-65c	"The Ninth Guest" (Col.)	18,900	"Hips, Hips, Hooray" (Radio)	22,700	High 11-25 "The Invisible Man" 42,000 Low 1-28 "Air Hostess" 9,100
Strand	3,000	25c-$1.10	"Wonder Bar" (F. N.)	43,863	"Mandalay" (F. N.) (2nd week-5 days) "Wonder Bar" (F. N.) (2 days)	16,900	High 10-14 "Footlight Parade" 55,190 Low 12-23 "Sin of Nora Moran" 6,850
Oklahoma City							
Capitol	1,200	10c-41c	"Mandalay" (F. N.)	2,800	"Gallant Lady" (U. A.)	3,000	High 1-6-34 "Going Hollywood" 4,100 Low 3-11 "From Hell to Heaven" 1,350
Criterion	1,700	10c-56c	"Moulin Rouge" (U. A.)	3,800	"Palooka" (U.A.)	3,800	High 11-18 "College Coach" 11,000 Low 3-11 "Clear All Wires" 1,800
Liberty	1,500	10c-36c	"She Done Him Wrong" (Para.) (3 days) "I Believed in You" (Fox) (4 days)	1,500 800	"Devil Tiger" (Fox) and "The Poor Rich" (U.)	1,800	High 9-2 "Gold Diggers of 1933" 3,900 Low 3-18 "The Death Kiss" and "The Fourth Horseman" 1,100
Midwest	1,500	10c-56c	"Good Dame" (Para.)	3,200	"Bolero" (Para.)	4,800	High 2-25 "State Fair" 8,500 Low 3-11 "Employees' Entrance" 1,400
Warner	1,900	10c-75c	"I've Got Your Number" (W. B.) (6 days)	6,400			
Omaha							
Brandeis	1,200	25c-35c	"Hips, Hips, Hooray" (Radio) and "The Big Shakedown" (F. N.)	3,750	"Fashions of 1934" (F. N.) and "Man of Two Worlds" (Radio) (6 days)	3,750	High 11-18 "One Man's Journey" 10,750 Low 12-30 "The World Changes" and "Havana Widows" 3,500
Orpheum	3,000	25c-40c	"Easy to Love" (W. B.) (25c-50c)	17,250	"I've Got Your Number" (W. B.) and "Miss Fane's Baby Is Stolen" (Para.)	6,750	High 3-10-34 "Eas to Love" 17,250 Low 4-29 "Sweepings" 5,000
Paramount	2,900	25c-40c	"The Cat and the Fiddle" (MGM) and "The Poor Rich" (U.)	6,750	"Bolero" (Para.) (25c-50c)	9,750	High 7-22 "Gold Diggers of 1933" 13,250 Low 2-24-34 "Six of a Kind" and "Good Dame" 5,250
World	2,500	25c-35c	"Devil Tiger" (Fox) and "From Headquarters" (W. B.)	4,250	"Advice to the Lovelorn" (U. A.) and "The Last Roundup" (Para.)	5,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding" 7,500 Low 3-10-34 "Devil Tiger" and "From Headquarters" 4,250
Philadelphia							
Aldine	1,200	40c-65c	"Nana" (U. A.) (6 days)	12,500	"Moulin Rouge" (U. A.) (3rd week-6 days)	5,500	High 12-30 "Roman Scandals" 18,000 Low 9-30 "Bitter Sweet" 4,800
Arcadia	600	25c-50c	"Dinner at Eight" (MGM) (7 days) (2nd run)	3,300	"Going Hollywood" (MGM) (6 days)	2,400	High 1-6-34 "Duck Soup" (7 days) 6,500 Low 5-27 "From Hell to Heaven" 1,500
Boyd	2,400	40c-65c	"Journal of a Crime" (F. N.) (6 days)	9,000	"The Cat and the Fiddle" (MGM) (6 days)	11,000	High 1-6-34 "Little Women" 30,000 Low 12-23 "Right to Romance" 8,000
Earle	2,000	40c-65c	"Hips, Hips, Hooray" (Radio) (6 days)	16,000	"Search for Beauty" (Para.) (6 days)	16,000	High 1-20-34 "Bombay Mail" 33,000 Low 10-21 "Saturday's Millions" 10,000
Fox	3,000	30c-65c	"Devil Tiger" (Fox) (6 days)	18,000	"Coming Out Party" (Fox) (6 days) (30c-60c)	15,000	High 4-22 "Cavalcade" 29,000 Low 8-5 "F. P. 1" 13,000
Karlton	1,000	30c-50c	"You Can't Buy Everything" (MGM) (6 days)	3,000	"His Double Life" (Para.) (6 days)	3,000	High 4-8 "42nd Street" 7,700 Low 8-12 "Ann Carver's Profession" 2,500
Keith's	2,000	25c-40c	"Hold That Girl" (Fox) (6 days)	6,700	"Carolina" (Fox) (7 days)	8,000	High 1-7 "Self Defense" 11,500 Low 11-18 "Worst Woman in Paris?" 4,500
Stanley	3,700	40c-65c	"It Happened One Night" (Col.) (2nd week-5 days)	10,000	"It Happened One Night" (Col.) (1st week-6 days)	14,000	High 11-25 "I'm No Angel" 32,500 Low 6-10 "The Silver Cord" 9,000
Stanton	1,700	30c-55c	"This Side of Heaven" (MGM) (6 days)	7,000	"I've Got Your Number" (W. B.) (6 days)	7,000	High 6-3 "The Little Giant" 10,000 Low 7-14 "I Love That Man" 4,000
Walnut	1,500	25c-50c	"Sin of Nora Moran" (Majestic) (6 days)	4,500	"Broken Dreams" (Monogram) (7 days)	5,000	
Portland, Ore.							
Broadway	1,912	25c-40c	"This Side of Heaven" (MGM) and "Bombay Mail" (U.)	5,900	"Madame Spy" (U.)	7,500	High 1-21 "Frisco Jenny" 11,000 Low 3-11 "What! No Beer?" 3,500
Music Box	3,000	25c-40c	"I've Got Your Number" (W. B.)	3,800	"Hips, Hips, Hooray" (Radio)	4,000	High 12-9 "Little Women" 14,000 Low 5-13 "No More Orchids" 1,600
Pantages	1,700	15c-25c	"Bitter Sweet" (Gaumont-British) and "Scaling Jong Song" (First Div.)	1,900	"Broken Dreams" (Monogram) and "King of Wild Horses" (Col.)	1,900	High 11-4 "Lady for a Day" 10,200 Low 2-24-34 "He Couldn't Take It" and "Wild Women of Borneo" 1,800
Paramount	3,008	25c-40c	"Devil Tiger" (Fox) and "Search for Beauty" (Para.) (6 days)	4,600	"Six of a Kind" (Para.) and "Sleepers East" (Fox)	5,900	High 11-18 "The Way to Love" 12,000 Low 12-2 "Walls of Gold" 3,500
United Artists	945	25c-40c	"Nana" (U. A.)	5,000	"Queen Christina" (MGM) (2nd week)	5,000	High 8-19 "Tugboat Annie" 8,500 Low 3-11 "Madame Butterfly" 1,600
San Francisco							
Fox	4,600	10c-35c	"Once to Every Woman" (Col.) and "Murder on the Campus" (Chesterfield)	9,500	"Son of Kong" (Radio)	14,000	High 4-8 "Should a Woman Tell?" and "Speed Demon" 15,500 Low 9-9 "Important Witness" and "Sensation Hunters" 7,000
Golden Gate	2,800	25c-40c	"It Happened One Night" (Col) (2nd week)	16,000	"It Happened One Night" (Col.) (1st week)	20,500	High 2-11 "The Mummy" 25,500 Low 10-21 "My Woman" 8,000
Orpheum	3,000	15c-40c	"The Song You Gave Me" (Col.) and "The Crosby Case" (Universal)	6,000	"She Done Him Wrong" (Para.) and "Midnight" (U.)	6,000	High 10-14 "Ladies Must Love" 15,000 Low 2-10-34 "Search for Beauty" and "From Headquarters" 5,000
Paramount	2,670	15c-65c	"I've Got Your Number" (W. B.) and "Good Dame" (Paramount)	9,500	"Sons of the Desert" (MGM) and "Orient Express" (Fox)	10,000	High 10-28 "I'm No Angel" 40,000 Low 12-23 "Sitting Pretty" 7,000
St. Francis	1,400	15c-40c	"Dark Hazard" (F. N.) and "Ever Since Eve" (Fox)	5,000	"Eskimo" (MGM)	8,000	High 3-25 "What! No Beer?" and "Broadway Bad" 13,500 Low 11-11 "The Mad Game" and "S.O.S. Iceberg" 4,000
United Artists	1,200	25c-50c	"Moulin Rouge' (U. A.)	6,500	"Gallant Lady" (U. A.) (3rd week)	7,000	High 12-30 "Roman Scandals" 17,000 Low 8-26 "The Wrecker" 4,000
Warfield	2,700	25c-90c	"Bolero" (Paramount)	20,000	"Queen Christina" (MGM)	22,500	High 1-6-34 "Dancing Lady" 26,000 Low 5-27 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	25c-50c	"Man of Two Worlds" (Radio)	3,250	"Roman Scandals" (U. A.) (3rd week)	3,250	High 12-9 "Little Women" 8,500 Low 8-19 "The Rebel" 2,500
Fifth Avenue	2,750	25c-55c	"Queen Christina" (MGM)	7,500	"Carolina" (Fox)	6,000	High 8-5 "Tugboat Annie" 19,250 Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-35c	"It Happened One Night" (Col.) (2nd week)	5,500	"It Happened One Night" (Col.) (1st week)	7,000	High 3-3-34 "It Happened One Night" 7,000 Low 6-24 "Uptown New York" 3,000
Music Box	950	25c-50c	"Moulin Rouge" (U. A.)	4,500	"Hips, Hips, Hooray" (Radio)	4,000	High 11-11 "Footlight Parade" 8,000 Low 12-23 "If I Were Free" 3,250
Orpheum	2,500	25c-50c	"Long Lost Father" (Radio) and "Devil's Playground" (S. R.)	5,000	"Dark Hazard" (F. N.)	6,000	High 10-21 "Bureau of Missing Persons" (6 days) 9,000 Low 2-24-34 "Mandalay" and "Easy to Love" 4,500
Paramount	3,050	20c-30c	"No More Women" (Para.)	5,000	"You Can't Buy Everything" (MGM) (6 days)	5,000	High 1-7 "A Farewell to Arms" 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

FIGHTING CODE: Buck Jones—This picture holds the box-office record for 10 and 15-cent nights. Nothing more needs be said. Running time, seven reels.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

FOG: Mary Brian, Donald Cook—A good mystery picture, but too dark. Photography very poor. Played Feb. 13-14-15.—Claud Thorp, Gem Theatre, Ryan, Okla. Small town patronage.

FORBIDDEN TRAIL: Buck Jones—Average western which seems to please the majority of my western patrons.—J. C. Darst, Dante, Dante, Va. General patronage.

FURY OF THE JUNGLE: Donald Cook and Peggy Shannon—Good program picture laid in jungle country. Excellent picture for Friday and Saturday. Pleased 100 per cent.—L. J. Bennet, Rialto Theatre, Pekin, Ill. General patronage.

LADY FOR A DAY: May Robson, Warren William—Plenty good. Played Feb. 12-13.—W. L. Landers, Landers Theatre, Batesville, Ark. Small town patronage.

LADY FOR A DAY: Warren William, May Robson—Liberty certainly used their head when they gave this picture four stars, for it certainly deserved it. It is one of the sweetest pictures that I have ever shown. It has everything, mass appeal. Cast excellent and dialogue very good. If Columbia continues like this she will soon be at the top. Running time, 102 minutes.—J. C. Darst, Dante Theatre, Dante Va. General patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—Just fair. There will be no comments of importance on this. Ann Sothern overacts terribly, causing an audience reaction. Don't expect much in this one. Running time, seven reels.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—Ran this on a very rainy and cold Sunday and Monday and lost money on this one. I paid just about twice what it was worth. The few people that did come out to see this were not pleased. I personally could not find anything out of the ordinary in it. Nothing but a plain program picture. Played Feb. 25-26.—Hilliard J. Dubreuil, Fairland Theatre, White Castle, Louisiana. Small town patronage.

NINTH GUEST, THE: Donald Cook—This outgrossed "Invisible Man" and we played it on 10-15c nights, too. A nice "dressed up" mystery play with a little different twist than the usual run of mystery plays. Running time, eight reels.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

ONCE TO EVERY WOMAN: Fay Wray, Walter Connolly—This is rather a hard picture to report on. Some liked it, some said poor. Personally I thought it a very good picture. Excellent photography. Played Feb. 4-5.—Claud Thorp, Gen Theatre, Ryan, Okla. Small town patronage.

THRILL HUNTER, THE: Buck Jones—A good picture, but Columbia will do better by keeping Buck Jones in westerns. No drawing power. People want to see western actors in western plays. Played Feb. 9-10.—Claud Thorp, Gen Theatre, Ryan, Okla. Small town patronage.

THRILL HUNTER, THE: Buck Jones—A real "Thrill Hunter" for my western fans. Digressed quite a bit from typical westerns. Buck appears pretty timid in this picture, and while there were thrills and a few bandits, there were no stage coach robberies nor wild Apaches. As something different should hold interest. Running time, 58 minutes.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

First National

BUREAU OF MISSING PERSONS: Bette Davis, Pat O'Brien—A swell picture. Plenty of laughs. Good entertainment all the way, but I think the title kept people away.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone—Something new and different in pictures. Keeps moving fast from start to finish, while it is quite episodic. As the story demands, it is tied with romance that holds together nicely. It combines comedy with thrills and surprises. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CONVENTION CITY: Joan Blondell, Dick Powell—A very nice comedy laid in Atlantic City. Played to best business since last Easter (Sunday). Played Jan. 28.—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

FEMALE: Ruth Chatterton, George Brent—A very interesting picture. Gave splendid satisfaction. Story great and Chatterton can act. All say the best she has made to date. Played Feb. 20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell—Nice picture with no advance. No business first day, but the word of mouth advertising turned out a nice gross on the second day. Running time, 62 minutes. Played Feb. 14-15.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell, Lyle Talbot—This is a wow of a comedy picture. Very funny. Pleased them all. A great cast of good actors.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LITTLE GIANT, THE: Edward G. Robinson—Undoubtedly one of the snappiest, fastest, up-to-the-minute pictures produced lately. Although we played this rather late, I would advise any one to play it who hasn't done so. Every line of dialogue carries a swell wisecrack. Every word in this picture was as plain as if the players were there in person. Edward G. Robinson is great as well as the rest of the cast. Warners certainly can make the pictures. Running time, 74 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SON OF A SAILOR: Joe E. Brown—Hurrah for Joe! Think this is the best Joe Brown yet, Plenty of comedy situations and are taken care of admirably by the sailor himself.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro—This is one wonderful picture. A great story and well acted and directed. Should be played in schools and churches. A lesson the youngsters need and the old ones will like it. Played Feb. 16.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garet—Very pleasing picture. A few did not care for it, but we had more people come to us to tell us what a good picture it was than on any picture in a long time. Herbert Mundin very good as the comedian. Personally, thought Janet Gaynor exceptionally good in this one.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

AS HUSBANDS GO: Warner Baxter—Just a fair program picture. No comments either way. Baxter has made much better. Played Jan. 20-21.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—One of the most entertaining and pleasing pictures we have played in a long time. In fact, we can say it is the best picture we have played from Fox the past year. Frank Morgan contributes much to this one. It is one of those pictures that for some reason or other goes over better with the patrons than most so-called specials. If you have not played it, we believe you are making a mistake in not doing so if you can still get a good print.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—Don't be afraid of this one. It's by far the best picture that Fox has released under present contract. Every one pleased with it and drew some extra business in the face of the worst blizzard of the year. Barrymore and Stephin Fetchit almost steal the show. Running time, nine reels. Played Feb. 18-19.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland, Heather Angel—Satisfactory. We played it Christmas week, and it drew the smallest business of the year. It is nothing to rave about, but it is not a poor picture.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

DOCTOR BULL: Will Rogers—A very good picture with Will Rogers in a different role. It pleased about 90 per cent. According to this picture, I can't see that he is slipping as some exhibitors think. Running time, 77 minutes. Played Feb. 9-10.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

FRONTIER MARSHAL: George O'Brien—This is not just a western. It's much more and what a cast they have put into it. Step on this one and you'll please all classes of people that like western dramas. This O'Brien is gaining in popularity.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

HOLD ME TIGHT: Sally Eilers and James Dunn—Very good. Young and old alike were pleased. If you have not played it, pick it up. Well balanced with comedy, action and drama. Frank McHugh certainly adds much to this one. That boy is good.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

HOOPLA: Clara Bow, Richard Cromwell—This will be about all for Clara, and Cromwell was decidedly Ham in this one. The audience did not go for her and hence business was down. As an emotional actress she is a washout. Why they waste good film with trying to bring back Clara Bow is beyond me. I know of a dozen girls that we see in small supporting parts that have it all over Bow.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I AM SUZANNE: Lilian Harvey, Gene Raymond—Interesting picture played to a nice Sunday-Monday business. However, there is too much marionettes and not enough Harvey. Do not think it rates with "My Weakness." Running time, 85 minutes. Played Feb. 11-12.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

ORIENT EXPRESS: Norman Foster—This is a fairly good picture, but won't draw a dime's worth of business in any man's theatre. With exception of Foster, every mother's son are foreigners and the great American jubilee absolutely refuse to pay their good money to see them. Wonder what has become of all the American actors. Running time, seven reels. Played Feb. 27-28.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—The usual Gaynor picture. It seems as if all Warner Baxter does in this one is to add attraction for the women. I don't know of but one picture that he really did act in. That was "Forty-Second Street." In that he was a different Baxter altogether. Running time, 76 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—If you can get them in, your patrons will like it. It has a good story and it is well told. Rather a new way in telling it and apparently a way that will have to be soaked into the public before they will accept it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

SMOKE LIGHTNING: George O'Brien—Very good western. Fair business. Played Jan. 26-27.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SMOKY: Victor Jory—Billed as "The best horse story yet"—and as such, is very good. Main difficulty is getting public to believe it is not "just another western."—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

Majestic

CHEATING BLONDES: Thelma Todd—Well, this picture was terrible. Played it on a double bill and got out alive, but it is too bad we have to show this kind of picture. I could not find one redeeming feature in it. I wonder just how green they think we are out in the sticks.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

M-G-M

CHIEF, THE: Ed Wynn—Would make an excellent three-reel comedy. Running time, 60 minutes. Played Feb. 2-3.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—Will please them all. Well made and not a slow

moment, which is characteristic of many MGM films. That gal Crawford is an actress. Running time, 90 minutes. Played Feb. 18-19-20.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—Good entertainment. Not big, but pleasing. Running time, 78 minutes. Played Feb. 9-10.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—A dandy picture and 100 per cent entertainment. Running time, 79 minutes. Played Feb. 18-20.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—A good picture that did not draw. Running time, 87 minutes. Played Feb. 4-5-6.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—As silly as they can make them, but it brought out a record breaking kid attendance and adults were also above average. Ran this with a double, "The College Coach," but I give "Meet the Baron" credit for the largest share of the attendance as we have had good football pictures before with average results.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy, Walter Houston—A mighty good picture, but did not draw after the first show. Took an awful flop at the box-office. I can't explain it. I call it one of the most entertaining pictures we have played. But prize fighting has no drawing in this town and that is all I can lay it to. Played Feb. 18.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy, Walter Huston—A real picture that will please every one, even the ladies if you can get them in on it. Business poor due to the coldest weather in years. Played Feb. 26-27.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore, Conway Tearle—A high-class sophisticated drama for midweek showing. This is more for the women than for the men. Clever dialogue and situations. Conway Tearle does fine work in this. Alice Brady has a swell part and I might add that Lionel Barrymore is at his best. Business a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STAGE MOTHER: Alice Brady—Fair. Brady has no draw. People do not seem to care for her. Running time, 87 minutes. Played Feb. 14-15.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Monogram

RANGERS' CODE: Bob Steele—A good fair western. Lots of riding, fighting, and the Nero gets the Girl, and there you are.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SIXTEEN FATHOMS DEEP: Sally O'Neil, Creighton Chaney—Much better than expected. Recording good. Good for a Saturday spot. Running time, 63 minutes. Played Feb. 2-3.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry, Edna May Oliver, Jack Oakie, Gary Cooper—Here is a good picture for the children. The adults will not like it and if you are a wise exhibitor you will run this one for a kiddie matinee. We played this on our bargain day and pleased all of the kids, but the adults all kicked on it, even though it was bargain day. Too bad Paramount should waste so much money and so many stars on such a picture as this. Business good. Running time, 75 minutes. Played Feb. 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ALICE IN WONDERLAND: Charlotte Henry—Am sorry to report contrary to opinions of many other exhibitors. Sell this picture. Run a teaser trailer three weeks in advance of screening. Educate the public as to who are behind those masks. The picture is really wonderful. I believe that there have been too many non-encouraging reports and the exhibitor has passed up a wonderful opportunity to cash in. The first picture I have ever run an extra day, and the first I have single featured in nine months. My third day (final) was greater than average, and total gross was the biggest I have ever had on any picture. Educate the masses, and sell it. There's money in "Alice." Running time, 75 minutes.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

ALICE IN WONDERLAND: Charlotte Henry, Jack Oakie, Gary Cooper—Poor. Neither fish nor fowl. Does not make a hit with either children or adults. Running time, 75 minutes. Played Feb. 1-2.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. Local patronage.

BOLERO: George Raft—Get set, gang. A new Valentino is born. He's been born for some time, but this is his first real opportunity to snow it. If this picture don't set George Raft as a real star with the public, nothing will. I expected much from all the advance ballyhoo. Believe me, I was not disappointed and patrons acclaimed it in great numbers. Carole Lombard is great (except one scene where she tried to go La Hepburn with her hair, and why?) Frances Drake very, very good, and Sally Rand does nicely in an inoffensive way. Wesley Ruggles handled direction superb. Congrats, Paramount; you've given us a picture in "Bolero." Running time, 83 minutes. Played Feb. 25.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

CRADLE SONG: Dorothea Wieck—One of the sweetest pictures I have ever seen. Pleased every one that saw it. Don't pass this one up. It will draw anywhere. Played Feb. 22.—Hilliard J. Dubreuil, Fairyland Theatre, White Castle, La. Small town patronage.

DESIGN FOR LIVING: Gary Cooper, Fredric March, Miriam Hopkins—Failed to hear one good comment on it. Flopped at the box office and the few that saw it failed to appreciate it. Maybe it's good. I don't know. Running time, 88 minutes. Played Feb. 18-19.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. General patronage.

DUCK SOUP: Four Marx Brothers—Personally, thought it very fine. Lots of remarks that did not fit in with my judgment, though.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

EIGHT GIRLS IN A BOAT: Douglas Montgomery, Dorothy Wilson—Screened this, but did not play it. We may be a little old-fashioned, but we still like to show pictures that our young people can see without being embarrassed. When they must take a young girl in trouble to make a play of we say material must be running short.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. General patronage.

GIRL WITHOUT A ROOM: Charles Farrell, Marguerite Churchill, Charles Ruggles—This one offers only fair entertainment. It is a light romantic comedy localed in Paris. Plenty of comedy. However, our patrons did not like it. It is just another program picture and is suitable for the whole family. Paramount pictures are on the downslide. Played one day to only a fair business. Running time, 75 minutes. Played Feb. 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOLDEN HARVEST: Chester Morris—Some good bits in this, but the crop reduction propaganda didn't get any applause from my farmers. Played Feb. 2-3.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—A nice little picture. Some laughs and action and a pretty good story all around.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HIS DOUBLE LIFE: Lillian Gish—Isn't it funny how good a producing company can make some pictures and how utterly poor others are made by the same company? This is one of the poor ones. Lillian Gish about the only American in it and what a terrible comeback for her. Running time, seven reels. Played Feb. 20-21.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

I'M NO ANGEL: Mae West—Good business. Some like her and some don't, but they seem to come, anyway. Played Feb. 25-26.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—Did better business than any feature I've had from Paramount in weeks. Seems to me Paramount has slipped in the last two months. Played Feb. 16-17.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. General patronage.

LAST ROUND-UP, THE: Randolph Scott—While this is just another Zane Grey picture don't make a mistake and just play it on Saturday. Because of the title and the popularity of the song, it has a great draw. I believe it will stand two days in any medium or small sized town. However, in your advertising tie up with the song by including "Git Along Little Doggie, Git Along." Played Feb. 4.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—Good for picture of its kind. Not the best of entertainment. Propaganda against kidnaping. Running time, 69 minutes. Played Feb. 16-17.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—We picked up this old one to fill in a date It is fair entertainment. I read Zane Grey's "Mysterious Rider" a few years ago. My memory may be poor, but I did not recognize the story in this picture.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

NO MORE WOMEN: Edmund Lowe, Sally Blane, Victor McLaglen—No story, no direction, no business. This is one of the worst pictures we have ever had from Paramount and we have had some pretty bad ones this year. Would advise you to cancel this one as your Lowe and McLaglen fans will be badly disappointed.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

SITTING PRETTY: Jack Haley, Jack Oakie—Another good musical which somehow did not draw as expected. A satisfactory show for any spot. Played Feb. 6-7.—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

SIX OF A KIND: Charles Ruggles, W. C. Fields, George Burns, Gracie Allen—Nice picture, but no knockout. Good clean entertainment. All performers fine except Fields. He chalked his cue too long. Will satisfy all classes. Played Feb. 18.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

TAKE A CHANCE: James Dunn, Cliff Edwards—Poor excuse for musical. Good comedy. Good numbers poorly presented. No business. Running time, 82 minutes. Played Feb. 22-23.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—An amusing farce to slim business, cold weather. Played Feb. 11-12.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TO THE LAST MAN: Randolph Scott—A well made western. Killed them all off, but the cameraman. Fair business on Friday and Saturday—that is, fair for these days. Saturday hasn't meant anything here for the last five years. Played March 2-3.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier—This is a very pleasing comedy drama, but cold weather killed my business. Played Jan. 28-29.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RKO

ACE OF ACES: Richard Dix—A mighty fine picture. Gave good satisfaction. Played Feb. 22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ACE OF ACES: Richard Dix—Failed to draw on Friday and Saturday. A very good air picture but not enough action for our Saturday fans. They want westerns here. Running time, seven reels. Played Feb. 23-24.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

BRING 'EM BACK ALIVE: Frank Buck—This is an excellent picture of its kind, but I took a terrible beating on it, partly owing to cold weather. Played Jan. 30-31.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CROSSFIRE: Tom Keene—And still another good western picture from RKO. This has plenty of action, thrills and fighting. It is a good story and should please all western fans. In addition to the regular western story, this one has a wrestling match with Edgar Kennedy as the winner. Kennedy also supplies many laughs and adds considerably to the entertainment. Played one day to good business. Running time, 55 minutes. Played Feb. 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DOUBLE HARNESS: William Powell, Ann Harding—Good picture, bad weather, business just so-so. Played Feb. 4-5.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

EMERGENCY CALL: Bill Boyd, Wynne Gibson—This seemed to please very well, although it is nothing more than a fair program picture, no more, no less. The operating sequence was by far the outstanding part in the whole picture. Below average business. Running time, 60 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

FLYING DEVILS: Bruce Cabot, Ralph Bellamy, Arline Judge—It'll do. Played Feb. 23-24.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Raul Roulien—A wonderful picture. A lot of new features in this one. Splendid music and dancing. You will have to see it to appreciate the bigness of it. But there have been so many big musical pictures in the past few months, they have lost their drawing power here. This is one of the best we have played. Played Feb. 25.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

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FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—Just the thing for a bilious box-office. Do a little extra advertising and watch results. A musical unusual and pleases 'em. Running time, 87 minutes. Played Feb. 4-5-6.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Ginger Rogers—A good musical but not outstanding. Music not catchy. Will get a little extra business. Running time, 90 minutes. Played Feb. 11-12-13.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

IF I WERE FREE: Irene Dunne, Nils Asther, Clive Brook—Dodge this one if you can. Too draggy. Running time, 65 minutes. Played Feb. 1.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

IF I WERE FREE: Irene Dunne, Clive Brook—Very slow in action and so-so in entertainment. One a year like this one is enough. Running time, 67 minutes. Played Feb. 21-22.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

IF I WERE FREE: Irene Dunne—Another well acted "triangle" which failed to draw. Well staged and directed. Played Jan. 21-22.—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

LITTLE WOMEN: Katharine Hepburn—Extra good show with wonderful drawing power, more, I believe, because of the book than because of anything so superhuman in the picture itself. We have shown many a picture just as good or better, but absolutely none with such drawing power. Running time, 107 minutes. Played Feb. 21-22-23.—E. E. Warner, Opera House, Augusta, Wis. General patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—A sprightly comedy that seemed to please. Played Jan. 21-22.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MORNING GLORY: Katharine Hepburn, Douglas Fairbanks, Jr.—Superb art but not much box-office. Played Feb. 18-19.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—Not as good as "King Kong" but good at that. The last reel will make their eyes hang out. Running time, 70 minutes. Played Feb. 9-10.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

SWEEPINGS: Lionel Barrymore—A very fine picture. Great acting and fine story but did not draw film rental. Satisfied all that seen it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TWO ALONE: Jean Parker, Tom Brown—A slow moving story without much punch. This baby proposition on the screen is becoming obnoxious and think it time producers called a halt. No business. Played Feb. 23-24.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. General patronage.

United Artists

BITTER SWEET: Anna Neagle, Fernand Graavey—Another foreign-made picture that should be paid for and shelved. Not one good comment and many walkouts. Just a waste of film. Why do producers insist upon importing pictures from England when they are so inferior to our own productions? Played Feb. 28-March 1.—L. J. Bennet, Rialto Theatre, Pekin, Ill. General patronage.

BLOOD MONEY: George Bancroft, Frances Dee—Production casted with all the old land marks of Hollywood. In the words of Al Jolson you may describe the picture very easily, "You ain't seen nothin' yet." Running time too long and should have never been released.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper—Very good picture. It's the old Bowery days with cast, costumes, settings, direction, etc., perfect. While but few people way out here in the West have ever seen the old Bowery days, still the story, the songs, etc., appealed to them and even the children liked it. I have been on the Bowery way back in 1906 and 1908, and personally I enjoyed this picture immensely. I did not quite break even. If you can buy this picture right my advice is to run it, as it is really good and will please.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

YES, MR. BROWN: Jack Buchanan—One awful flop. It's a shame to flaunt pictures like this in the face of the paying public. Just a mess.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Universal

BELOVED: John Boles, Gloria Stuart—A truly beautiful picture but why are there so few people left that appreciate something worth while like this? Boles and Stuart at their best and can Boles sing. Running time, 82 minutes. Played Feb. 11-12.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. General patronage.

BOMBAY MAIL: Edmund Lowe—O. K. Pleases those who like to follow the story closely and keep their minds working. No comedy relief, so see that you have plenty of good comedy in your shorts.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

BOMBAY MAIL: Edmund Lowe—A fairly good mystery drama which seemed to please. Played Feb. 16-17.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—A very light comedy drama that seemed to give good satisfaction. Running time, seven reels.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

CROSS COUNTRY CRUISE: Lew Ayres, June Knight—This seemed to please, from the comments. It has some hot lines and situations. Played Feb. 27-28.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—Good picture. Ginger Rogers is certainly miscast in this. She can't play that kind of a part. Marian Nixon would have fit this role perfectly but who are we to offer suggestions or to criticize in this way.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

GUN JUSTICE: Ken Maynard — A very good western. Lots of action. A regular Saturday nighter.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts—Not as good as some other pictures we have had from these stars but pleased our family night patronage. Running time, seven reels. Played Feb. 21-22.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

INVISIBLE MAN, THE: Claude Raines—A very unusual picture, but a big flop at the box-office, even with much extra advertising. My people don't go very strong for this type of picture. Running time, seven reels.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

INVISIBLE MAN, THE: Claude Raines, Gloria Stuart—Slightly disappointed as business and picture were just average. Running time, 70 minutes. Played Feb. 14-15.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

KING FOR A NIGHT: Chester Morris—This is a very excellent program. Splendid acting by all characters. Ends sad. You can bank on this one as being above the average program picture. Running time, eight reels. Played Jan. 30-31. C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

KING FOR A NIGHT: Chester Morris—Well made, but rather depressing. Played Jan. 19-20.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—Good. Lots of comedy and pep all the way through. However, the ending did not please. Most of those who commented on the picture told us so, but could offer no suggestion as to how they would have ended it. The hero generally manages to find some way out before the end of the picture, so it took the patrons "off their feet" when he failed to do so in this one. The last two reels powerfully dramatic. Tears were in evidence everywhere, men and women alike. Acting in this one very good.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

KING OF JAZZ: Paul Whiteman and Band, Bing Crosby, Sisters G, John Boles—A wonderful production. It is hard to figure out why it really is so good and pleases so well. There is positively no sign of a story or plot. Just singing, dancing, good music and wonderful color. Don't pass this one up. It is hard to believe that a picture produced in the early days of talking pictures can come back this way, but the evidence is there. M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.



LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—Fairly good comedy but really not good enough to stand up as the feature on the program. Should be on a double bill or have plenty of good shorts with it. Not outright smutty, but suggestive in places. However, Slim can get away with it without offending.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

MADAME SPY: Fay Wray and Nils Asther—Very good picture. However, it is heavy enough and has to be followed closely to keep up with it. We had plenty of good comments on it. Asther and Wray both excellent. Use plenty of good shorts with it (comedy and musical) and you'll give your patrons satisfaction.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—This is a little old, but if you play them on your bargain nites you'll get by and make some money. This pulled them in and pleased. Running time, nine reels.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—Only pleased about 50%. The print I had was very poorly recorded. Ted Healy very good, but the radio stars were not so hot on the screen. Build this one up with good shorts because it has poor drawing power otherwise. Running time, 68 minutes. Played Feb. 9-10.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

S. O. S. ICEBERG: Rod La Rocque—A wonderful picture of its kind. Some of the reels very short as it was a nine-reel picture. Did not do any extra business as it was too cold to see a picture of this kind when I played it. Running time, 70 minutes. Played Feb. 16-17.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

STRAWBERRY ROAN: Ken Maynard—Good western. Fair business considering the cold weather. Played Feb. 20-21.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner

EVER IN MY HEART: Barbara Stanwyck—Very sad but also entertaining. Ladies seemed to go for it. Too many deaths. First the boy, then the dog, and to top it off the parents knock themselves off at the finish. Poor title.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell, Dick Powell, Ruby Keeler—All this picture lacks being a perfect picture is this: Should just have added Ned Sparks and Myrna Loy instead of two that were not so hot. Figure this out yourself. And if the water scene had been in color what a picture it would have been. Songs hot, acting good, in fact the best musical I have had the pleasure of running. Played Feb. 26-27.—W. L. Landers, Landers Theatre, Batesville, Ark. Small town patronage.

HAUNTED GOLD: John Wayne—A good western. Played Jan. 16-17.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN FROM MONTERY, THE: John Wayne—All John Wayne features have plenty of action and always a good story. A good western for the western fans. Running time, 57 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MAYOR OF HELL, THE: James Cagney—Excellent picture. Cagney fits this perfectly and we have never liked Cagney before in those that we have seen him in. He stood out "like a million dollars" in this. We played this rather late but are glad we picked it up.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

PRIVATE DETECTIVE 62: William Powell—An interesting drama with Powell doing his usual good work. Played Jan. 23-24.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

World Wide

TRAILING THE KILLER: Francis McDonald. Caesar, the wolf dog—A great animal picture well made and where they like animal pictures, this will check up with any of them. Played on a double bill with a western and pleased a Saturday crowd, and they liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Columbia

LOVE IN TENTS: Smith and Dale—This is just another comedy. Entirely too silly to be good and a poor story. We had many patrons come out and kick on this one. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Educational

ENCHANTED TRAIL: Romantic Journeys—A travel-tour through the Grand Canyon. Entirely in color and received many comments. Beautiful scenery and excellent photography. Running time,

one reel.—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

NIGHT DUTY: Harry Langdon—A very funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

M-G-M

BEDTIME WORRIES: Our Gang—This is a dandy. Entertainment in every foot. Spanky is dandy. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BEER AND PRETZELS: Musical Revues—Just an effort gone wrong. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BUSY BODIES: Laurel and Hardy—One of the funniest comedies we ever played.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHINAMAN'S CHANCE, A: Flip the Frog—A very good cartoon comedy, featuring Flip as the police. Plenty of laughs and is sure to please everyone. We would like to have more like this one. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FINE FEATHERS: Oddities—A dandy single reel in color. Very entertaining. Running time, 9 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MIDSUMMER MUSH: Charley Chase—A good funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

OLIVER THE EIGHTH: Laurel and Hardy—Great. It's a real pleasure to run comedies that make your patrons laugh. This is one of the best comedies of the new series.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Paramount

BETTY BOOP'S KERCHOO: Talkatoons—This was an exceptionally good cartoon. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

BLOW ME DOWN: Popeye the Sailor—I like to use cartoons as much as possible and believe Popeye to be one of the best on the market. Running time, 7 minues.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

HUSBAND'S REUNION: Walter Catlett—Funny comedy. Lots of old-fashioned laughs. Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PLEASE: Bing Crosby—I wish that they would get some new ideas for Bing. Always he is the amateur that comes on the scene and turns out to be the radio singer Bing Crosby. They seem to be cut over the same pattern. We have had three that did not vary in theme. They assume that no one knows who he is except the audience and they know Bing's plot by heart. They have seen the same thing so often. He has a certain following that any of them will please. But not much originality is shown. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RADIO ROUNDUP, A: Headliners—Here is one mighty sweet short. It will make a hit on any program. Spot it on a preferred date.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

SAILORS, BEWARE: Walter Catlett, Eugene Pallette—Funny in spots.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHE WRONGED HIM RIGHT: Betty Boop Cartoon—Paramount's cartoons are good but their two-reelers are terrible. Running time, 8 minutes. —Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

SOCK-A-BYE, BABY: Popeye the Sailor—An amusing cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RKO

AIR TONIC: Headliner Series—Good musical short that will prove an asset to any program. Running time, 21 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

ART IN THE RAW: Edgar Kennedy—It seemed to get by.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CALIFORNIA WEATHER: Ruth Etting—Fine two-reeler.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DRUGGIST'S DILEMMA, THE: Clark and McCullough—Just so-so.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IN THE DEVIL DOG HOUSE: Clark & McCullough—Give these boys a story and they will deliver. RKO is killing them. This comedy is poor. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

KNEE DEEP IN MUSIC: Ruth Etting—Fine two-reeler—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MOONSHINER'S DAUGHTER: Masquers Comedies—Fairly good burlesque on the old we-uns and you-uns mountaineer drammy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SNUG IN A JUG: Clark & McCullough—These two comedians are getting as seedy as a field of alfalfa. Not a laugh in a baleful. Running time, 20 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SNUG IN A JUG: Clark & McCullough—This team has never made anything funny yet. Just as well left unrun. Running time, 19 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

NEW CONTRIBUTORS FROM FOUR STATES

Four exhibitors joining the corps of reporters to "What the Picture Did for Me" this week hail from as many different states. They are:

James R. Partlow, Ohio theatre, Tippecanoe City, Ohio; A. J. Simmons, Plaza theatre, Lamar, Missouri; M. C. Howe, Erskine theatre, Erskine, Minnesota, and W. L. Landers, Landers theatre, Batesville, Arkansas.

United Artists

NIGHT BEFORE CHRISTMAS, THE: Silly Symphonies—Good cartoon in beautiful colors. Not to be compared with "Lullaby Land" or "Three Little Pigs." I notice a number of other color cartoons appearing on the market. This is probably due to the selling policy of U. A. on these Disney subjects. They have the price so high now that it means a loss to most exhibitors to run them. I tried to buy "Three Little Pigs" second run and U. A. said they had positive instructions to charge double the price of first run. This policy will kill Disney, and if he continues treating exhibitors like this he will see that other cartoons will replace Mickey and Silly. Did you ever hear of such nerve of asking double first run price for second run. Try to buy "Three Little Pigs" and see if I am right. If this is Disney's policy he should be rebuked, and if it is U. A. that is doing it then Disney should place his product with some one who will be fair. Goodbye Disney, Mickey and Silly. At one time you were a great favorite.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SANTA'S WORKSHIP: Silly Symphonies—Great, fine, wonderful, splendid. Running time, nine minutes. —A. B. Jefferis, New Piedmont, Piedmont, Mo. Rural and small town patronage.

WHOOPIE PARTY: Mickey Mouse—Another good Mickey Mouse. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Universal

BEAU BEST: Oswald Cartoon—Oswald the Lucky Rabbit is always good. At least, those we have played so far have been. The adults get a "kick" from them and the children just "eat them up." Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

BOSWELL SISTERS, THE: Radio Star Reels—Another excellent short subject. The Boswell Sisters do not sing but a few numbers which rather disappointed my patrons. Running time, 21 minutes. —W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

CONFIDENCE: Oswald Cartoons—Not a comedy, but propaganda on the subject of supporting the national administration.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HIS FIRST CASE: Vince Barnett—Pretty good. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HUNTING TROUBLE: Louise Fazenda—Hilarious comedy but gets by as one of the shorts on a program. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

KING KLUNK: Pooch Cartoons—Clever burlesque on "King Kong."—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MEETING MAZIE: Sterling Holloway—A good comedy. This guy is certainly funny—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MERRY OLD SOUL: Oswald Cartoons—One of the best cartoons I have shown for some time. Play it on your best nights and you won't go wrong. Running time, 8 minutes.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

MY PAL THE PRINCE: Morton Downey—Not very good. Would have been better if they had not cut in on the singing so much with flash backs. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

SHE DONE HIM RIGHT: Pooch Cartoons—One of the best cartoons we have ever had. A burlesque on Mae West and Cab Calloway orchestra. Runninng time, one reel.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

STRANGE AS IT SEEMS: (No. 35). These shorts are great. They are very interesting and please everyone. I believe this is the best one I have ever seen.—Hilliard J. Dubreuil, Fairyland Theatre, White Castle, Louisiana. Small town patronage.

WORLD'S GREATEST THRILLS: Graham McNamee—An excellent short subject made up of what the title implies, the world's greatest thrills. Good short for a weak feature. Running time, 19 minutes.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

Warner Vitaphone

BOSKO'S PICTURE SHOW: Looney Tune—Wherein Warners get in a "Rabbit punch" at Metro by burlesquing their various stars, lions, etc. Good. Running time, one reel.—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—One of the best shorts in a long time.—W. L. Landers, Landers Theatre, Batesville, Ark. Small town patronage.

BROADWAY MELODIES: Broadway Brevities—We have played nearly all of the Vitaphone musicals and no need to comment on any individual one. They are all good and among the best on the market. Running time, two reels.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

BUDDY'S SHOW BOAT: Looney Tunes—This is a very good cartoon comedy. This series of shorts has always been good, and since the improvement, they are much better. Come on, Vitaphone, show the other producers what good shorts will do for them. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DISH RAN AWAY WITH THE SPOON, THE: Merry Melodies—Merry Melodies are always a good addition to a program. Even if they were not so good, they are so short that it would not matter much.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

GOBS OF FUN: George Givot—Rather weak for a comedy but got a few little giggles. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

HERE PRINCE: Joe Penner—Very old comedy. Penner is well-liked by our patrons. His laugh, like the laugh of Frank McHugh, never fails to get a big hand from the audience. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

HERE PRINCE: Joe Penner—Joe Penner in a hilarious burlesque of royal life. Drew more trade than the feature picture. Advertise it heavy. Running time, two reels.—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

HIGH SPOTS OF THE FAR EAST: World Adventures—If your are using three or four shorts on your program, this kind of a subject makes for very good balance. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

HOW'S TRICKS: Melody Masters—Good. Music and a lot of acrobatic stunts. It will please. Running time, four reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

RUNAROUND, THE: William Demarest—About average in a two-reel comedy. Not bad, not exceptionally good. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

SHUFFLE OFF TO BUFFALO: Merry Melodies —Good. In fact, almost all the Merry Melodies are very good. They add pep to any program. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

'TIS SPRING: Broadway Brevity—One of Warner's best color Brevities. You cannot go wrong with Warner shorts this year. Running time, 20 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

TOP OF THE WORLD: World Adventures—Scenes from Norway, Denmark and Iceland. Interesting and especially so in a Scandinavian community. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

YEAST IS YEAST: Broadway Brevities—Just fair. Below par for a Broadway Brevity. Running time, 20 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

Serials

THREE MUSKETEERS, THE: John Wayne, Ruth Hall—One of the best we have played in a long, long time. Good sound and well directed. Have played three chapters and it is still building up.—Fred M. Elkins, Carolina Theatre, Lexington, N. C. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ASSURED RECOGNITION

No finer compliment can be paid the Quigley project than the fact that the winner of the February trophy was chosen only after an extra judging session, and that the entries received for the second month doubled the number forwarded for January consideration.

The final votes of the judges found Howard G. Sweet, of East Lansing, Michigan, chosen by the slimmest of margins for a distinctly meritorious job in his town of some four odd thousand population. But as good as was his campaign, he finished only a step ahead of Gene Curtis and Ken Finlay of Montreal, January First Mention winners, and Bert Albright, of Cortland, N. Y., a newcomer in the chase for honors.

To Sweet therefore the honors, gained in the toughest competition yet faced by Award entrants. Let him take his place at the head of the table with the knowledge that he was mighty fortunate in outfooting so speedy a field of showmen.

That this number was so large and representative is further proof that the Quigley Awards are already established as the most certain way for managers to win universal recognition for their efforts.

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"BOX OFFICE NATURALS"?

We hear from Alden Brinham, of Massillon, Ohio, who protests against Round Table procedure as follows:

"I have noticed that only ideas and stunts are published on box office naturals or big star productions. Why aren't ideas given on other pictures? Anyone can do business on big ones."

As we have before stated, one of the main functions of the Club is to act as a medium for contributions forwarded by members and these we for the most part publish without comment to the evident satisfaction of the membership as a whole.

The fact that we receive so many campaigns on what Alden terms "naturals" indicates that showmen are not sitting back expecting their pictures to go over unaided And further, the ingenuity and hard work displayed in these campaigns challenges the statement that "anyone can do business on big ones."

Frankly, we do not go for that "natural" thing. No sir, not in these days. With things as they are, plenty of savvy and perspiration is needed to get them in no matter how strong the show may be. The pushover days are gone, and every ounce of showmanship must be exhausted to keep the ship afloat.

The Round Table makes no publication distinction between big and lesser pictures, for we are more interested in how the picture was put over rather than its strength or cast quality.

FREE SPEECH

In almost every issue, we endeavor to run at least one article written by a Round Tabler on some phase of theatre operation of interest and benefit to the membership. Recognizing the principle of free speech, these contributions are printed "as is." Rarely is copy censored, and edited only to conform to our space limitations. Reactions of readers to these opinions obviously are expected, welcomed and published, for only in this manner can theatre issues important to the manager be weighed effectively.

Don Andorfer has written a series of three articles on poster art, the last of which appears on a following page. But it seems that his findings have not been accepted unanimously, for Round Tabler Hal Kopplin, ad chief of the Florida Wometco Theatres, has taken us to task, albeit kindly, for some of the statements Don makes in the March third issue.

In line with our policies, an immediate invitation to Hal to present his views has been accepted and they will appear in next week's Club section. To these opinions, Andorfer may desire to take exception and space is already reserved for his rebuttal. Then possibly other Round Tablers will feel the urge for expression and if so we look forward with pleasure to a continued barrage of further comment that should do much to aid theatremen desiring more expert advice on this important subject.

Thus, free speech is encouraged in the Club columns, for the unfettered utterances of showmen in every part of the world lead the way to better and more profitable theatre procedure.

▽ ▽ ▽

ON GETTING AHEAD

On more than one occasion, we have had the pleasure of utilizing the above head editorially in referring to the opportunities for advancement in the theatre. And though the restrictions of operations nationally have limited promotions, showmen are still being rewarded with more important executive posts. Among the most recently reported are Jesse L. Clark and Vernon D. Hunter, Sparks' Florida Circuit; Ray Hendry, of the Marcus Circuit, Salt Like City, and Harry F. Carasak, of Loew's New York Theatres.

Significant and heartening is the fact that these Round Tablers have proven themselves in theatre operation, a thought to be digested by managers who have not yet arrived.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



He: "What are you playing today?"

She: "'Beauty For Sale' and 'I'm No Angel'."

Milton Rosenfeld
G. H. MERCER
GRIM THEATRE
KILGORE, TEXAS

Use Guild List For "Midnight" Premier

As Chester Erskin, the director of the picture, is closely connected with the world known Theatre Guild, a special arrangement was made to send letters to the 12,000 names on the Guild list to announce the world premiere of Universal's "Midnight" at the New York Roxy. This was the first time, it was announced, that the Guild directors had allowed this list to be used for any purposes outside of the organization's activities.

Following this and in advance of the premiere, a luncheon and special screening was held for the members of the cast, the leading newspaper picture and drama critics and other well known celebrities, many of these attending the midnight opening at the theatre.

Featured on this occasion was a broadcast over WOR from the rotunda of the Roxy, during which the leads in the picture were introduced by Bide Dudley, well known radio personality, acting as master of ceremonies. On the second day of the run, another broadcast was put on in the nature of an interview with the authors and director of the play.

An electric lobby display 40 feet high was the highlight of the advance lobby advertising, wherein the title was done in giant letters with each of the players photographed in a separate panel with a caption stressing the portrayal of the characters in the picture. In addition, the names of these artists were carried in heavily flittered cutout letters.

An intensive newspaper campaign was waged with copy emphasizing the great number of stars who appeared in the picture. Good publicity breaks were also secured, as many of the cast are currently featured in Broadway hit productions and this might be used in other spots, for example, on the current success of the lead, Henry Hull.

The campaign was conceived and executed by the Roxy Theatre publicity department, headed by Morris Kinzler in cooperation with Andy Sharick, Universal exploitation head, and his staff.

Work for a Quigley Award!

Doctor Call Cards

To build up his business from among local physicians, Manager Al Reynolds, Queen, Austin, Texas, puts out a small blank card, 2½ by 2 inches, headed "Doctor's Call Card" with spaces for the name, aisle, row, seat number and time physicians want to be called. These cards are mailed at regular intervals together with a nice build-up letter from Reynolds in which he emphasizes the theatre's conveniences and comforts. A good thought that should work in other spots.

Work for a Quigley Award!



DIFFERENT. Selling away from the costume angle, the Loew Theatres' ad crew created the above newspaper layout and copy for the New York date at the Capitol. This is a reduction of the half page ad.

Two Ace Campaigns Sell "David Harum"

Being located only a short distance from Homer, N. Y., the home town of David Hannum, the original "Harum" character, Manager Bert Albright, State, Cortland, N. Y., availed himself of this opportunity to put on a campaign that was unusual in a number of respects in advance of his "David Harum" date.

Well in advance, the picture was underlined in all ads and two weeks ahead 10 weekly country newspapers broke with front page stories and display ads, the copy recalling that the picture was based on happenings in that section familiar to many of the older residents.

Unusual was a 24-page special edition of the Homer *Post* in which the make-up and all advertisements were printed exactly as the paper appeared in the days described in the book. These editions were also distributed house to house in other sections as extra advertising.

Also of interest was a tieup with the clothing company in Cortland which had outfitted the original Harum in the early days. A prominent window was given over to the styles of that time and included historical articles, old maps and photos of the Harum haunts. The store further tied this in with a series of ads calling attention to the display.

An interesting advance lobby was made up of actual pictures of the Harum character, photos of locations mentioned in the book, old-time buggy and other curios. The original of another of the book's characters was also presented from the stage during the engagement and a picture showing him standing at the box office waiting for the first showing was carried by local papers.

Eckel, Syracuse, N. Y.

Syracuse also being in the Harum country, Manager Gus Lampe of the Eckel, capitalized on this situation in numerous ways. A display was planted in the main branch of the public library in which was included original manuscripts of the play and plaque of William Crane, who originated the role on the stage. A copy of the book's first edition, loaned by the author's daughter, was also shown and centered in the exhibit was a one-sheet blowup of Rogers in the Harum role.

A personal appearance of the surviving character described in Albright's campaign was also arranged for by Lampe. A tieup was made with a bakery situated in Homer wherein sample cookies in imprinted bags were distributed house to house by girls on the street, wearing sashes with theatre copy. All Syracuse bakeries handling this brand were tied in, this hookin also being a part of Albright's campaign in Cortland.

Invitations to the opening night were sent to President Roosevelt, Governor Lehman and the Mayor of Syracuse, their replies being blown up and exhibited in the lobby. Cooperation was also obtained from Rogers' radio sponsors whose trucks and filling stations carried announcements of the date.

Lampe worked with Albright in advance, these showmen covering every possibility that would help their box offices. The results speak for themselves, as nothing was neglected to make that entire section of the country Harum-conscious.

HOWARD G. SWEET SECOND QUIGLEY AWARD WINNER

State Theatre Manager, East Lansing, Mich., Lands February Trophy on "Christina"; Curtis and Finlay, Montreal and Albright, Cortland, N. Y., Receive First Mention

by A-MIKE VOGEL

Blow the trumpets for Round Tabler Howard Sweet of Michigan. For by a majority vote of the judges, the manager of the State Theatre, East Lansing, of the Butterfield Circuit, is declared the winner of the February Quigley Award for his entry on "Queen Christina." His picture and campaign will be run next week.

But while the trumpets are being blown, don't neglect a couple of strong blasts for Gene Curtis and Ken Finlay, manager and ad chief Palace Theatre, Montreal, for their swell job on "Carolina," these showmen earning the added distinction of winning First Mention for two consecutive months. And a hail for Bert Albright of the State Theatre, Cortland, N. Y., for his work on "David Harum."

To say that these boys finished just about neck and neck is not drawing too fine a finish. For so good were these entries that the judges had to go into extra session before they decided, by one vote, to bestow the honors upon Sweet. Following right behind were the 15 entries listed below for Honorable Mention, certificates to this effect having already been forwarded.

Very gratifying is the interest being displayed in the Quigley Awards by heads of circuits as well as managers, for entries on behalf of their theatremen were forwarded last month by quite a number of well known picture house executives, who by this cooperation indicate clearly they realize the worth of the Awards and are urging their managers to go after them. And judging from the number of entries received in February, which more than doubled those entered in the January competition, livewire showmen need little urging in seeking to capture the highest honors now made possible by the Motion Picture Herald.

▽

The following is again published for the information of those still unfamiliar with Award details:

A Quigley Monthly Award is being presented each month in 1934, for the theatre campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club on pictures played during the month.

The Quigley Grand Award will be given for the campaign submitted during the entire year selected by the judges as possessing the highest merit. Campaigns may be forwarded after the last day of the month, but must be on pictures played during that month.

Every campaign MUST INCLUDE photos, tear sheets, heralds, etc., on all ideas used, without which entries will not be considered for the prizes. Every manager everywhere in the world is eligible for the awards on any product, domestic or foreign, and every campaign receives equal consideration.

▽

And now the pace grows still hotter for the March honors. From what they tell us, managers from other lands are readying campaigns to be forwarded for the third month Award.

This interest added to the enthusiasm of showmen on this side means a pip of a struggle for the March trophy. Campaigns are already coming in to the Committee, so come on you theatremen, for the Big Prize is open to all.

First Mention

GENE CURTIS, MANAGER
KEN FINLAY, EXPLOITEER
PALACE, MONTREAL, CANADA

▽

BERT ALBRIGHT, MANAGER
STATE, CORTLAND, N. Y.

AND HERE ARE THOSE SHOWMEN WHO WON THE HONORABLE MENTIONS

ELMER BRIENT, *Manager*
FRANCIS DEERING, *Asst.*
Loew's, Richmond, Va.

△

HARRY BROWN, JR., *Pub. Dir.*
Scollay, Boston, Mass.

△

HUBERT J. DALEY, *Manager*
Croswell, Adrian, Mich.

△

J. J. DEMPSEY, *Manager*
Paramount, Lynn, Mass.

△

CARLOS FRIAS, *Manager*
Plaza, El Paso, Texas

WALTER L. GOLDEN, *Manager*
Riverside, Jacksonville, Fla.

△

HAROLD JANECKY, *Manager*
Jamaica, Jamaica, N. Y.

△

JOHN J. MCMANUS, *Manager*
Midland, Kansas City, Mo.

△

FRED NAIFY, *Manager*
Senator, Chico, Cal.

△

FRED REETHS, *Manager*
Sheboygan, Sheboygan, Wis.

J. J. ROSENFIELD, *Manager*
Orpheum, Omaha, Neb.

△

EATON SIZER, *Manager*
Jeffris, Janesville, Wis.

△

S. S. SOLOMON, *Manager*
Court, Wheeling, W. Va.

△

JAMES TOTMAN, *Manager*
Warner, Erie, Pa.

△

GEORGE TYSON, *Manager*
Ambassador, St. Louis, Mo.

"Wild Cargo" Theatre Bulletin Comprises 130 Meaty Pages

To get a complete "Wild Cargo" campaign into the hands of all RKO theatre managers sufficiently in advance of the release date, Bob Sisk's theatre ad staff has turned out a very capable bulletin comprising 130 legal sized mimeographed pages containing about everything in reason to prepare the most elaborate advance on this attraction.

To be especially commended are a number of drawings of complete lobby fronts as they would appear at different RKO theatres; among those being illustrated are the Sioux City Orpheum, where Mickey Gross holds forth, the San Francisco Golden Gate, and also one for the New York engagement.

Also illustrated is a very effective float which is now being made ready for the New York date, constructed by Messmore & Damon, who are known for their animated animal figures. It is intended that after the New York engagement, this float will appear in other RKO cities.

Listed are a number of national tie-ups created by S. Barret McCormick and his Radio Pictures ad crew and numerous other hook-ins covering many angles. Display ads, publicity stories, serials, accessories and novelties are shown in abundance, and from this meaty bulletin the RKO showmen and others using it should find plenty of ideas.

Work for a Quigley Award!

Ace Lobby on Second Run Of "Missing Persons"

Undeterred by the fact that the Seattle premier of "Bureau of Missing Persons" had been put on with a big exploitation spread, the publicity department of the Roosevelt Theatre in that city worked out a real "traffic-stopper" lobby on the second run of the picture, as can be seen in the accompanying photo.

The front was embellished effectively with elaborate cutouts, stills and scare copy, and



Seattle's "Tele" Tieup

in the most prominent spot was placed a teletype machine promoted from the local phone company. Tieup copy was placed above the "tele" hooking in the machine to the picture, and carrying a courtesy line for the phone company.

What attracted the most attention, of course, was the constant activity of the machine as it automatically typed messages transmitted by a telephone man stationed in a remote part of the building, many of the wires calling attention to the picture.

All of which indicates that there is plenty of profit to be derived from sock exploitation even when applied to a second run.



M-G-M's Travelling Studio

Traveling Studio Makes 640 Cities

Now in its thirteenth month on tour, M-G-M's exploitation motion picture traveling studio (see photo) has rolled up an impressive total of statistics and is reported to have been of much assistance to managers playing its product in the many towns where this unique ballyhoo has appeared judging by the comments of our members.

Since the start of the tour, in January, 1933, the studio-on-wheels has, at this writing, visited 640 cities and towns and was inspected by considerably over 2,000,000 people. Over 500 newspapers have accorded it stories and pictures and a total of over 86,000 square inches is said to have been secured in free space.

Aside from the public demonstrations of sound recording and projection, contests were conducted for new screen personalities in many key cities in cooperation with theatres playing M-G-M and newspapers in these situations. The screen and voice tests were put on at the theatres as stage attractions and with the page one newspaper publicity brought capacity business in many instances. An additional break was afforded the box office when the tests were screened at these theatres during the following week.

The studio follows the crowd, so to speak, taking part in the inaugural parade at Washington and was also present at a National Veterans' convention in Milwaukee last summer. Recent appearances were also made in the New Orleans' Mardi Gras parades, said to be the first time that a commercial vehicle was allowed to participate in this event.

The traveling unit operates under the supervision of Billy Ferguson, M-G-M exploitation chief, and is managed on the road by Eddie Carrier, assisted by Russ Stewart in advance. In addition, seven others are car ried. Plans have been made for the studio to cover the entire country, after which it is to be shipped overseas for a world tour. Incidentally the screen tests have already produced interesting results, as four girls have already been sent to the studios.

Work for a Quigley Award!

CONGRATS, LEW!

Lew Preston, former managing director of Academy of Music, New York, and who had so much to do with the success of our last New York Club "Get-Together" has just returned from a well earned rest in Florida and has joined up as general manager of the Nelson & Renner Circuit in Brooklyn, making his headquarters at the Endicott Theatre in that borough. We'll hear from him soon.

Citywide Coverage for Cullen's "Scandals" Date

Pittsburgh being quite a newspaper town, Manager Mike Cullen, of Loew's Penn, planted plenty of special feature stuff on "Roman Scandals" in the various newspapers, for in addition to the regular ads and publicity, one paper broke with a two column cut and story on Cantor the opening day, the drama critic on another sheet devoted one entire column to the star, while a third daily went for an extensive feature on the radio activities of Ruth Etting.

An alert tobacconist featured a special Cantor cigar in his various stores and further tied in with window displays and snipes, these last also being used in restaurants and other stores handling these cigars. The Chase & Sanborn angle was also utilized fully.

A baking company tieup allowed Cullen to place special heralds in all bread bundles and many book stores featured Cantor's recent book, entitled "Yoo Hoo Prosperity." The woman angle was not neglected, as other tieups were made with perfumes, clothes, etc., plugging Ruth Etting and Gloria Stuart, the female leads.

Work for a Quigley Award!

Senator Endorses "Mad Game" In Nowitsky's Campaign

Using the strong endorsement of a leading State Senator in his newspaper ads and lobby displays, Manager Al Nowitsky, State, Reading, Pa., tied this plug into his campaign on "The Mad Game," in which he circused a number of smart gags to sell the picture from the spectacular side.

Obtaining permission from one of the detective magazines to reprint pictures of criminals for whom rewards were offered, Al made up window cards with these photos, using the reward copy for a headline stopper and tying in the rest of the copy to the magazine and the picture.

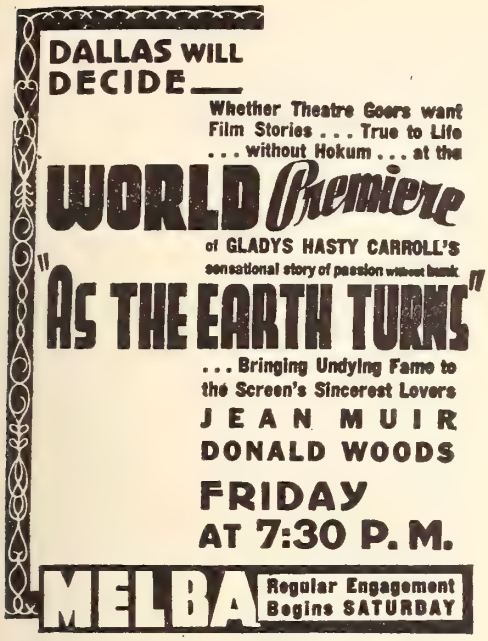
A miniature four page tabloid, printed on pink paper, composed mainly of shots from



Nowitsky's Ace Lobby

the picture and screen heads also helped to attract notice and further comment was occasioned by a window display, the background of which was composed of newspaper accounts of recent kidnapings, the rest of the display being devoted to gun bullet-proof vests and other properties used in actual cases.

Nowitsky's lobby (see photo) was another "sensationalizer," the strong senatorial endorsement above mentioned being prominently featured and the picture being given a further plug by an underline in all ads which carried Al's recommendation.



Dallas' "Bunkless" Ad

Railroad Tieup Plugs Chicago "Nana" Date

A tiein with the Baltimore and Ohio Railroad in connection with their special round trips to Chicago was one of the ideas put over by Eddie Levin, of Bill Hollander's staff, on the Chicago "Nana" date at the United Artists theatre. Special Anna Sten cards were posted in all stations as far east as Akron, the picture being used as an ad to stimulate railroad travel to Chicago, this being further put over in ads selling special round trip tickets.

Extensive book tieups also were made



Eddie Levin's Book Tieup

with many of the leading downtown department stores, prominent windows being decorated with scene stills and the special Rockwell Kent cards, over 200 of the latter being planted in all Modern Library branches. The above photo shows typical display in the book department of Marshall Field.

An arrangement was made with Old Gold cigarettes whereby 500 cards were distributed upon each of which was pasted a still of Anna Sten smoking, and while this was not a direct endorsement it served well in publicizing the opening.

Radio tieups were also included and a number of women's shops cooperated with dress displays; cosmetic shops plugged the picture through a Max Factor tieup, and extra attention was given the lobby display, which was featured with three-foot letters spelling out the title.

Bunkless Campaign On "As Earth Turns"

Two different test campaigns in widely separated cities, Dallas, Texas and Danbury, Conn., were put over by Warner Brothers on "As the Earth Turns," Dallas playing up the "hokumless" angle and Danbury, the romantic. Here is what was done in both spots.

Melba, Dallas, Texas:

On the "bunkless" campaign determined for this date, Sid Davidson working with Manager Vinton Sholl advertised the picture (see photo) from this angle, with the local Film Guild backing up the idea by sending out thousands of endorsement letters.

The newspapers got behind this "no bunk" theme and generously publicized the local appearances of the author of the book, Gladys Hasty Carroll, who came to Dallas especially for the opening, and also autographed copies of her book at leading stores, which was well advertised by the book people.

Not the least of the newspaper breaks was an illustrated feature story "by-lined" by Davidson, which carried an eight-column streamer head, stressing the "hokumless" idea. This was further carried out with the aid of a group of prominent society women organized as telephone teams, which for two days phoned local residents about the date.

Other angles that clicked were a phone interview between a local critic and Jean Muir in Hollywood, this broadcast and also publicized. A ten-page condensation of the novel was planted as a special newspaper supplement and further interest was aroused with a preview before an invited audience to whom were distributed blanks which requested opinions on whether or not they wanted more realism in pictures.

Palace, Danbury, Conn.

Here the romantic angle was plugged, this engagement having the personal attention of Charlie Einfeld and Mort Blumenstock. The advertising played up the love interest and sold the picture as colorfully as possible from this point.

The lobby displays stressed this slant (see photo), and to tie in the book more closely a giant reproduction of the novel was placed in the lobby with a girl turning the pages. One sheet "snowbirds" were spotted all over town and a number of other ideas were put over, all, however, deliberately selling the romance appeal in the picture to determine the draw of this angle as against the build-up on the Dallas date.

Work for a Quigley Award!

Fast Advance Work

A very smart piece of newspaper exploitation was engineered by Hal Horne's United Artists' staff with the planting of a serialization on "The House of Rothschild" in the *Mirror* immediately in advance of the New York opening at the Astor.

The opening shot was a full-page house ad in the paper, plugging the start of the serialization which was followed by the regular theatre advertising on the Arliss production up to the premiere, thus building up an out of the ordinary interest on the date. In addition, the paper went for tack cards displayed by news dealers in every part of the city and also carried by their large fleet of delivery trucks.



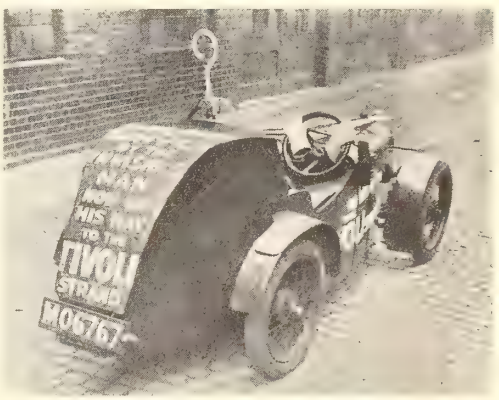
Danbury's "Romantic" Lobby

Williams and Cooper Put on Ace "Invisible Man" Campaign

We are indebted to Bernard Charman, Motion Picture Herald London correspondent, for an interesting account and photos of the London campaign on "Invisible Man" put over by Universal's J. Leslie Williams, publicity director and Fred Cooper, exploitation chief, for the date at the Tivoli Theatre in that city.

The campaign broke ahead with a series of teaser ads, with more definite copy breaking a day before the opening. Four days in advance, a bannered roadster was put on the streets and by an ingenius control device it was made to appear as though an invisible man was driving (see photo), white gloved hands appearing to guide the car with no driver in view.

The gag went over enormously, so much so that the publicists were arrested and fined for breaking the city ordinance against ballyhoos of this nature. However, Charman



London's "Invisible" Bally

states that the Universal-ites were not at all cast down as a result of the forthcoming publicity.

A novel sign was erected for the front, depicting the "Invisible Man" outlined in neon tube lighting, with jets of steam completely obliterating the invisible one at intervals. This idea was also carried out as an additional street stunt by "board men."

Serial publication of the Wells' story was planted in a nationally circulated paper and broadcasts were also arranged during which James Whale, director, and R. C. Sherriff, adapter, spoke of the picture. Unusual newspaper publicity was obtained through the appearance of H. G. Wells, the author, at a lunch in advance of the premiere, the rare presence in public of this well known literary figure being good for many publicity breaks.

USING COLOR IN POSTER ART

The Proper Application of Color Is Considered in This, the Last Of Don's Three Articles on Art

by DONALD ANDORFER
Strand, Whitewater, Wis.

The sales value of a theatre poster is greatly affected by its color harmony, the more harmonious the color, the more attractive and eye-arresting the poster becomes.

The purpose of the illustration on a poster is to hold the patrons' attention long enough for them to read the copy and receive the impression intended. Poorly related colors can do more to detract from a poster's advertising value than mediocre drawing or lettering.

When I receive material on a coming picture, I analyze the story and try to develop a color scheme fitting the character or story. If my analysis does not suggest a certain dominant color, I refer to a list I have prepared of color harmonies and choose one of the harmonies listed. My practice has been to paint the head in the suggested color and choose an accordant color for lettering and black for background.

After deciding upon your dominant color for the head, you should choose a consonant color for lettering and minor designs. This is secured by simply using the opposite of the dominant color and a neutral. For instance, if you decide on yellow for the head you must choose its opposite, violet, for proper contrast and a neutral for the lettering, secured by a mixture of these two colors.

Choosing Colors

Most of us are familiar with the primaries and their opposites, but the most beautiful colors are the secondaries, secured by a mixture of two primaries. The same rule applies in choosing opposites for secondaries. Suppose we are painting a poster on a mystery play, of course the head will be in greens, but why pure green? Blue-green is just as effective and more attractive. Following the rule, we will select the opposite of blue and of green, or orange-red. The title will be in the dominant color while minor lettering will be in a neutral, a mixture of the two chosen colors. You will find that by mixing proper tone values that you will have a most effective and pleasing poster.

Remember the background must be deeply shaded for contrast, the lettering may be of a middle tone. Suppose the story is laid in the tropics, we immediately think of brilliant, warm colors. Let us choose green-yellow, truly a tropical color. Our opposite for this is a mixture of red and purple, or red-purple. This makes for an unusually brilliant harmony and is vibrant with tropical atmosphere.

Following are some suggested color harmonies. In "Queen Christina" we have the story of Sweden's queen. My analysis of the synopsis suggested royalty which immediately brought to mind certain colors associated with royalty, namely purple, maroon and gold. I decided to use purple for Garbo's head; yellow, the opposite of purple for the title and star's name. For minor lettering, I used a neutral, a mixture of yellow and purple, or tan.

In "Bolero" we have the story of a dancer and his loves, suggesting passion, emotion. A color suggestive of these is red. I painted the illustration in red, names and title in brilliant green, which, incidentally, suggests exhilaration, the remaining copy in a neutral, brown.

In "Too Much Harmony" I used blue for Crosby's head, inasmuch as blue is suggestive of crooning and fits Crosby's personality to a "T". I used orange for names and title, and a neutral, bluish brown, for minor copy and designs.

There is no phase of art as interesting as the study of color and it has a wide range of possibilities of which, unfortunately, space does not permit a further discussion.

Work for a Quigley Award!

Dutkin Big Draw on Local Broadcast

Known as "Uncle Charlie" on one of his leading radio stations, Charlie Dutkin, who operates the Parkside, Camden, N. J., has built up a great following both on the air and at his box office with his weekly broadcasts, in which participate many of the talented youngsters in that area.

The hour is sponsored by a number of merchants in his city who display window cards regularly to this effect, the copy including mention of the theatre and the time of the broadcast. Beside the regular features consistently advertised by window cards and programs, stage attractions are included in the weekly programs, in which from time to time the radio youngsters participate, this last insuring capacity audiences.

Professional tryouts are also another feature and this member is always putting across something to attract new business, all of which he advertises strongly. The accompanying photo shows Dutkin doing a Santa Claus surrounded by some of his gang.



Uncle Charlie and Gang

Some Comments On Sign Shop Expense

The following opinions on poster display costs are contributed by an artist member who has given the subject a lot of thought. For reasons of his own, he chooses to remain anonymous and asks that the usual "by-line" be omitted. Signmen who agree or disagree are, as usual, invited to give us their thoughts on the subject under discussion for there is much to be said about the important matter.

—

In the operation of the individual theatre, or city circuit, sign and display shops, careful attention ought to be paid to actual, not theoretical costs. Fallacies that seriously impair the value of the work done or the production per man, as well as being highly deceiving on actual financial outlay are common.

The purchase of materials should be gone into most thoroughly. Sometimes the cheaper brand of wall board, for instance, costs more in the long run. Additional time and material utilized in coating cheap, flimsy, pulpy boards will almost invariably more than offset the questionable "saving" in first cost.

Many times the argument is advanced by the theatre manager who is trying to make needed cuts in his budget outlay for boards that the question of additional time required in coating cheap stock need not enter into his figures as "my artist is on a straight salary anyway."

At first glance, this appears to be a sound theory, but it will not stand close analysis. The artist is hired to produce lobby displays and fronts. His salary is largely based on his ability to design and execute business getting material and every hour of his time that is utilized in non-productive work, is taken from the production, say, of another display piece!

Sensible Economy

Certainly no economy is effected by taking figures from one column, adding them into another in a different form and then taking the additional risk of seriously impairing the ticket selling value of the display.

Economy is best effected in the sign shop by the enforcement of a serious campaign against waste. Buy good materials, materials that will permit the devotion of a maximum amount of effort to the part of your display that meets the public eye, then have it understood that they must be fully used, not wasted.

The new precoated wall boards now on the market represent an opportunity to increase production at no higher cost, but if they are wasted by the artist in cutting up a full 4x8 panel, for instance, to get a one sheet from it, and scrapping the balance, they can become costly instead of economical. That scrap can be utilized for cutout letters, valances, applique panels and in many other ways. There is a strong tendency, on the part of many artists to treat scrap contemptuously, especially with cheaper materials.

Cheap scrap also represents an investment and should be utilized down to as near the last inch as possible. Here is where the genuine saving is made, not in hasty purchases of inferior materials because they are sold on a "price" basis.

Watson Puts on Strong Campaign for "Cradle Song"

Much ground was covered in the campaign that Manager Richard Watson, Gladmer, Lansing, Mich, put on for "Cradle Song," his ideas a host of slants that ably sold the picture.

Featured were two newspaper contests, the first a memory idea suggested by the press book which ran for five days ahead and resulted in over 400 answers in exchange for 16 tickets given the winners. The second was a classified page stunt in which single letters that made up the name of the star, title and theatre were planted in various ads with prizes given to those who put them together in one sentence and sent in a complete list of the ads from which they were taken.

Another smart idea that clicked for plenty of newspaper space and window displays was the awarding of a cradle autographed by 28 stars to the Lansing baby born near-



Watson "Water" Stencil

est the time that the picture first appeared on the Gladmer screen. The cradle was secured through the Paramount studio at a cost of seven dollars and was displayed at a local department store for three days before opening.

Among other potent selling angles employed were a lobby artist who carved soap statuettes of the star and auto parade of new models carrying theatre banners led by a boys' band. Especially clever was a sidewalk stencil idea, for although a local ordinance prohibited painting the walks, Watson hired a man to take the stencil up and down main street (see photo) laying it flat on the ground and sprinkling it with water. This is a smart way to get around civic restrictions and to sell the picture with a unique twist.

Work for a Quigley Award!



Excellent Lobby Handiwork of Louie Charninsky, on "Havana Windows" at the Capitol, Dallas, Texas

Don't Fool Patrons, Says Mrs. Thomsen

by MRS. GEORGE THOMSEN

Garden Theatre, Arthur, Ill.

An exhibitor of my acquaintance took a fairly good program picture, exploited it, advertised it as a big special, doubled the admission price and filled his house. Smart showmanship? I think not.

The picture was killed in the surrounding community for the news of a "big flop" travels fast. Mr. Exploiteer will now find that the public will doubt his word when he offers them a really good picture, for in spite of one full house, he has lost much more than he has gained.

Do not use adjectives lavishly; be wary of superlatives. If it is the biggest, best, greatest, most marvelous picture of the year, your patrons will know it before you can get a date on it. Do you wish to remind them that all the pictures which you will offer during the current year will be inferior to this, which some of them may not care for?

Extravagant Exploitation

Much damage has been done the theatre by extravagant exploitation. The patrons are led to expect more than they get, and the box office reaction resulting from the disappointment is inevitable.

I have sometimes said to a prospective customer who told me he did not like mystery stories, for instance, "If you don't like mystery stories, you may not care for this one, but I think you will like the show tomorrow night; it is a comedy, and So and So plays in it." The chances are that he is at the show tomorrow night and talks about the good picture he saw there to everyone he sees for a week after.

Another manager advertised, "If you are looking for an ordinary picture, this is different. If you want to see a love story, we show a sweet little love story almost every night in the year. If you want to see your favorite stars, this cast is native. If you expect conversations, remember the natives cannot speak English. If you want exciting adventures, this is not fiction, but truth. But if you are interested in scientific research, if you like an educational picture, you will enjoy this show."

The patrons appreciated the frankness. Those who did not like that kind stayed away, so there were no walkouts, no complaints, no bad results. The public had made their own decision; friendship was not lost.

Bad Advertising

I do not mean, do not advertise. There is a wrong way and there is a right way. But be sure to advertise so your community knows what you have to offer. Let your patrons make their own decisions. They will soon learn that you will not misrepresent.

They will ask you, "Is the picture good?" If it happens to be a weak picture, the best you can do honestly is to point out the good points in it. This may please the questioner. I have said, "I don't care for it myself." Usually the patron will say, "I think I'll go. I want to see what it is like." Whether he likes it or doesn't, he isn't going to blame yet for it, and he will come again.

Buehrig's Cartoon Show Endorsed by Club Women

A smart move to win the approval of the motion picture division chairman of the local Parent Teachers Council was made by Manager A. H. Buehrig, Jr., Loew's Granada, Lakewood, Ohio, of H. M. Addison's division, by putting on a special Saturday morning children's show, consisting of Mickey Mouse, Silly Symphonies, Our Gang and other shorts.

This resulted in an immediate endorsement which was front-paged by Buehrig's local paper, and with this encouragement special heralds were distributed at all schools and the showing stressed in the newspaper advertising.

The resopnse was gratifying both in attendance and the satisfaction expressed by the leading club women who cooperated, and this member is now arranging to make the shows a regular part of his program.

Work for a Quigley Award!

Mae and Mickey Lead

James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio, secured the cooperation of three local schools on "Alice in Wonderland" in this ingenious manner, each child was requested to bring one penny a day for 10 days, the 10 cents being good for admission to the picture and also one vote in a contest to determine the most popular star.

At the end of the contest, each pupil participating is to receive a photo of the star selected, and Partlow reports the curious fact that at the time of his writing the leadership was being disputed by none other than Mae West and Mickey Mouse.

Work for a Quigley Award!

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Not a Miracle— Just Good Judgment

What to do, how to do it—to encourage bigger and better attendance—is your daily problem. A good picture is not the complete answer. Patrons show a decided preference for modern equipment.

How long since you have had your stage equipment overhauled? Now is a good time to bring it up to date. Peter Clark, Inc., offers you a free consulting service. Let us give you our ideas as to what you can do to attract and hold the crowds.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

QUICK SERVICE IDEAS THAT WORKED

GEORGE SEED, Orpheum, Gardner, Mass. built a fine display on "Footlight Parade," by creating an actual stage, 18 feet wide by 12 feet deep at a cost of $7. The figures were cut out of the 40 by 60 posters and mounted on beaver board, the same material used on the stage, which was lighted by regular foots. George sends along a photo to illustrate, which, unfortunately, is too dark to reproduce. . . .

JULIUS LAMM, Uptown, Cleveland, worked out a clever program in menu form, with the various units under headings such as "appetizer," "soup," etc., etc., the titles of the screen features and snappy copy under each head. A table was set in the lobby in advance, and a girl dressed as a waitress handed out the menus. . . .

L. W. McCUAN, Cameo, Mountain Grove, Mo., distributes a herald directory in different colors, which besides the theatre programs in the center, contains three outside ads, one on each side, with copy at bottom to the effect that certain colored heralds are good for free admission. . . .

H. K. BROWN, and his assistant, W. E. MOCK, Loew's Premier, Broolyn, N. Y., effected a jewelry store tieup on "The Bowery," in which old time watches were put on display. To those who loaned timepieces for the exhibit, courtesy passes were given. A Steeve Brodie coat hanger—a nail—was one of the novelties distributed in imprinted small envelopes. . . .

LEON ROBERTSON, manager, and FRANK DANCER, assistant, Booth, Independence, Kan., hooked in the newspaper stories on some recent lynchings to the showing of "This Day and Age." Headlines of actual happenings were incorporated in ads, and a group of high school boys organized a parade as a protest against the spread of kidnaping, signs carrying title and theatre credits. . . .

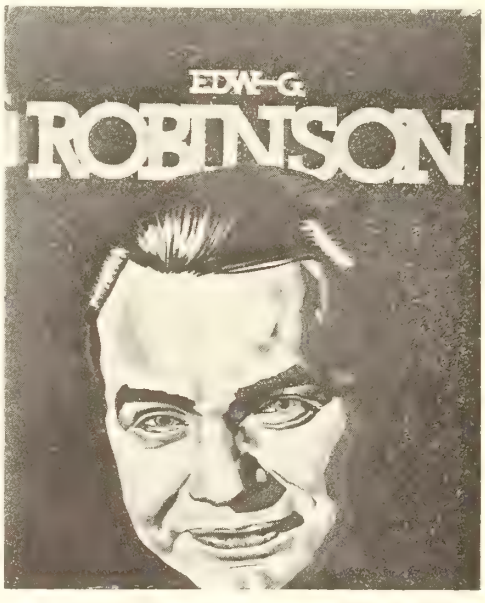
SAMUEL E. ROSENBLATT, Bright Spot, Rensselaer, N. Y., went for the "this is no bull gag on "Doctor Bull," promoting the cow from a nearby farmer. Properly bannered, the bovine was paraded around the town, and stops were made at busy corners, where throwaways wer distributed to the curious. . . .

WALTER F. DAVIS, RKO Capitol, Winnipeg, Canada, has been getting a lot of good results from the use of clever novelties. A small imprinted paper plate, used by restaurants as a check receptacle with copy reading "please pay cashier" and followed by theatre credits went over splendidly. Another that did as well was a die cut imprinted paper key on "Bway Thru a Keyhole," placed in hotel key boxes.

POSTER ART WORK FOR THE THEATRE!



Here is another from the pen of Frestle Chenoweth of the Robinson Theatres in Albany, Mo. The background of this Muni poster was done in shades of red, orange and yellow; panel was maroon and the lettering white, blue and pale green. Muni's head was in white, blue, orange and black.



This head is turned out by Will Wills, whose work you have often seen on our pages. Notice the lights in Robinson's face, the best part of it is that it can apparently be used for any picture. Will is at the Stanley, Utica, and is doing some nice work

HAROLD C. LEE got himself a nice break from his local paper on the ninth anniversary of the Babcock, Bath, N. Y., of which Hal has been the manager since the opening day. The story, spread over three columns under a cut that size showing the house front, included a sweet tribute to Lee's ability and his popularity, both local and in the surrounding territory. Congratulations, Harold. . . .

OTTO W. SCHMITT, Hot Springs, So. Dak., must have a mighty standing with his local police chief, for he was able to sell that worthy on using the members of the force to distribute "subpoenas" on "From Headquarters." Plenty of excitement was occasioned by the gag, until the folks discovered that the uniformed forces were aiding on a picture tieup, for the stunt was made stronger by the signature of the chief on the legal papers. Pretty neat stunt, eh what? . . .

KEN HOEL, Harris-Warren, Warren, Ohio, reports with some well done two column newspaper ads. On "My Weakness" and "Bombshell," he sells his stars strongly with halftone heads, and on "Penthouse" uses full length halftone figures of the stars with mortise in center for copy. Ads set as these should have little difficulty in gaining plenty of attention. . . .

LOUIS LAMM, brother of Julius, Capitol, Elyria, Ohio, rounded up a sock coop page on "World Changes," copy in each ad comparing the old with the new. A lobby show containing various models of washing machines, radios and sewing machines was put on to emphasize the evolution of machinery, and Louis also promoted a parade of new and old model autos with the same idea in mind. When Louie gets to work on a campaign, there's very little that he leaves undone. . . .

JOHN W. TREWHELA, Judith, Lewistown, Mont., utilizes plenty of quotes from MOTION PICTURE HERALD *in his publicity stories and ads. Comment from a review on "Duck Soup" was prominently spotted in one of John's opening ads on the pictures with proper credits to the* HERALD *for the source. . . .*

L. J. MASON, Palace, McAllen, Texas, is the publisher of a very popular weekly eight page tabloid size paper he calls the "Palacette," printed on the press of his newspaper. It is done in very professional style with outside ads included to bring down the weekly cost to $6. Mason distributes 5,000 weekly, and states that if his carriers miss a home, he gets a quick phone call to send out another copy. Well done, "L. J." We'd like to see more.

J. C. Jenkins--His Colyum

Omaha, Nebraska.

DEAR HERALD:

We got tired of looking at the wallpaper and pictures and decided to run down here for a few days, which was against the doctor's orders. We found Omaha about the same as it always was except that they have built a garage and repaired the boards in some of the sidewalks.

As soon as we registered at the Loyal hotel Jess Merritt, the manager, called up the Chief of Police and notified him that we were in town.

Tom Burke, manager for the Fox organization, and his office help sent us a nice birthday card and Tom refuses to take a cent for it. There are not many of these managers who would do that. Walter Creal and his father, Bert, started down 16th street to the exchanges to get their film and they got lost and wound up at the Kruge brewery. Gus Harms of the Scott-Balentyne Co. tells us that his doctor has put him on a strict diet and that all he is allowed to eat is T-bone steak, French-fried potatoes, dill pickles and corned beef and cabbage, besides mince pie and ice cream. We feel sorry for Gus. Bob Balantyne, of the same company, distributor for the Largen sound equipment and cooling system and the National Theatre Supply products, hasn't been drunk since we came down here; in fact, we are told that Bob never drinks.

Omaha is bounded on the north by the water system, on the east by the Missouri river, on the south by the Union Stock Yards and on the west by the balance of the state. She has a population of 225,000, some Republicans, some Democrats and some who say they are going to change their politics. Outside of that she's all right. If she didn't lay so close to Neligh—only 180 miles—she might develop into quite a town.

▽

We met Bill Patton here. Some of you will remember Bill when he used to play the kerosene circuits with his road shows. Bill used to play our house and he never took any of the furniture that he didn't need. It was a pleasure to meet him. He came here from Oklahoma City and is now with the Universal Film Co., which company is to be congratulated.

▽

Amalgamation Effort

We came down here to attend a meeting of the Allied Association of western Iowa, and the MPTO of Nebraska. The meeting was called to ratify the appointment of the code committee, but it developed into an effort to amalgamate the two organizations, which engendered so much friction that it couldn't be done. A resolution was adopted to appoint a committee to disband both organizations and form a new one. Cal Bard acted as chairman and Lester Martin as secretary. The chairman will appoint the committee who will have authority to call the exhibitors together and to draft a new name and form a new organization. This seems to be a sensible move and we hope it works out all right.

▽

The Fox company invited us to attend the screening of "David Harum" with Will Rogers and Louise Dresser. "David Harum" was written probably about the time, or before, Bill was sucking the bottle, but it nevertheless seems to have been written especially for him, as the character of David Harum seems to fit him like the hide on a badger.

If we were going to advise you with reference to playing this picture we'd advise you to play it, but we are not going to advise you. That's a matter for you to determine yourselves, but if we were running a show we'd play it if we had to pawn our B. V. D.'s and kiss our hired girl. That's what we think of "David Harum."

▽

That's Taken Care Of

J. E. Kirk of the North Star theatre at Omaha, W. V. Toney, equipment dealer of Des Moines, L. Z. Henry of the Empress theatre at Malvern, Iowa, and H. Novitsky, Fox salesman, were milling around like locoed steers. We went to them and said, "Boys, what the matter? Have they foreclosed the mortgages?" and J. N. Kirk replied, "No, worse than that; our subscriptions to the HERALD have expired and we don't know how we can get along without it." And we replied, "Well, you can't." Then we reached for our receipt book and now they are all smiling and telling people what a lovely day it is.

▽

According to the HERALD, one Edgar Selwyn must have had a bad dream, for he is reported to have written the New York *Times* and, among other things, is said to have said, "And the villain is the exhibitor. The exhibitor is a peculiar tyrant whose commands and general interests are perhaps the complete explanation of the mediocrity and less than mediocrity in motion pictures. He is invariably a man without vision or imagination, a deliberate purveyor of commodities, an adventurous standpatting monarch," etc., etc.

We haven't a diploma as a physician, but if we were to suggest a remedy for his complaint it would be Pluto Water.

Mr. Selwyn has forgotten, or never knew, that this industry is dependent upon the exhibitor, that without him there would be no picture industry. Some other people have forgotten that also, and whether it is good or bad, the exhibitor has nothing to do with it further than to show what is offered him. Sometimes it is good for the industry, and sometimes it is bad, and in any event his responsibility commences, and ceases, when he puts the product on the screen. Whenever they hop on to the exhibitors it makes our hair stand straight up.

▽

Oldfashioned?

Victor Shapiro, who edits the Hollywood department of this magazine, gives us some pretty pithy stuff when he takes his typewriter in hand. In the issue of March 3 of the HERALD he reports B. P. McCormick of Canyon City, Colorado, as asking the producers in Hollywood some very pointed questions, one being why they picturized the story of "Temple Drake." The answer would hardly do credit to a second grade pupil. Might we also arise to inquire why they didn't cut the nastiness out of "Follow Thru?"

We are personally acquainted with B. P. and our guess is that when he puts a question to them they know they have been interrogated. But then we are both of us oldfashioned and are not supposed to know much, and what little we do know we gather from the public, and the public isn't supposed to know much either.

▽

We would be glad to answer the bushel of letters and greeting cards we have received in the past three days, but that's out of the question. Space wouldn't permit, but the good wishes of our friends are none the less appreciated, and it would please us immensely if you will remember that we wish for all of you the best there is, and that won't be any too good.

▽

Clara Bow a Favorite

From some of the reports we have heard on "Hoopla" with Clara Bow, we had formed an opinion that she didn't come back very strong. We are glad to say that when we viewed the picture we were satisfied with her work and with the story. Clara is a favorite of ours; maybe that's why we liked the picture.

▽

The public clamor has been, and is, for cleaner pictures, and in spite of the fact that they still allow nastiness to creep into some of them, our belief is that pictures on the whole are getting better and better all the while, and if we know anything about it, that's a hopeful outlook for the industry, but may be we don't know anything about it, anyhow.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

FOR SELECTIONS AND INFORMATION

The practicable uses of exhibitors' reports to the department are evidenced in the following note from M. C. Howe of the Erskine theatre at Erskine, Minn.

"What the Picture Did for Me" department is very interesting and is much used by us in selecting pictures for dating from our contracts. All issues are kept handy; and, when we want to check up on a picture, we look over all the reports on it, and thereby get a consensus.

"When one reads ALL the reports, a fair conclusion can be arrived at."

Stanley Chambers Transferred

Stanley Chambers, manager for years in the Fox Midland and Fox West Coast circuits, has been named manager of the first-run Fox Uptown in Kansas City. Barney Joffee is expected to be transferred to Wichita as Fox city manager.

WABASH AVENUE

CHICAGO

Ben Judell has acquired for Chicago the production, "Scarface," starring Paul Muni and George Raft. The deal for this picture, which heretofore has not been shown in the city, was made with Hughes Industries, Ltd. Judell says it will be presented locally within a month at a large Loop playhouse.

▽

An announcement from Allied Theatres of Illinois states that Arthur C. Cimaglia, who has been purchasing agent for the organization's buying interests, is no longer associated with the association.

▽

Theatre Merchandising Service of Chicago is distributing in cooperation with Warner Bros. more than half a million "Fashions in Foods and Frocks in 1934" books through department stores and merchants throughout the country.

▽

Allied Theatres of Illinois paid honor to its president, Aaron Saperstein, at a testimonial dinner at the Medinah Michigan Club on Tuesday. The local fraternity was well represented and a great time was had.

▽

Phil Goldstone spent a couple of hours talking to Henri Ellman on his way to the West Coast last week.

▽

Local newspapers got wholeheartedly behind Henry Herbel and Universal in defying the Mayor Kelly edict calling for the elimination of riot and mob scenes from newsreels. Local papers were unanimous in editorial opposition to this form of censorship.

▽

Walter Branson of RKO is vacationing at Hot Springs.

▽

Louis Abramson of Allied, who feels plenty of responsibility over the success of the Film Relief Dinner dance at the Medinah Club on March 23, is almost submerged under stacks of tickets and placards concerning the event. Louie says it is certain to be a bigger affair than last year's gala event.

HOLQUIST

General Register Engaged In General Reorganization

Reorganization of the Chicago and Los Angeles offices is taking place in a general expansion of General Register Corporation. The force of mechanics has been tripled and a Boston office has been opened. Arthur Abrams has been named district manager with headquarters in Chicago by W. L. Tenny, general sales manager. Sol Ehrenberg is in charge of theatre sales of ticket registers.

Oscar Hoedecker, New England manager, has been placed in charge of the new Boston office. Mr. Tenny is now supervising the Los Angeles reorganization, and will visit San Diego, San Francisco and Seattle.

Form New Exchange

Herman and Phil Silverman have closed the Independent Film Corporation, Kansas City, and are operating as the Silent Film Exchange.

Radio Signs Comedy Team

Clark and McCollough have been signed by Radio for a series of four shorts. The comedy team will arrive on the Coast May 1.

Business Is Seen Better in South

Local supply houses report difficulty in filling the demand in the Memphis territory, theatres are reopening and re-equiping so rapidly.

Arthur de Stafano of National Theatre Supply Company reports at least 20 new houses opened in recent months in Mississippi, Arkansas and Tennessee and a like number are installing new equipment. "The past four months have shown up a business more than 60 per cent better than the same months a year ago," he said. "Business is better than it has been in several years." Many old silent houses are among those reopening.

There have been 13 theatres reopened in the Cincinnati territory this year, according to the Film Board of Trade in that city.

Kinematograph Year Book For 1934 Comprehensive

The Kinematograph Year Book for 1934, published annually by Kinematograph Publications, Ltd., London, arrived this week in the United States, in its twenty-first edition, and 596 pages.

Colored tabs for each section, as in last year's edition, are a convenient feature of the reference book of the motion picture industry of Great Britain. All acts governing the film business in the British Isles are either carried in full or condensed form. The main divisions are an Overseas Directory, with company offices and addresses listed from practically every part of the world; trade shown films, renters' offers, a list of all films offered for sale in Great Britain, with the name of the releasing company in each case, films registered, trade organizations, an equipment and technical section, trade and studio personnel, theatre circuits, a list of London theatres and one of provincial theatres. It appears a comprehensive, handy reference, especially for companies and individuals operating in Great Britain.

Smith Joins Levee

Charles Smith, recently with the Schulberg and Feldman agency, has joined the M. C. Levee office as assistant to Mr. Levee.

Jones with Advertising Firm

Beverly Jones, director and editor on specialties and short subjects, formerly associated with Fox, Pathe and Paramount, has joined the plan department of Advertising Film Associates, Inc.

Pinnacle Company Moves

Pinnacle Productions has removed its New York offices to the Paramount Building. J. D. Trop is president of the company.

Canadian Company Bankrupt

Commonwealth Productions, Ltd., Canadian company with headquarters in Vancouver, which has produced two pictures, has gone into bankruptcy. Liabilities are listed at $52,000 and assets are negligible.

SHORT PRODUCT PLAYING BROADWAY

Week of March 10

CAPITOL
Roping Wild Bears ..... MGM

MAYFAIR
Knife of the Party ..... RKO Radio
Super Snooper ..... Educational

PARAMOUNT
Ha! Ha! Ha! ..... Paramount
Screen Souvenirs—No. 7 ... Paramount
Paramount Pictorial—No. 7. Paramount

RKO MUSIC HALL
Trans-Atlantic Bridge Tricks. RKO Radio
Lion Tamer ..... RKO Radio
Outdoing the Daredevils ... Fox

RIALTO
Man on the Flying Trapeze. Paramount
Animal Antics ..... Paramount
New Dealers ..... Paramount
No More Women ..... Paramount

RIVOLI
Knee Deep in Music ..... RKO Radio
Around the Acropolis ..... Fox

ROXY
Expectant Father ..... Educational
Jack and the Beanstalk .... Principal

STRAND
Pettin' in the Park ..... Vitaphone
Wrong, Wrong Trail ..... Vitaphone
Spanish America ..... Vitaphone

New Kansas City Exchange To Handle Independent Films

Consolidated Film Distributors, Inc., of Kansas City, a new state rights exchange, has been organized to distribute Amity, Goldsmith, Chesterfield and other independent product. The new concern also will distribute Master Arts releases, hitherto handled by Russell C. Borg, who has joined the organization as general manager. Mr. Borg formerly was Educational branch manager and more recently was with Columbia.

W. L. Norris is president of Consolidated and W. P. Humston secretary-treasurer. The two own the Kansas City Sound Service Company, with sales rights on Syncrofilm sound equipment, and also operate the suburban State theatre. The new exchange has taken quarters at 130 West 18th Street, where Kansas City Sound Service Company also has offices.

Fox Shifts Sales Staff

Changes in the Fox sales staff include Herman Biersdorf, former Washington salesman, to manage the Charlotte branch; W. C. Gehring, former Cincinnati manager, named sales manager in Chicago under C. W. Eckhardt; J. J. Grady, former Charlotte manager, named Cincinnati manager. Other changes moved Moe Levy, formerly Chicago, to Minneapolis as manager, succeeding Jack Lorentz, who was switched to Milwaukee in place of A. J. Davis, understood set for another city.

Marquis Busby Dead

Marquis Busby, film critic, died early this week in Los Angeles of scarlet fever. He was 31.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34		
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25,'34	62	

Coming Feature Attractions

Title	Star
Together Again	Onslow Stevens-Lila Lee-Dickie Moore

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34		
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Let's Fall In Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	Mar. 10,'34
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	Mar. 3,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25

Coming Feature Attractions

Title	Star
Black Moon	Jack Holt
Don't Fall In Love	Grace Moore-Tullio Carminati
Hell Bent for Love	Tim McCoy-Lilian Bond
Lady Is Willing, The	Leslie Howard-Binnie Barnes
Man Trailer, The	Buck Jones-Ceeilia Parker
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell
Murder in the Studio	Ralph Bellamy-Shirley Grey
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston
One Is Guilty	Ralph Bellamy-Shirley Grey
Party's Over, The	Stuart Erwin-Ann Sothern
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan
(See "In the Cutting Room," Mar. 10,'34.)	
Song You Gave Me, The	Bebe Daniels-Victor Varconi
Twentieth Century	John Barrymore-Carole Lombard
Voice in the Night	Tim McCoy-Billie Seward
Whirlpool	Jack Holt-Lila Lee-Jean Arthur

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Gallard	Feb. 15,'34	59	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Colletta Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Title	Star			
Forgotten Men	War Film	Apr. 1,'34	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15,'34	58	Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	Feb. 17,'34
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	66	June 17
Havana Widows	Jean Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	90	Sept. 16
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Title	Star
Circus Clown, The	Joe E. Brown
Dark Tower	Edward G. Robinson - Mary Astor-Ricardo Cortez
Dr. Monica	Kay Francis-Warren William
Modern Hero, A	Richard Barthelmess
(See "In the Cutting Room," Feb. 17,'34.)	
Registered Nurse	Bebe Daniels-Lyle Talbot
Rhythm in the Air	Dick Powell - Ginger Rogers - Pat O'Brien
Very Honorable Guy, A	Joe E. Brown-Alice White
(See "In the Cutting Room," Feb. 24,'34.)	
Woman in Her Thirties, A	Aline MacMahon - Paul Kelly - Ann Dvorak
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95	Feb. 3,'34
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	80	Jan. 27,'34
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	80	Mar. 3,'34
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60	Feb. 17,'34
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	Feb. 10,'34
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34	80	
(See "In the Cutting Room," Feb. 10,'34.)				
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	Mar. 10,'34
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
(See "In the Cutting Room," Dec. 30.)				
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

Title	Star
All Men Are Enemies	Hugh Williams - Helen Twelvetrees
(See "In the Cutting Room," Mar. 10,'34.)	
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles
Cats-Paw, The	Harold Lloyd-Una Merkel
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn
Constant Nymph, The	Victoria Hopper-Brian Aherne
Merry Andrew	Will Rogers-Peggy Wood
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster
(See "In the Cutting Room," Mar. 3,'34.)	
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees
Only Girl, The	Lilian Harvey-Charles Boyer
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel
Stand Up and Cheer	(All-Star Musical)
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown
(See "In the Cutting Room," Mar. 3,'34.)	
Too Many Women	Warner Baxter-Rosemary Ames
Wild Gold	John Boles-Claire Trevor
World Moves On, The	Madeleine Carroll - Franchot Tone

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	80	
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		69	
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls		88	
King of the Ritz	Stanley Lupino-Gina Malo			
Love In Morocco	Rex Ingram	Dec. 1	67	Oct. 15,'32
(Reviewed under the title "Baroud")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Mademoiselle Zaza (Reviewed under the title, "Aunt Sally.")	Cicely Courtneidge-Sam Hardy		82	Mar. 3,'34
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Night of the Party, The	Leslie Banks		62	Mar. 10,'34
Orders Is Orders	Charlotte Greenwood - James Gleason	Mar. 15,'34	88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
No Ransom	Phillips Holmes-Leila Hyams			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier		67	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	Mar. 10,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor		Apr. 1,'34		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie	Sept. 15	89	Sept. 8
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	78	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Lazy River	Jean Parker-Robert Young	Mar. 16,'34	77	Mar. 10,'34
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85	Mar. 3,'34
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo - John Gilbert	Feb. 9,'34	103	Dec. 30
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Show-off, The	Spencer Tracy-Madge Evans	Mar. 9,'34	80	Mar. 3,'34
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 26,'34
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	76	Jan. 27,'34
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	Feb. 10,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hollywood Party	(All Star Musical)	Apr. 13,'34		
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 20,'34		
Men in White	Clark Gable-Myrna Loy		75	Feb. 17,'34
Operator Thirteen	Marion Davies-Gary Cooper			
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 23,'34		
Sadie McKee	Joan Crawford-Franchot Tone			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Mar. 30,'34		
Treasure Island	Wallace Beery - Otto Kruger - Jackie Cooper			
Viva Villa! (See "In the Cutting Room," Feb. 10,'34.)	Wallace Beery-Fay Wray	Apr. 6,'34		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine	Lionel Atwill	Feb. 22,'34	72	Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar. 15,'34		
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	Feb. 10,'34
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne			
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr. 15,'34		
Derby Day				
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30,'34		
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells			
Man from Utah, The	John Wayne			
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr. 30,'34		
Money Means Nothing				
Numbers of Monte Carlo	Mary Brian-John Darrow			
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80	Feb. 17,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72	Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23,'34	72	Feb. 17,'34
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Oct. 27	82	Nov. 4
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
Wharf Angel (See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16,'34	62½	
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cleopatra	Claudette Colbert-Henry Wilcoxin-Warren William			
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34	68	Mar. 10,'34
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78	Jan. 20,'34
Double Door	Evelyn Venable-Kent Taylor			
It Ain't No Sin	Mae West			
Little Miss Marker	Adolphe Menjou-Dorothy Dell			
Melody In Spring (See "In the Cutting Room," Feb. 17,'34.)	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Mar. 30,'34		
Murder at the Vanities	Carl Brisson-Victor McLaglen	Apr. 20,'34		
Scarlet Empress, The (See "In the Cutting Room," Feb. 10,'34.)	Marlene Dietrich-John Lodge			
Thirty Day Princess	Sylvia Sidney-Cary Grant			
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr. 13,'34		
We're Not Dressing	Bing Crosby - Ethel Merman - Carole Lombard - Leon Errol	Apr. 27,'34		
Witching Hour, The	Judith Allen			
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6,'34		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desperate Trails	Kazan			
King of the North	Kazan			
Little Damozel	Anna Neagle-James Rennie			
Lone Avenger, The	Kazan			
Peck's Bad Boy	Jackie Cooper			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Deluge, The	Peggy Shannen - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 1
Goodbye Love	Charles Ruggles	Nov. 10	67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	69½	Feb. 10,'34
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19,'34	63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb. 16,'34	75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Countess of Monte Cristo	Fay Wray - Paul Lukas	Mar. 19,'34	80	Mar. 3,'34
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
(See "In the Cutting Room," Dec. 30.)				
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love Birds, The	Summerville-Pitts	Mar. 12,'34	64	
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	
Myrt and Marge	Myrtle Dale -Donna Damerell-Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 6,'34
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	Feb. 24,'34
Wheels of Destiny	Ken Maynard	Feb. 19,'34	64	

Coming Feature Attractions

Title	Star
Affairs of a Gentleman	Paul Lukas
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners
Doomed to Die	Ken Maynard-Gloria Shea
Glamour	Constance Cummings - Paul Lukas
Honor of the West	Ken Maynard
Humbug, The	Nils Asther
I'll Tell the World	Lee Tracy-Gloria Stuart
Let's Be Ritzy	Lew Ayres-Patricia Ellis
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery
Uncertain Lady	Genevieve Tobin-Edward Everett Horton

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61	Jan. 20,'34
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
I've Got Your Number	Jean Blondell-Pat O'Brien	Feb. 24,'34	68	Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34	67	
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	76	Dec. 2

Coming Feature Attractions

Title	Star
As the Earth Turns	Jean Muir-Donald Woods
Dames	Ruby Keeler-Dick Powell
Dragon Murder Case, The	William Powell
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak
Gambling Lady	Barbara Stanwyck
Happy Family	Aline MacMahon
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis
Key, The	Edna Best - William Powell - Colin Clive
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods
One Man Woman	Pat O'Brien-Glenda Farrell
Return of the Terror	Lyle Talbot-Mary Astor
Rhythm in the Air	Dick Powell - Ginger Rogers - Pat O'Brien
Smarty	Joan Blondell-Warren William
Upper World	Warren William - Mary Astor-Ginger Rogers
Without Honor	James Cagney-Joan Blondell

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Feodor Chaliapin George Robey ...	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Petterson and Bendel	Adolf Jahr - Sammy Friedmann	Scandinavian Talking Picts	Jan 1,'34	148	Mar. 10,'34
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8,'34	90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Dereon - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6,'34	92	Feb. 24,'34
Volga Volga	H. A. Shiletton	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Meth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Mar. 15,'34		
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Title	Star
Golden Head	
Souls in Pawn	
Special Duty	
Unlimited	
Within the Rock	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Time Or Bust	Regis Toomey-Gloria Shea	Tower	Nov. 10	62	Mar. 10,'34
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood	Dec. 15	69	Feb. 17,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts	Nov. 24	66	Dec. 2
Film Parade		General Picts	Jan. 12,'34	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10,'34	56	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell on Earth	All Star	Aeolian Picts	Jan. 27,'34	70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Picts		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Le Gong (Dance of the Virgins)		Bennett Picts		55	Jan. 20,'34
Mad Age, The		Resolute Picts	July 19	70	July 29
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods	Mar. 7,'34	60	
Over the Seven Seas		Vanderbilt		70	June 3
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sweden, Land of the Vikings		Associated Cinemas		70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	Feb. 3,'34
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Title	Star
Born to Be Bad	Loretta Young-Cary Grant
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner
Firebrand, The	Fredric March - Constance Bennett-Fay Wray
House of Rothschild, The	George Arliss
Queen, The	Anna Neagle-Fernand Graavey
Sorrell and Son	H. B. Warner

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours		9
Hans Lange and Orchestra		
2—Ave Maria		7
Dion Kennedy at the Organ		
3—Waters of Minnetonka		6
Gus Haenschen and Orchestra		
4—Hula Moon		7
Native Hawaiian Troupe		
5—Waltz in A Flat Major		4
Hans Lange and Orchestra		

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Banker Buckeroos		2 rls.
Sidney and Murray		
Elmer Steps Out		2 rls.
Walter Catlett		
Hold Your Temper	Dec. 15	2 rls.
Leon Errol		
Hot Daze	Oct. 20	2 rls.
Smith and Dale		
Radio-dough	Feb. 5,'34	
Sidney and Murray		
Ten Baby Fingers	Jan. 15,'34	
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Curio Shop, The	Dec. 15	7
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure	Feb. 5,'34	1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Whack's Museum	Sept. 29	1 rl.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics	Feb. 20,'34	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippen Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—School for Romance	Jan. 31,'34	2 rls.
Lou Holtz		
No. 4—Love Detectives	Feb. 28,'34	2 rls.
Frank Albertson		
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse		1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Oct. 4	20
Will Mahoney		
WORLD OF SPORT		
It's Sport In Any Language	Dec. 30	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills	Feb. 4,'34	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	26
Dawn to Dawn	Dec. 25	35
Julie Hayden-O. M. Ness		
Lot in Sodom	Dec. 25	26
Frederic Haak		
No Woman's Land	Apr. 15,'34	34
(Travelogue)		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	20
Hello, Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34	2 rls.

Title	Rel. Date	Min.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	1 rl.
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	19
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	2rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34	20
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	2 rls.
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	1 rl.
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby	Nov. 24	1 rl.
Helen Morgan		
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
Trav'lling the Road	Feb. 9,'34	1 rl.
Alexander Gray		
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Gold Ghost, The	Mar. 16,'34	2 rls.
Mr. Adam	Nov. 17	2 rls.
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Just a Clown	Apr. 20,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	2 rls.
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Static	Sept. 29	20
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Bosom Friends	Mar. 30,'34	2 rls.
Day Dreams	Dec. 8	
Hula Honeymoon	Mar. 2,'34	2 rls.
Pagliacci	Apr. 6,'34	2 rls.
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	16
Your Life Is In Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
Outdoing the Daredevils	Mar. 2,'34	1 rl.
With the Navies of the World	Mar. 23,'34	1 rl.
On Western Trails	Apr. 13,'34	1 rl.
MAGIC CARPET SERIES		
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Under Moroccan Skies	Feb. 16,'34	1 rl.
A Journey in Flanders	Feb. 23,'34	1 rl.
MOVIE TINTYPE SERIES		
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Melodies of Love		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
Rhapsody in Black		1 rl.
Gary-Rawlinson-White		
Wine, Woman and Song		1 rl.
Tommy McLaughlin-Lew White-Kelvin Keech		
Eili Eili		1 rl.
Charles Carlile-Lew White		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Caretaker's Daughter	May 26,'34	20
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	9
New Zealand		9
Scotland the Bonnie	Sept. 30	20
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9
Perils of Arsenic Annie	Oct. 7	1 rl.
Heel of a Nation, The		2 rls.
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Jail Birds In Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody In Brew	Sept. 30	20
Symphony in Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	9
Happy Warriors	Oct. 21	9
Roping Wild Bears	Jan. 13,'34	9
Trick Golf	Mar. 3,'34	8
Vital Victuals	Feb. 10,'34	10
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses	Oct. 28	19

Title	Rel. Date	Min.
TODD-KELLY		
Air Fright	Dec. 23	19
Babes in the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	16
Hi, Neighbor	Dec. 16	18
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Play Ball	Sept. 16	7
Robin Hood, Jr.	Feb. 3,'34	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty in Blunderland	Apr. 6,'34	1 rl.
Ha! Ha! Ha!	Mar. 2,'34	1 rl.
I Heard	Sept. 1	7
Don Redmond		
Morning, Noon and Night	Oct. 6	7
Rubinoff		
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
Broadway Knights	Feb. 23,'34	1 rl.
Yacht Club Boys		
Bundle of Blues, A	Sept. 1	10
Duke Ellington		
Little Broadcast, The	Oct. 27	11
Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell		
Radio Roundup, A	Nov. 24	11
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Rumba Rhythm	Sept. 29	6
Vincent Lopez		
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger?	Dec. 22	10
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6— Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23,'34	1 rl.
No. 9—	Mar. 23,'34	1 rl.
No. 10—	Apr. 20,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	6
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music	Nov. 10	10
Eton Boys		
Keeps Rainin' All the Time	Jan. 12,'34	10
Gertrude Niesen		
Lazy Bones	Apr. 13,'34	1 rl.
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing	Dec. 15	9
Baby Rose Marie		
Tune Up and Sing	Mar 9,'34	1 rl.
Lanny Ross		
When Yuba Plays the Rumba on the Tuba	Sept. 16	7
Mills Bros.		
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horsepower	Feb. 16,'34	11
No. 9—Flying Bodies	Mar. 23,'34	10
No. 10—Animal Antics	Apr. 13,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo (Harry Langdon)	Feb. 16,'34	21
Cold Turkey (Joseph Cawthorn)	Dec. 1	19
Ducky Dear (Sidney Toler)	Sept. 1	19
Gold Nuggets (Walter Catlett)	Feb. 2,'34	18
Just an Echo (Bing Crosby)	Jan. 19,'34	20
New Dealers, The (Pallette-Catlett)	Apr. 6,'34	2 rls.
No More Bridge (Leon Errol)	Mar. 16,'34	2 rls.
Old Bugler, The (Chic Sale)	Jan. 5,'34	20
On Ice (Harry Langdon)	Oct. 6	21
One Awful Night (Pallette-Catlett)	Oct. 20	21
Petting Preferred	Apr. 27,'34	2 rls.
Please (Bing Crosby)	Dec. 15	22
Roaming Romeo, A (Harry Langdon)	Dec. 29	21
Sailors, Beware (Catlett-Pallette)	Sept. 15	18
Three Little Swigs (Leon Errol)	Nov. 10	21
Up and Down (Franklin Pangborn)	Mar. 2,'34	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
Circle of Life of the Ant Lion, The	Feb. 14,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	8
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rasslin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34	21
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
In the Devil Dog House	Feb. 2,'34	21
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	7
Cubby's Picnic	Oct. 6	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Good Knight	Feb. 23,'34	7½
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
No. 8—Autobyography	Mar. 16,'34	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Love on a Ladder	Mar. 2,'34	18
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over (Ethel Waters)	Jan. 5,'34	20
Henry the Ape (Bert Lahr)	Jan. 26,'34	2 rls.
Hizzoner (Bert Lahr)	Nov. 17	21½
Knife of the Party (Lillian Miles)	Feb. 16,'34	2 rls.
Sea Sore	Mar. 9,'34	2 rls.
Strange Case of Hennessy (Cliff Edwards)	Dec. 8	21½
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Derby Decade		22
Knee Deep in Music	Sept. 22	21½
Torch Tango	Feb. 23,'34	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do In Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Jolly Good Fellows	Feb. 16,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean		
Holy Land	Feb. 16,'34	10
Madeira, Land of Wine		
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Dance Parade		17
CELEBRITY		
Jack and the Beanstalk		6
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story (David L. Hutton)	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto	Mar. 1,'34	7
4. Camping Out	Feb. 16,'34	7
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8
3. Grasshopper and the Ant, The	Feb. 15,'34	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	10
No. 4	Jan. 29,'34	8
No. 5	Mar. 5,'34	1 rl.
No. 6	Mar. 19,'34	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	9
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	7
Five and Dime	Sept. 18	8
Gingerbread Boy	Apr. 16,'34	1 rl.
In the Zoo	Nov. 6	7
Kings Up	Mar. 12,'34	1 rl.
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 19,'34	1 rl.
Wolf, Wolf	Apr. 2,'34	1 rl.
POOCH CARTOONS		
King Klunk	Sept. 4	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
Peeping Tom (Louis Sobol—No. 4)	Sept. 20	17
Boswell Sisters, The (Nick Kenny—No. 4)	Dec. 6	21
STRANGE AS IT SEEMS SERIES		
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	11
No. 37—Novelty	Feb. 26,'34	10
No. 38—Novelty	Mar. 26,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First (Sterling Holloway)	Mar. 14,'34	2 rls.
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Ceiling Whacks (Henry Armetta)	Mar. 28,'34	2 rls.
Full Coverage (Henry Armetta)	Feb. 28,'34	21
Meeting Mazie (Sterling Holloway)	Dec. 20	20
Mountain Music (Louise Fazenda)	Jan. 3,'34	18
Not the Marrying Kind (Sterling Holloway)	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame (Henry Armetta)	Oct. 25	20
Out of Gas (Louise Fazenda)	Nov. 8	21
Palsie Walsie (Henry Armetta)	Jan. 31,'34	20
Pie for Two (James Gleason)	Dec. 13	21
Stung Again (Louise Fazenda)	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A (Vince Barnett)	Jan. 17,'34	19½
Vaudeville Days (Mentone No. 8)	Mar. 21,'34	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Where's Elmer? (Vince Barnett)	Feb. 7,'34	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 1—Salt Water Daffy (Jack Haley)	Sept. 16	21
No. 2—Close Relations (Roscoe (Fatty) Arbuckle)	Sept. 30	20
No. 3—Gobs of Fun (George Givot-Charles Judels)	Oct. 21	21
No. 4—Turkey in the Raw (Gus Shy)	Nov. 4	21
No. 5—In the Dough (Roscoe (Fatty) Arbuckle)	Nov. 25	22
No. 6—Here Comes Flossie (Ben Blue)	Dec. 9	18
No. 7—Tomalio (Roscoe (Fatty) Arbuckle)	Dec. 30	21
No. 8—How D'Ya Like That? (George Givot-Charles Judels)	Jan. 13,'34	18
No. 9—Nervous Hands (Ben Blue)	Feb. 3,'34	21
No. 10—Pugs and Kisses (Charles Judels)	Feb. 17,'34	21
No. 11—Mushrooms (Harry Gribbon)	Feb. 14,'34	20
No. 12—Foiled Again (Ben Blue)	Mar. 24,'34	20
No. 13—Ben Blue (untitled)	Apr. 14,'34	20
No. 14—Corn on the Cop	Apr. 28,'34	20
No. 15—I Scream	May 19,'34	20
BROADWAY BREVITIES		
No. 1—Use Your Imagination (Hal LeRoy-Mitzi Mayfair)	Sept. 2	18
No. 2—Rufus Jones for President (Ethel Waters)	Sept. 9	20
No. 3—Seasoned Greetings (Lita Grey Chaplin)	Sept. 23	20
No. 4—Paul Revere, Jr. (Gus Shy-Janet Reade)	Oct. 7	21
No. 5—Operator's Opera (Donald Novis-Dawn O'Day-Eton Boys)	Oct. 14	21
No. 6—'Tis Spring (Patricia Ellis-Allen Jenkins (Technicolor))	Oct. 28	19
No. 7—Yeast Is Yeast (Tom Patricola)	Nov. 11	20
No. 8—The Mild West (Janet Reade-Olive Borden)	Nov. 18	23
No. 9—Girl Trouble (Mitchell and Durante)	Dec. 2	23
No. 10—Around the Clock (Norma Terris-Four Eton Boys)	Dec. 16	29
No. 11—Plane Crazy (Dorothy Lee-Arthur and Morton Havel)	Dec. 23	22
No. 12—Kissing Time (Jane Froman-Georges Metaxa)	Dec. 16	22
No. 13—A Little Girl with Big Ideas (Molly Picon)	Jan. 20,'34	29
No. 14—Not Tonight, Josephine (Frank McHugh-Kitty Kelly (Technicolor))	Jan. 27,'34	21
No. 15—Picture Palace (Dorothy Stone)	Feb. 10,'34	21
No. 16—Come to Dinner (Hal LeRoy)	Feb. 24,'34	21
No. 17—Business Is a Pleasure (Jean Sargent)	Mar. 3,'34	17
No. 18—Silver Living (Lillian Roth)	Mar. 17,'34	30
No. 19—Let's Play Post Office (Jean Sargent)	Mar. 31,'34	21
No. 20—Story Conference (Lillian Roth)	Apr. 7,'34	20
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34	18
No. 22—Private Lessons (Hal LeRoy)	May 5,'34	22
LOONEY TUNES		
No. 1—Buddy's Day Out	Sept. 9	8
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	May 12,'34	7
No. 4—Buddy the Gob	Jan. 13,'34	7
No. 5—Buddy and Towser	Feb. 24,'34	7
No. 6—Buddy's Garage		7
No. 7—Buddy's Trolley Troubles		7
No. 8—Buddy of the Apes		7
MELODY MASTERS		
Hot from Petrograd (Dave Apollon and Orchestra)	Sept. 2	10
Barber Shop Blues (Claude Hopkins and Band)	Sept. 30	9
Rubinoff and Orchestra	Oct. 28	10
Eddie Duchin and Band	Nov. 25	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23	10
Jack Denny and Band	Jan. 20,'34	10
Mills Blue Rhythm Band	Feb. 17,'34	10
Vincent Lopez	Mar. 17,'34	10
Phil Spitalny	Apr. 14,'34	1 rl.
Isham Jones	May 12,'34	10
Tin Hat Harmony (Abe Lyman)		1 rl.
B. A. Wolfe		1 rl.
D. Mendoza and Vitaphone Band		1 rl.
MERRY MELODIES		
I've Got to Sing a Torch Song	Sept. 23	7
Sitting on a Back Yard Fence	Dec. 16	7
Pettin' in the Park	Jan. 27,'34	7
Honeymoon Hotel (Cinecolor)	Feb. 17,'34	7
Beauty and the Beast		1 rl.
Those Were Wonderful Days		1 rl.
Going to Heaven on a Mule		1 rl.
PEPPER POT		
Walter Donaldson	Sept. 9	10
Admission 5c	Sept. 23	10
Rock-a-Bye-Bye, with Dr. Rockwell	Oct. 7	11
Laughs in the Law	Oct. 21	8
Notre Dame Glee Club	Nov. 4	8
Harry Warren	Nov. 18	10
Easy Aces	Dec. 2	10
Little Miss Mischief	Dec. 6	10
Movie Memories	Dec. 30	9
The Tune Detective (Sigmund Spaeth)	Jan. 13,'34	9
Mississippi Suite	Jan. 27,'34	9
The Wrong Wrong Trail (Block and Sully)	Feb. 10,'34	10
Song Hits, with Roy Turk	Feb. 24,'34	11
Easy Aces, No. 2	Mar. 10,'34	10
Pure Feud	Apr. 21,'34	10
Radio Ramblers	Apr. 27,'34	10
Those Were the Days	May 5,'34	10
Radio Reels (Jessel-Van Lulu McConnell)	May 19,'34	10
Charles Ahearn		1 rl.
Hollywood Newsreel		1 rl.
Radio Reel No. 2		1 rl.
Dad Minds the Baby		1 rl.
Bergen in At the Races		1 rl.
The Stolen Melody		1 rl.
Camera Speaks		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Exploring the Pacific	Sept. 16	10
Samoan Memories	Oct. 14	10
Heart of Paris	Nov. 11	9
Italy, the Old and the New	Dec. 9	1
Cannibal Islands	Jan. 6,'34	10
Spanish America	Feb. 3,'34	10
Jerusalem, the Holy City	Mar. 3,'34	10
Picturesque Siam	Mar. 31,'34	10
Slackers of the Jungle	Apr. 28,'34	10
East Indies	May 26,'34	10
Central America		1 rl.
Dark Africa		1 rl.
South Sea Islands		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		
MASCOT		
Fighting with Kit Carson (Johnny Mack Brown-Noah Beery)	July 6	20 (each)
Lost Jungle, The (Clyde Beatty)	Apr. 1,'34	20 (each)
Mystery Squadron, The (Bob Steele)	Dec. 23	20 (each)
Wolf Dog, The (Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory)	Sept. 30	(each)
PRINCIPAL		
Chandu		2 rls. (each)
Lost World		2 rls. (each)
Tarzan, the Fearless (Buster Crabbe)	Aug. 11	20 (each)
UNIVERSAL		
Gordon of Ghost City (Buck Jones-Madge Bellamy)	Aug. 14	20 (each)
Perils of Pauline (Evalyn Knapp-Robert Allen)	Nov. 6	20 (each)
Phantom of the Air (Tom Tyler-Gloria Shea)	May 22	20 (each)
Pirate Treasure (Richard Talmadge-Lucille Lund)	Jan. 29,'34	20 (each)
Vanishing Shadow, The (Onslow Stevens-Ada Ince)	Apr. 23,'34	20 (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines Repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

FOR SALE—CHEAP ONE PACENT SOUND AND film equipment complete. E. C. EVANS, New Plaza Theatre, Milford, Dela.

BARGAIN: COMPLETE REBUILT SIMPLEX projectors and low intensity lamps. Also 75 to 150 ampere Hertner generator, good as new. JOE GOLDBERG, Inc., 823 S. Wabash Ave., Chicago.

600 UPHOLSTERED CHAIRS CHEAP. PICTURE THEATRE SEATING, 722 Springfield Ave., Newark, N. J.

PATRONIZE MONARCH'S SPECIAL BARGAIN counter: Rebuilt projectors, generators, rectifiers, reflector arc lamps, Mazda lamphouses, screens, chairs, lenses, portables, amplifiers, sound heads. All theatre equipment. Satisfactory trades completed. Expert projector repairing and service. Established 25 years. Free list. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BARGAINS! RECONDITIONED ARCTIC NU-AIR blowers, noiseless drives. Write for prices. SOUTHERN FAN COMPANY, Box 440, Atlanta, Ga.

OUTSTANDING BARGAINS FOR CASH ON complete rebuilt portable 35 mm. sound-on-film projector outfits made by one of the most reliable manufacturers. BOX 375, MOTION PICTURE HERALD.

REAL BUYS! REBUILT SIMPLEX MECHANisms, $135.00, complete machine $175.00; Morelite de luxe rebuilt lamps, $125.00; Peerless, $175.00; Mazda lamps and transformers, $90 pair. Machine parts at lowest prices. CROWN, 311 W. 44th St., New York.

POSITIONS WANTED

CAMERAMAN, NON-UNION, AMERICAN, Christian, 32, educated, traveled. BOX 379, MOTION PICTURE HERALD.

UNION PROJECTIONIST EIGHTEEN YEARS' experience — 5 years' sound — married — references. GEORGE GODLEY, Pollock St., New Bern, N. C.

PROJECTIONIST—CAN FURNISH A-1 REFERences—operate any equipment. CHARLES REDDING, 2419 Cottage Grove, Des Moines, Iowa.

AVAILABLE — THOROUGHLY EXPERIENCED theatre and publicity manager; high-powered ad-writer, poster artist. P. O. BOX 180, Butler, Pa.

EXPERIENCED PROJECTIONISTS FURNISHED. H. S. I., P. O. Box 88, Station C, Los Angeles.

TECHNICAL BOOKS

"MIEHLINGS SOUND PROJECTION" FORMERly $6.00, now $1.49. All fundamentals of sound, profusely illustrated, wiring blue prints, charts. S. O. S. CORP., 1600 Broadway, New York.

PRINTING SERVICE

NEARGRAVURE—250 2-COLOR LETTERHEADS, 250 envelopes, $2.99 prepaid. SOLLIDAYS, Knox, Ind.

NEW EQUIPMENT

TRADE WITH "OLD RELIABLE MONARCH." Established 25 years. Most complete stock theatre equipment. sound accessories, supplies. Money saving prices. Our central location assures snappy service. Catalog free. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

INFRINGING SOUND HEADS CAN BE CONverted to the Tri-Phonic sound system. Entirely new absolutely different. Territories open. TRI-PHONIC SOUND SYSTEM, 19 Winchester St., Boston, Mass.

COMPLETE LINE OF BABY AND STANDARD spotlights, floodlights, electric stage effects at attractive prices. NEWTON, Inc., 253 West 14th St., New York.

HOW ABOUT CHANGING YOUR LAMP TO A.C. type? Transformers—rectifiers, $250.00 pair. A slight additional charge for necessary lamp changes. Write us details. CROWN, 311 West 44th St., New York.

COMPETITION SPURS US ON — SOUND screens, 39c ft.; stereopticons, $19.95; tickets, misprints, rolls of 2,000, 15c; porthole optical glass, 15c square inch; acoustical felt, 33c yard. S. O. S. CORP., 1600 Broadway, New York.

WANTED TO BUY

WILL BUY USED THEATRE CHAIRS, PARTS, accessories, all kinds. Write GESCO 2035 Charleston St., Chicago.

WANTED: USED SIMPLEX PROJECTORS FOR cash. State price wanted and serial number. BOX 378, MOTION PICTURE HERALD.

PROJECTION AND BOOTH EQUIPMENT, parts and accessories. Simplex mechanisms, arc lamps, rectifiers, generators, etc. Give full particulars. Spot cash. BOX 374, MOTION PICTURE HERALD.

SOUND EQUIPMENT

"YOUR SOUND IS PERFECT!" GRATEFULLY writes Monsieur Pacaud, Quebec, Can. You are paying for S. O. S. Wide Fidelity whether you have it or not, $179.70 up, complete. S. O. S. CORP., 1600 Broadway, New York.

EQUIPMENT EXCHANGE

HAVE YOU HIDDEN TREASURE? WE PAY "spot" for used equipment — trades taken, bargains galore. S. O. S. CORP., 1600 Broadway, New York.

BRUSHES AND SUPPLIES

THEATRE MANAGERS! SAVE 10 TO 50 PER cent on brushes, cardboard, colors and other sign and poster needs. Simply cut out this ad, pin it to your letterhead and our big 80-page book will be mailed free of charge. DICK BLICK CO., Box 43, Galesburg, Ill.

THEATRES WANTED

LEASE OR BUY THEATRE, MINIMUM POPUlation 15,000, in the East or Middle West. BOX 370, MOTION PICTURE HERALD.

WANTED TO LEASE THEATRE ANY SIZE in any of the western states. BOX 373, MOTION PICTURE HERALD.

WILL RENT 600-SEAT THEATRE WITH privilege to lease or buy. R. MUELLER, 1623 Bruce Ave., Cincinnati, Ohio.

WANTED TO BUY OR LEASE THEATRES IN towns of 5,000 or more. Towns with two houses not considered. FRED M. GORMAN, Lenoir City, Tenn.

WANTED: ONLY MOVIE IN CALIFORNIA, Oregon, Washington, town over 1,000. RATLIFF, Lake, Mich.

GENERAL EQUIPMENT

SMASH THE LEGALIZED RACKETS—INSTALL famous S. O. S. Wide Fidelity sound complete $179.70 up; soundheads, $49.50 up; portable sound film, complete, $195.00; amplifiers, $55.00 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

BARGAINS — NEW AND USED EQUIPMENT supplies. Expert projector overhauling—What do you need? Ask us. MIDWEST THEATRE SUPPLY CO., 910 So. Michigan Avenue, Chicago.

DRAPERY FABRICS, VELOURS, SATEENS, ETC. ASSOCIATED FABRICS, 723 Seventh Ave., New York.

COMPLETE BOOTH AND SOUND EQUIPMENT. New and rebuilt. Accessories and Supplies. Expert repair and servicing. Guaranteed quality. Unusual prices. Trades considered. EMPIRE THEATRE SUPPLY CORP., 334 W. 44th St., New York.

SCREEN RESURFACING

WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK'S RE-NU SCREEN SURFACE CO., 823 S. Wabash Ave., Chicago.

THEATRES

WILL SELL FIVE-YEAR LEASE ON PAYING theatre for $1,000.00 cash. BOX 372, MOTION PICTURE HERALD.

TRAINING SCHOOLS

LEARN THEATRE POSTER PAINTING. NATIONAL ACADEMY OF LETTERING, Box 102, Aurora, Ill.

LEARN MODERN THEATRE MANAGEMENT and theatre advertising. Big opportunities for trained men. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, N. Y.

Used in 7 out of 8

American Pictures in

"1933's TEN BEST"

OF THE Ten Best Pictures of 1933 chosen in the *Film Daily's* poll, eight were American productions. Of those eight, seven were photographed on Eastman "Gray-Back." This is outstanding evidence of the acceptance enjoyed by Eastman Super-Sensitive Panchromatic Negative among cameramen and producers . . . and a signal tribute to the versatility and unfailingly high quality of the film itself. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*

Panchromatic Negative (Gray-Backed)

GEORGE RAFT



in "The

TRUMPET BLOWS"

with **ADOLPHE MENJOU**

and **FRANCES DRAKE**

Directed by Stephen Roberts • A Paramount Picture

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



"If the present Federal criminal law was enforced against a few bad boys making the few pictures which have smart-aleck, sophisticated smut, there would be greater results than from all the censorship bills in the world."

—Charles Pettijohn, General Counsel, Motion Picture Producers and Distributors of America, at hearing on Patman bill in Washington.

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March 24, 1934

Leo MARCHES ON!

This industry long accustomed to great achievements of M-G-M will now see an even greater page in the history of this company. Sweeping everything before them come these giant attractions: NORMA SHEARER, ROBERT MONTGOMERY in "Riptide"—"TARZAN AND HIS MATE" starring Johnny Weissmuller. "VIVA VILLA!" starring WALLACE BEERY. "HOLLYWOOD PARTY" grandest of all musical comedies of the screen. CLARK GABLE in "Men in White". MARION DAVIES in "Operator 13" JOAN CRAWFORD in "Sadie McKee". And other Big Ones to follow. Leo marches on!





Beery

"VIVA VILLA!"



Tarzan and his Mate

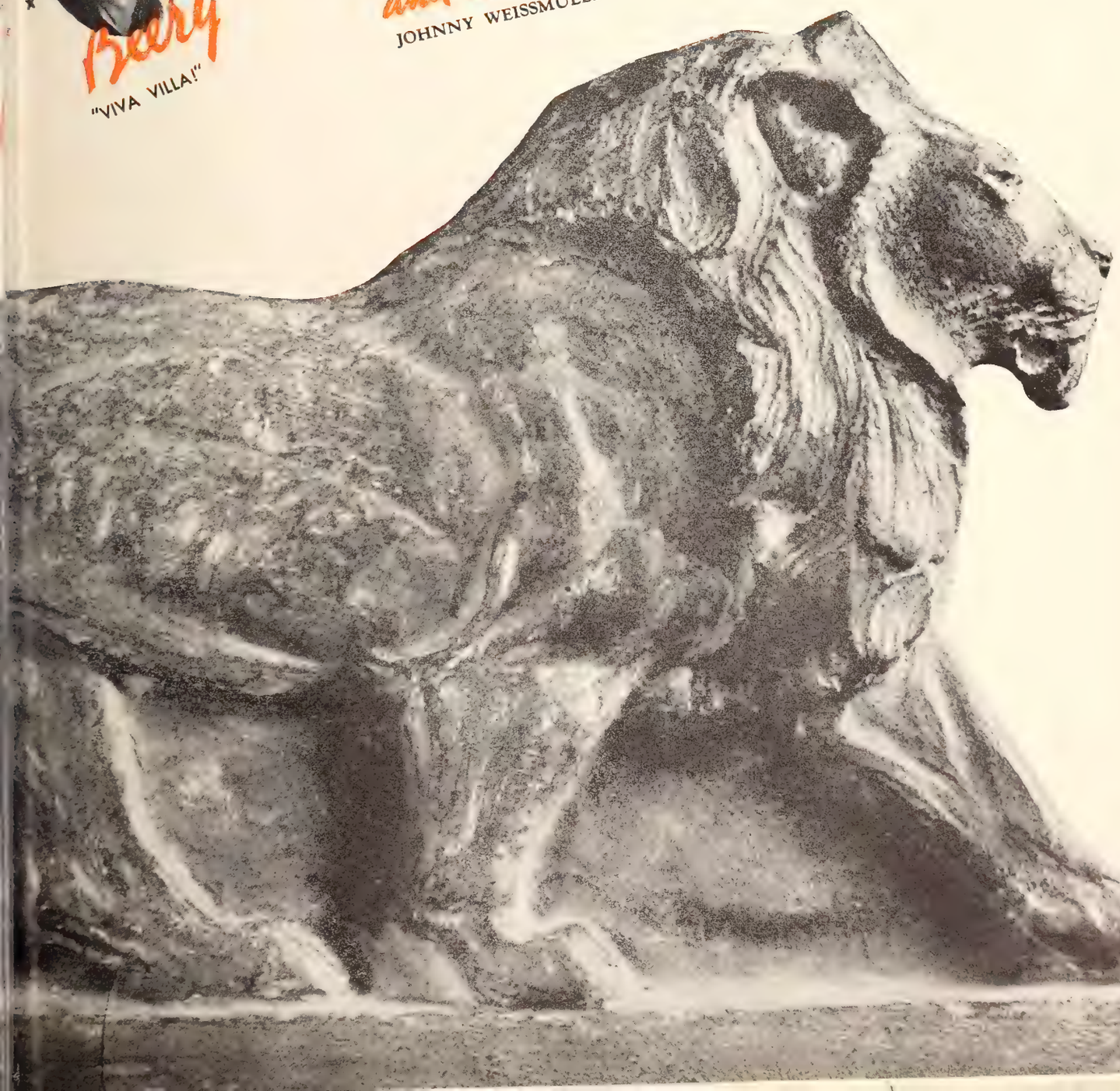
JOHNNY WEISSMULLER



Shearer

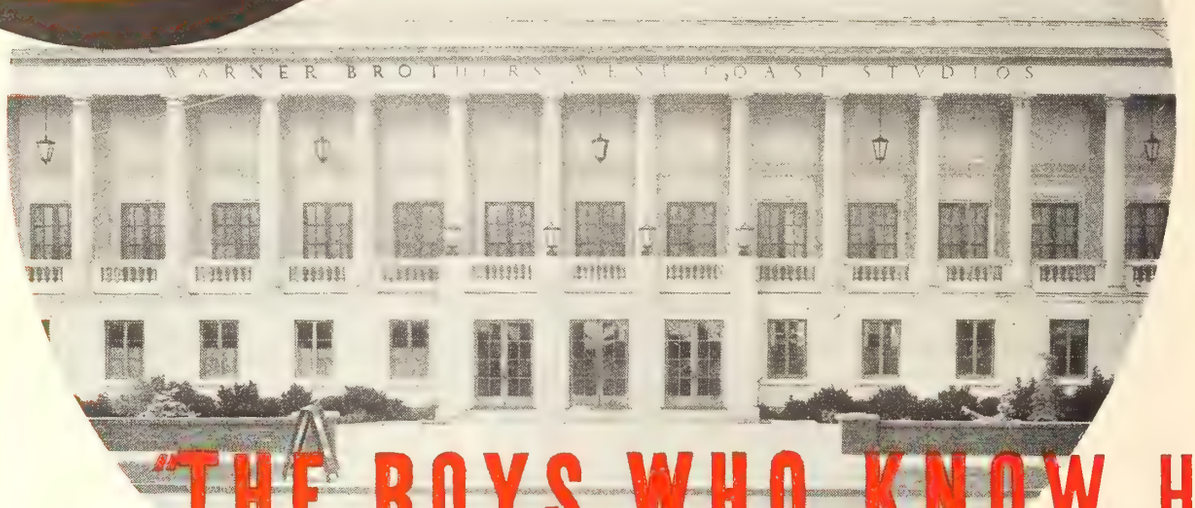
MONTGOMERY

"RIPTIDE"



"GUEST AD WRITERS" PRODUCE FIRST CO-OPERATIVE TRADE AD!

Six different publications collaborated on this trade advertisement for Warner Bros. Every single word from headline to signature is quoted from recent issues of these papers!



"THE BOYS WHO KNOW HOW TO MAKE THEM ARE STILL TURNING THEM OUT! . . ."

—Jay Emanuel Publications, Mar. 5



"Minneapolis Goes to Town for 'As The Earth Turns'"

—Variety, Mar. 20

"The Warners have again demonstrated their courageousness in producing 'As The Earth Turns,' a motion picture which is...different from anything you have ever seen...It has power and drama like nature itself...Jean Muir reveals...poignant acting ability."

—Lawrence Reid, Editor of "M.P. Magazine" and "Classic"

°A First National Picture Vitagraph, Inc, Distributors



"Barbara Stanwyck in Gambling Lady

is swell drama . . . Has plenty of twists to maintain steady interest . . . Intriguing entertainment." —*Film Daily, Mar. 7*

"Ace product . . . Gives Barbara Stanwyck the richest opportunity she has yet had . . . Smart direction and superb performances."
—*Variety Daily, Mar. 2*



"James Cagney in Jimmy The Gent

gives something new and original . . . Novel situations evolve a bang-up, fast-moving comedy, general in appeal to evoke laughter from almost any type of audience."
—*Motion Picture Daily, Mar. 2*



"Harold Teen—featuring Hal LeRoy

is played, directed, and presented in all its elements to capture the charm of adolescence . . . Holds to the universal appeal of the comic strip . . . It appeals to the eye, touches the heart and evokes laughs in well balance proportions."—*Variety Daily, Feb. 15*



"Joe E. Brown in A Very Honorable Guy

is a swell comedy idea . . . Grand slam entertainment . . . Situations and gags are made to order for Brown and he handles them at his top notch. A fine piece of theatre merchandise."
—*Variety Daily, Mar. 17*

"WARNERS LEAD FILM MANUFACTURERS

in sure fire but artless wares...They have the secret...Careful selection of ingredients turns the trick . . . Increasingly frequent success of the Warner Brothers . . . makes inevitable multiplied imitation."

—*Buffalo Times, Feb. 18*

Dashing









HUGH WILLIAMS

Appealing to women... respected by men... this accomplished and versatile actor has won dramatic renown in such successful plays as "Journey's End," "The Green Bay Tree," " Grand Hotel" and "The Firebrand." American screen audiences saw him in "Rome Express" and "Bitter Sweet." His powerful, yet sensitive, performance in "All Men Are Enemies"... forthcoming from FOX . . . will undoubtedly establish him here as a top-rank marquee name.

★ ★ ★ ★ FOX ★ PERSONALITIES ★ PARADE

MAR 23 1934 ©C1B 220333

MOTION PICTURE HERALD

Vol. 114, No. 13 March 24, 1934

NAMES

THE casting office of the Motion Picture Research Council has announced Mrs. James Roosevelt, mother of the President, as an honorary vice-president of the council. The Reverend William Harrison Short, the executive operator of the council, thus adds another luminous name and association to the list now including Mrs. August Belmont and Mrs. Grace Calvin Coolidge.

Mrs. Roosevelt has given to the public press a statement which reminds us that the literary style of these ladies is remarkably similar and their exhaustive studies of the art and the industry of the motion picture had brought them to conclusions also remarkably identical and also, by astonishing coincidence, identical with what may be called the "Short Interpretation" of the reports of the research scientists who conducted the tests now made the handbook of the uplifters.

All of these ladies are convinced that the motion picture is a grand instrument for education, that the great evil of the industry is that blockbooking forces the exhibitor to play naughty pictures, and that pictures should be made for infants. So there.

△ △ △

HURRAH FOR THE AS IS

CONSIDERABLE merit and repose of soul is to be had from the occasional reflection that there are on the whole abundant reasons for the current state of the world, its *mores,* fastes and arts, and that not a great deal is going to be done about them in any great haste.

In tune with our passing mood of tolerence is a recent outpouring from the youthful sagacity of Mr. Eric M. Knight, who writes in the Philadelphia *Public Ledger* about movies, every day, and who says:

> *I can tell you that I don't get tired of movies. It's the arguments about them that I get tired of. We have one bunch arguing for movies with "better social content" and another that wants higher moral standard. . . . I want to hear some one root for poor old movie for its own sake.*
>
> *It is fair to suppose that in time we shall get the kind of motion pictures that critics and cinema enthusiasts call for and laud. But it is foolish to believe that the movie-mass will be any more interested in them than it is now interested in Debussy, Archipenko, James Joyce or Jasper Deeter.*

The situation would be helped somewhat, too, if the professional apologists and defenders of the movies would come to an end of their eternal piffle about "educational values" and "service" and cooperation with "causes." If the movies will take care of the problem of being worth in the vicinity of forty cents a seat they will have done their job.

BETTER ADVERTISING

THE most casual excursion through the pages of *Motion Picture Herald* and its contemporaries reveals to the competent observer a marked improvement in the quality of picture advertising in the past few months.

The improvement is to be noted in every aspect of the work, the copy content, the display and the attention given to a more effective use of color.

All this comes, most interestingly, as by-product of an effort to clean up the advertising copy of the industry with respect to smut and the dirty exploitation of sex. The movement began at the office of the Motion Picture Producers and Distributors of America, Inc., with the appointment by Mr. Will Hays of Mr. J. J. McCarthy, showman, to sit in council with the picture advertisers.

The cleaning-up has been proved simple enough by the removal of the impulse to rivalry in the race for "red hot" lines. But meanwhile the writers of advertising have been given encouragement in the processes by which good advertising is put together and have been made conscious that their copy is perhaps getting more than the routine attention of other executive desks. So it appears that publicity can help even advertising.

Good taste and good typography never hurt an advertisement, and bad manners on the printed page are quite as unproductive as in the conduct of a salesman.

△ △ △

COMPETENT BUT COMPLACENT

"HOLLYWOOD, the land of the cloud walkers, has been indifferent to constructive criticism for the simple reason that it has run along for years without the competition necessary to awaken it," observed Miss Irene Kuhn, speaking over the radio the other night. There are indications that things are going to be different. The years of the sunshine dynasty near the end. "Hollywood" divided and transported, with the widening of the production map, will provide the competition of its awakening. As Miss Kuhn infers, the problem is created by too much complacency among the competent.

△ △ △

MISS MARY AUSTIN'S new book under the title "One Smoke Stories" reminds us of the ancient custom of the southwestern Indians who limited the fireside tales of their raconteurs to the time it took to smoke one cigarette, rolled in the husk of the maize. And what a help it would be if some such time limit could be imposed on the now active legion of short producers who are making full releases out of material that should be cut into newsreel subjects.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK----

SUIT DISMISSED

Of some significance is the decision, rendered last week by the South Carolina supreme court, upholding a lower court verdict that a theatre is not an insurer of its patrons' safety. Against the Carolina theatre, Columbia, a patron brought a damage suit, claiming injury when she tripped, fell, escaping the fumes of a stench bomb. No proof of negligence or wilfulness, was the basis of both decisions. . . .

FILM COUNCIL

For the purpose of opening a theatre where only approved films will be shown, various church, parent-teacher and women's groups in Portland, Ore., have formed a motion picture council. Need of films for juveniles is cited by the group.. . .

MARYLAND MPTO ELECTS

The MPTO of Maryland, at Baltimore, last week installed these officers: president, Frank A. Hornig; vice president, Arthur B. Price; treasurer, J. Harry Gruver; secretary, Helen Connelly; directors, Louis Gaertner, Walter Pacy, Herman A. Blum, Sam Soltz, Thomas D. Goldberg, J. Louis Rome; county directors, Philip Miller, Annapolis; Earle Burkins, Belair. . . .

LOS ANGELES LEVIES

Alarmed and aroused to opposition, film interests in Los Angeles are going to bat over a proposed local tax, called permit and fire protection charges, which would add considerable to the approximate $15,000,000 increase in production, distribution and exhibition cost facing the industry as a result of NRA. In Los Angeles local taxation hits hard at production. . . .

SOUND MEN GATHER

With 75 men as nucleus, topnotch sound technicians on the Coast are organizing their own society, along lines of the American Society of Cinematographers, to avoid entering any new union deals, particularly with the IBEW. When organized they will attempt negotiation of their own studio deals. Several major producers are reported in favor. . . .

NEW LICENSE FEE

Bringing sharp protest from managers of four theatres the Logan, Utah, city commission has passed an ordinance requiring a city examination, $5 license fee for projectionists. The union backed the measure. A great hardship on theatre owners, say the protestants. "We feel we are the best judges of who is capable of serving us as operators." . . .

KANSAS CITY OVERSEATING

Reviving in Kansas City is a plan, sponsored for a second time by W. H. Fulton, leading neighborhood exhibitor, for taking over suburban houses now dark or operating at a loss, dismantling them or turning them to other uses. The reason; overseating has brought about the present condition of cut-throat competition in the area. . . .

BUDDING CRITICS

Oakland, Cal., school children (400) are studying film appreciation, a state board of education experiment. Designed to develop critical standards of evaluation, technically and with respect to social aims, the course is an adjunct to the study of English. . . .

CONTROL AMUSEMENTS

A board of three will control amusements in Gary, Ind., in accordance with an ordinance passed by the city council. In addition to ordinance enforcement, the board will inspect all films not approved by the National Board of Review. "Walkathons" and marathons are said to be the chief targets of the board. . . .

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EMPLOYMENT

From California state labor commissioner Frank C. McDonald last week came a report that pay rolls of state industries in February showed a gain of 29.7 per cent over February, 1933. Outstanding was film's gain of 82.3 per cent. . . .

BILL BEATEN

A decisive vote in the Massachusetts House of Representatives (59 to 17) last week scotched a measure of Representative Dorgan of Boston which would prohibit children under 14 from attending any but educational or religious pictures. The persistent legislator declared he would file his bill again. . . .

EDUCATION'S LABORATORY

The potentiality of the neighborhood film theatre as an educational laboratory last week engaged the attention of the motion picture committee of the Wilmington, Del., Federation of Women's Clubs. The aim: greater appreciation for the better class of films. . . .

GULF STATES MEETS

On April 3 and 4, in New Orleans, will be held the first territorial convention of the recently organized Gulf States Theatre Owners' Association. Carl Laemmle, Universal president, is expected to attend. A film fair will feature the event at which approximately 200 are expected. . . .

STONE CASTER

Taking it out on Hollywood, as has been done often and often before, Louis Weitzenkorn, erstwhile Bernarr Macfadden writer, MGM scenarist and author of "Five Star Final," in a recent issue of Vincent Astor's "Today," vents considerable spleen on Coast executives. The title: "In Two Words, Im possible." The victims (compositely called Silverfish): Emanuel Cohen, Irving Thalberg, Louis B. Mayer, Samuel Goldwyn, Carl Laemmle, Winfield Sheehan. . . .

BETTER MATINEES

A welcome tendency toward greater attendance during matinee performances is indicated in a survey of the Midwest. From Oklahoma City comes report that numerous houses show greater grosses during the afternoon than the evening. Estimated cause: five-day week, shorter hours, more leisure. . . .

TRAILERS

Warner, to raise the entertainment value of its trailers, in future will release them as actual short subjects, 300 feet in length. George Bilson will produce. . . .

REFORMERS RAGE; PETTIJOHN WARNS; MYERS IN TILT; PATMAN BILL SLEEPS

Women Hiss and Boo Representative Connery for Opposing Censor Bill That Would Cost Film Business 8 Millions Yearly

The motion picture industry again was called upon this week to defend itself in the legislative halls at Washington against public charges that federal censorship is necessary.

The reform element, many of them "professionals," stormed Capitol Hill early Monday morning to demand that the 73rd Congress enforce strict governmental supervision over the morals of the motion picture. Although the eventual outcome at this session probably will not change the status quo, a warning was sounded by Charles Clyde Pettijohn, of the Motion Picture Producers and Distributors of America, to a "few wise-cracking 'smutheads'" that unless they cease "dragging the industry into partial disrepute" by catering to the "wise-crackers of Broadway and Hollywood Boulevard," they cannot avoid federal prosecution under the United States criminal code.

Reformers' Field Day

The scene Monday was a public hearing before the House committee on Interstate and Foreign Commerce. The immediate subject was Congressman Wright Patman's two bills, H. R. 6097 and H. R. 8686, which, respectively would create federal film censorship and abolish block booking.

It was a typical reformers' field day, and, as usual, Canon William Sheafe Chase, gray-haired, "four-minute-man" of the International Reform Federation, was the grand marshal of the anti-industry forces.

An uproar was precipitated when Abram Fern Myers, general counsel of Allied States Exhibitors' Association, charged Congressman Chapman with being "unfair" in "insinuating" that certain activities in connection with his career as a Federal Trade Commissioner and as Allied's chief might be questioned.

The hearing was enlivened further, when Representative Connery, of Massachusetts, was hissed and booed loudly by some women of the reform element for opposing Patman's censorship bill.

Industry estimates place the cost of a federal censorship commission under the bill at $8,400,000, while predictions of the cost of revolutionizing the system of merchandising, if block booking were abolished, run into untold millions.

Mr. Pettijohn, of the MPPDA, attacked many of the arguments set up by proponents of the censorship bill, pointing out at the hearing that there has existed since 1919 a federal criminal statute which provides heavy penalties (fines and jail terms) for transporting or showing objectionable motion pictures, and that if the law were enforced against a few "bad boys" . . . "you would get more results than from all the censorship bills in the world."

The Code of Ethics for the production of motion pictures, established on April 1, 1930, by the Hays organization, is a definite part of the Patman bill.

Immediate enactment of the Patman bill as a panacea for all the ills of the industry was demanded at the hearing by Canon William Sheafe Chase, who, among other positions in the reform movement, is secretary of the Federal Motion Picture Council in America.

Less than two hours was available for the hearing, at the end of which time neither side had presented all its arguments. The industry, in fact, had but a brief ten minutes.

No indication was given that a further hearing will be held soon. It was generally admitted that there is little likelihood of further serious consideration of the proposed Act at this session.

Not All Committed to Bill

"We do not want to do anything to hurt or retard the industry," Congressman Patman assured the committee in explaining his bill at the hearing. "But the people generally have a right to make suggestions as to what should be done in order that the business be improved. Need of the bill is indicated by the fact that six states for many years have had censorship."

Canon Chase took the floor. The minister evidently was in complete charge of parceling the time allotted among supporters of the bill. He declared the Motion Picture Code does not provide for a moral code, explaining that "we would simply make law out of what the motion picture industry promised to enforce themselves," obviously referring to the production Code of Ethics.

"All three great religions—Catholic, Protestant and Jewish—are unanimous in their demands for reform," Canon Chase said, admitting, however, that these three religions were not all committed to the Patman bill.

The Chase forces indicated they would be in favor of extending the Patman bill to include supervision of literature and the press. Mr. Chase said that there are times when he thinks "we may have to" sponsor such an extension of censorship "when we find we cannot have the freedom of the press."

A lengthy dissertation by another Chase affiliate, Mrs. Robins Gilman, of Minneapolis, president of the Federal Motion Picture Council and head of the motion picture committee of the National Parents and Teachers Association, on the effect of present day pictures on children, moved Congressman Merritt, of Connecticut, to ask how the federal government could keep children out of the theatres. His query elicited from Mrs. Gilman only the vague response that the approval labels on films under the Patman censorship would tell parents which were acceptable pictures.

Calls Juvenile Films Profitable Field

Pictures for children, Mrs. Gilman asserted, offer a very profitable field for the producers, but all efforts to have them made have been "thwarted by the Motion Picture Producers and Distributors." The industry in this country, she complained, is not interested in culture and education. Love, sex and crime appear in 80 per cent of the films. "We are asking that pictures made for children be made with other things or with treatment of those things more in accord with national ideals," she said, citing that in 115 films studied, 406 crimes were committed, 21 per cent by the hero and 46 per cent by the villain.

Asked by Congressman Mapes, of Michigan, what improvement in films the Hays organization has made, Mrs. Gilman declared: "I do not believe they have been responsible for any improvement, other than an improvement in technique which has also made more lurid the treatment of material."

Congressman Pettingill, of Indiana, also asked about keeping children out of theatres, Mrs. Gilman answering that she was seeking to have pictures controlled at the source.

"I wonder what Hays has done to warrant the high salary he has received," Congressman Pettingill said.

"The prevention of this legislation," retorted Mrs. Gilman.

At this point Canon Chase interrupted with the observation: "We need protection, our boys and girls do, from greedy men who are willing to make money out of demoralizing the youth of our land."

Opposition to the Patman bill was advanced by the Civil Liberties Union on the ground that "experience has shown that the best control of obscene matter lies in the hands of juries under criminal law."

Objection also was presented by the National Council of Freedom From Censorship, to Chairman Rayburn of the committee.

The Council's opposition to "bureaucratic censorship in any form" was expressed over

FROM COTTON FARMING TO CAPITOL HILL

Congressman Wright Patman—sponsor of House of Representative bills 6097 and 8686, which, respectively, would create federal censorship of films and abolish block booking—has been at Washington representing the first Congressional district of Texas since 1929.

A Democrat and Baptist, Mr. Patman was born in the rural place of Hughes Springs, Texas, August 6, 1893. In the summer of 1912, he was graduated from the local high school. The next two years were spent in cotton farming, the while he studied extension courses provided by Cumberland University, of Lebanon, Tenn. Two years of assorted studies and two more concentrated on law, and, in 1916, Wright Patman was admitted to the Texas bar, with an LL.B. from Cumberland.

Mr. Patman scarcely had finished tacking his shingle to a small place at Hughes Springs when he was appointed assistant district attorney of his native Cass County. That beginning of a political career was interrupted in 1917 for some machine gun sniping with the AEF in France. In 1919 he returned to law in Texas. Two years later he was in the state legislature, serving three years. From 1924 until 1929 he was district attorney for the Fifth Judicial District.

Election to Congress to represent the First Congressional District came in 1929. He has been there ever since.

Congressman Patman's home is on Olive street in Texarkana, a place of some 16,000. He has four sons.

MPPDA Counsel Declares "Few Wise-Cracking 'Smut-Heads'" Must Cease Tactics or Face Criminal Code Prosecution

PETTIJOHN WARNS THE "BAD BOYS"

the signatures of Hatcher Hughes, chairman, Elmer Rice and Barret H. Clark, vice-chairmen, and presented by Leroy Bowman of the Child Study Association, who acted as spokesman of a number of groups, including the National Council, in opposition to the bill.

Calls Prosecution Sufficient Control

"Juries reflect public standards on morals," the National Council's brief declared, "far better than professional censors. Prosecutions are now sufficient control of obscene and indecent matter in print, paintings, or on the stage. Motion pictures should be no exception."

The Council declared that state motion picture censorship had not been extended since 1922 and cited the defeat in that year in a referendum vote in Massachusetts of a proposal for censorship by the vote of 547,000 to 207,000. The popular verdict would be similar anywhere in the country, said the National Council.

The plaintiffs rested, and Mr. Pettijohn arose in defense, meeting the charge voiced at the hearing by Rabbi Israel, of Baltimore, that there were many pictures unfit for children. Mr. Pettijohn pointed out that Maryland has censorship and could prevent such a condition. At the same time, he commented that Chicago for years has had "the most vigorous censorship in the world" but that the result in that "peaceful armed village" speaks for itself.

As to good and bad pictures, Mr. Pettijohn pointed out that "what these groups call good pictures the exhibitor calls bad because they do not bring money into the box-office." For years, the industry has been producing these "good" pictures, he explained; at first they all failed, then they began to break even and now they make a little money, but only because these public groups get behind them and push them.

Mr. Pettijohn called Canon Chase a "professional reformer" and sat down.

Cites Improvement

"I am absolutely opposed to this bill or any other bill of its kind," Representative Connery said amid manifestations of displeasure from the audience. "Several years ago, when I operated a theatre, I told the producers if they did not want to get into trouble with the government they must clean up their pictures; since that time I have seen a tremendous improvement.

"We are getting back to the Eighteenth Amendment situation again, telling people what they can see and what they cannot see."

Representative Connery, a Democrat of Massachusetts, and chairman of the House Labor Committee, was hissed and booed by women of the reform element when he said he saw no reason why Shakespeare's plays should be cut out in a picture "because some old maid out in Oshkosh doesn't like it."

A brief opposing a requirement in the Patman bill that newsreel producers be bonded was filed for the five newsreels by Jack Connolly, of Pathe. The brief also charged the measure ignores the Constitution in providing for regulation covering "films which aim to or do assist in the election or defeat of any political candidate."

Congressman Patman's censorship bill would set up a federal commission of nine persons, four to be women, who would receive $9,000 a year. They would inspect and label all films, prohibit objectionable pictures and advertising.

Mr. Pettijohn vigorously denounced those in the industry who, he said, are responsible for the "trouble" over federal censorship. He said:

"Nothing happened in Washington to indicate that the Congressmen did not believe that a considerable amount of 'smart-aleck sophisticated smut' is appearing in a few films. Those double-meaning 'wise-cracks' that are causing trouble and are dragging the industry into partial disrepute seem to be injected into a few films to please the small handful of sophisticated 'wise-crackers' along Broadway and Hollywood Boulevard. They are an unimportant and small percentage of the American motion picture audience, and most of them use passes anyhow."

A Few "Bad Boys"

"There are a few bad boys in this business," he continued, "who might profit by reading a federal statute that was read into the record at the Patman bill hearings at Washington."

"I do not believe that either the Interstate Commerce Committee of the House, or Congress, itself, is, or has ever been impressed with the idea that censorship *per se* is a desirable thing or will curb anything," he said, adding, "I do believe, however, that they feel that we have a few people in Hollywood who had better begin to take seriously the principles of self-discipline in motion picture production."

Little Block Booking Discussion

In a last minute effort to pave the way for introduction into the hearings of a discussion of block booking, Representative Patman, on March 16, introduced a bill in the House prohibiting block booking, requiring the furnishing of accurate synopses of all pictures offered to exhibitors before they are released, and amending the Clayton act to make it apply to license agreements and leases. Although there was some discussion of block booking, the hearing on Monday was mostly given over to the censorship proposition.

Canon Chase expressed the opinion that "every exhibitor ought to have the right to pick out just what picture he wants to show."

Taking up the defense of block booking for the distributors, Mr. Pettijohn charged that, despite the allegations of the bill's proponents, block booking is not the basis of all the evils of the industry. He declared that less than 20 per cent of all sales contracts call for the entire output of any one distributor. Block booking, he said, originated with the exhibitors themselves, in an effort to assure a steady supply of product.

It was Mr. Pettijohn who brought Abram Myers, Allied counsel, into the picture with an explanation of the Allied-Tiffany franchise of a few years ago. Declaring how Mr. Myers now is fighting block booking, he told how the Tiffany Pictures franchise was to be sold for a period of five years, in a tieup with Allied, exhibitors being required to take the entire Tiffany output without knowing what would be produced or even how much they would have to pay for it.

Turning to Mr. Myers, Mr. Pettijohn said: "If you want to cite to this Committee a case of *real* block booking, tell them about your Tiffany franchise."

Congressman Questions Myers

Rushing to the floor with a request that he be permitted to answer, Mr. Myers was greeted by Congressman Chapman with questions as to his activities in the organization of Allied while he was a member of the Federal Trade Commission.

Mr. Myers said that he was present at the hearing in behalf of the block booking bill only, but inasmuch as lack of time prevented him from speaking on the floor, he filed a brief for the record. Allied, he explained, is "a national organization composed entirely of *independent* exhibitors; that is, of theatres that are not controlled by Mr. Pettijohn's clients, and we are interested in the subject of block booking."

The Myers-Chapman blow-up came when the Congressman asked Mr. Myers: "Are you the same Mr. Myers that was one time member of the Federal Trade Commission?"

Mr. Myers: "That is true."

Mr. Chapman: "While you were a member of that Commission, did you preside over a Federal Trade Commission hearing in New York?"

Mr. Myers: "In 1927, yes."

Blames Producers for Criticism

Mr. Chapman: "And following that practice hearing, and while still a member of the Commission, did you meet with a group of motion picture producers in Chicago and New York and assist in organizing that group with the understanding that if you were not reappointed to the Federal Trade Commission you would become president and general counsel of the group?"

Mr. Myers: "Mr. Chairman, the Congressman asked me my name. May I ask his name?"

Mr. Chapman: "Certainly. Chapman."

Mr. Myers: "All right. I will tell you. That is a criticism apparently that has been suggested here from the Producers' Association, and if you would like to go into that here I can tell you. The facts are these: That I did not. I tendered my resignation as a member of the Federal Trade Commission early in November, I think it was, in 1928.

"Now, there was nothing pending before the Commission at that time, so far as I know, which involved the matter we have here.

"There were some questions that came up before the Commission for consideration, and I as a member of that Commission, as a court would probably do under the circumstances, did not participate in them.

"It is true, of course, that having resigned I had under consideration a number of proposals."

Mr. Chapman: "One was that you would be made president or general counsel for this

(Continued on page 32, column 1)

MPPDA BANS DILLINGER FILM

No motion picture, based on the life of John Dillinger, notorious gunman, will be produced, distributed or exhibited by any member company of the Motion Picture Producers and Distributors of America, Will H. Hays announced this week. Action was taken by the board of directors following reports that a film was contemplated. The decision of the association was based on the belief that "such a picture would be detrimental to the best public interest."

THE CAMERA REPORTS



SIGNS ANEW. (Below) Harry Rapf, associate producer of MGM since its organization in 1924, who has signed a new three-year contract.



RETURNING. (Left) Gloria Swanson discussing production plans with Irving Thalberg, under whose banner she is to return to the screen for MGM.

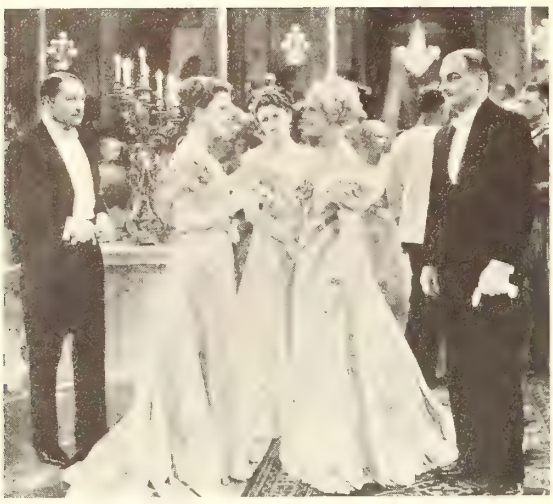
REUNITED. (Right) Lanny Ross welcomed by Mary Lou, his radio co-worker, on returning to New York after completing his first Paramount film, "Melody in Spring."





ALL HERE: Managers and executives of Jefferson Amusement and East Texas Theatres, in Beaumont, Tex. Starting at rear, left to right: F. P. Ahysen, Mack Jarrett, Harold F. Smith, W. H. Dunbar, Charles Brewer, Herbert Mueller, J. C. Clemmons, H. H. Starcke, Sol E. Gordon, M. Schulman, Tom R. Clemmons, H. E. Brunson, L. B. Payne, L. N. Crim, W. E. Lanoue, B. E. Lannom, Holland Smith, S. L. Oakley, R. H. Clemmons, D. F. Luckie, Bee Cowan, Non Binion, E. W. Wilburn, F. G. Hervey, Hoyt Simmons, E. M. McDaniel, Fred Putnam, M. C. Clemmons, Fred Minton, R. J. Potter, E. D. Hayle, Dan Fagan, L. C. Kyburz, C. C. Porter, M. L. Wertheim, James E. King, Knox Lamb, W. L. Gelling, D. H. Suitt, C. L. McDonald, W. A. Lanagan, G. H. Mercer, Victor B. Lowrey.

Academy AWARDS



SCENE FROM "CAVALCADE"





SARAH Y. MASON AND VICTOR HEERMAN



CHARLES LAUGHTON



FRANK LLOYD



CHARLES LANGE



WILLIAM DARLING



"FAREWELL TO ARMS"



"ONE WAY PASSAGE" ROBERT LORD



"THREE LITTLE PIGS"



"SO THIS IS HARRIS"

Best Performance, Actress
Katharine Hepburn for "Morning Glory"

Best Performance, Actor
Charles Laughton for
"Private Life of Henry VIII"

Best Direction
Frank Lloyd for "Cavalcade"



SCENE FROM "KRAKATOA"

Best adaptation: "Little Women," by Sarah Y. Mason and Victor Heerman

Best novelty: Educational's "Krakatoa"

Best cartoon: Disney-United Artists' "Three Little Pigs"

Best art direction: William Darling for "Cavalcade"

Best short comedy: RKO Radio's "So This Is Harris"

Best production: "Cavalcade"

Best cinematography: Charles Lange for "Farewell to Arms"

Best sound: "Farewell to Arms" (Paramount)

Technical achievement: Erpi and RCA-Victor

Best original story: "One Way Passage," by Robert Lord

FOX FILM'S $853,668 NET REFLECTS RESULT OF FINANCIAL REORGANIZING

52-Week Report to December 30, 1933, Shows an Operating Profit Against $8,401,448 Loss for the Previous Year

With current assets totaling $18,264,086, against current liabilities aggregating $3,910,292, Fox Film Corporation last week issued its annual report for the 52 weeks ended December 30, 1933. A net operating profit for the entire year amounted to $853,668, as compared with an operating loss of $8,401,448 for 1932, thus indicating that the major reorganization of the company's financial affairs, which went into actual operation April 1, 1933, had placed the company in a position of substantial improvement.

Even stronger significance as to the effects of the reorganization plan is seen in the statement of a profit for the 39 weeks from April 1, amounting to $1,410,793.

To the improvement in the Fox situation may be credited a reduction of $7,312,895 in amortization of production cost; reductions in interest expenses amounting to $1,187,852; reductions in amortization of discounts and expense on the funded debt, totaling $411,571, and a profit on foreign exchange, which approximated $500,000. Through these four items alone a saving in 1933 of approximately $9,412,318 over 1932 was effected.

The reduction of $7,312,895 in amortization of production costs, from $24,482,323 in 1932 to $17,169,428 in 1933, is attributed by Fox officials to a "general reduction in the cost of production of pictures." On April 1, 1933, Fox had an inventory of pictures aggregating $10,240,522, and during the 39 weeks to December 30, there was spent on production $13,754,426. The amortization charged to profit and loss during this period amounted to $12,871,407, leaving an inventory of $11,123,541. The increase in the inventory is mainly accounted for by increased requirements to fill the demands in foreign countries and to a greater number of pictures completed on December 30, as compared with April 1. The basis of amortization of picture costs was maintained throughout 1933 in accordance with the table of amortization and the method of application of such table as outlined in the annual report for the 53 weeks ended December 30, 1932, presented herewith:

"The accumulated percentages of negative cost written off at the end of quarterly periods are as follows:

No. Weeks Since Release Date	Cumulative% Written Off
13	53
26	75.5
39	88
52	94.5
65	100

"In addition to the application of the above table, the corporation maintains a close scrutiny of the bookings and exhibition results of each picture for a period of weeks after its release and should it appear that the revenue of any particular picture will fall short of normal or average revenue, a further suitable provision is thereupon made for additional amortization."

The Fox Film official annual report does not treat of the 52 weeks of 1933 but compares 39 weeks of 1933 with 53 weeks of 1932. MOTION PICTURE HERALD, for purposes of a yearly comparison, consolidated the financial figures for the 13 weeks of 1933 prior to the reorganization with those of the 39 weeks.

Comparative figures appear in tabular form on the following page.

The $1,187,852 reduction in interest expenses from $2,018,370 in 1932 to $830,518 in 1933 was due almost entirely to the retirement of all but $1,746,600 of a $30,000,000 bond issue under the plan of reorganization. Also this retirement could not help but have a favorable effect upon the reduction in amortization of discounts and expenses on the funded debt, which was reduced from $614,714 in 1932 to $203,143 in 1933. The $30,000,000 bond issue was converted into stock in Fox Film and, at the rate of 6 per cent, the saving here alone would be approximately $1,765,406, representing interest charges on the $28,253,400 in bonds retired.

The profit on foreign exchange during 1933 amounted to exactly $449,137, as compared with no profits in 1932. The gross profit was $669,137, less amortization reserve for the fluctuation of dollar value of working assets in foreign countries.

Large Financial Writedowns

Total assets of the corporation as of December 30, 1933, amounted to $45,903,663, as compared with $119,162,248 at December 31, 1932, but current assets, as of December 30, 1933, totaled $18,264,085 as compared with $13,300,976 on December 31, 1932. On the liabilities side of the ledger, notes payable on December 30, 1933, totaled $727,333, comparable with $8,448,203 for the same charges on December 31, 1932. The portion of the funded debt maturing in one year from December 30, 1933, amounts to $142,650, compared with $174,330 for the same period as of December, 1932.

The balance sheet and the consolidated income account give effect to the huge financial writedowns, which were made directly as a result of the financial rehabilitation and reorganization plan.

The corporation's investment in Wesco Corporation, operators of all Fox theatre properties in the country, has been written down to $1, although Fox still lists advances to Wesco of some $8,511,525. Investments and advances to Wesco were listed at $16,291,000 on December 31, 1932. In the balance sheet the accounts of Wesco and its subsidiaries have not been consolidated with those of Fox Film. Important subsidiaries of Wesco are still in bankruptcy and the books and records are in possession of court officials and were not available for the usual annual audit.

Probably the most important writedown reported in the Fox statement gave effect to the writedown of a $46,173,712 investment in Film Securities Corporation.

39-Week Net of $1,410,793 Recorded Since April 1, Effective Date of Overhauling of Company's Financial Structure

The statement of reserve for revaluation of investments as of December 30, 1933, including wholly-owned subsidiaries, excepting Wesco and its subsidiaries, shows a balance on January 1, 1933, of $37,247,386. Of this, reduction in book value of investments incident to the reorganization, totaled $46,173,712 in Film Securities Corp.; Wesco, $9,421,642; Fox Realty Corp. of California, $3,761,532; Fox Film Realty Corp., $584,243, the whole totaling $59,941,130, less amount charged to paid-in surplus, amounting to $22,693,743. The amount provided, April 1, 1933, from paid-in surplus was $14,500,000, representing the balance, as of December 30, carried to balance sheet. Appropriation from paid-in surplus amounted, in 1933, to $37,797,429, less the amount applied against possible loss on advance to Fox Theatres Corp., $550,043.

The statement of reserve for indeterminate liabilities and contingencies as of December 30, 1933, shows a balance on January 1, 1933, of $1,717,176, and a balance on April 1 of $1,625,007. The balance on December 26, 1931, amounted to $2,233,095. This included all wholly-owned subsidiaries, which the December 30, 1933 statement did not. Without Wesco, the balance on December 26, 1931, was $2,022,633, and the balance, December 31, 1932, applied to balance sheet, was $1,717,176.

The statement of paid-in surplus, including wholly-owned subsidiaries, but without Wesco, as of December 30, 1933, shows that on January 1, 1933, there was a balance of $36,062,396. Changes incident to reorganization as of April 1, 1933, included additions totaling $41,963,378, chiefly through the reductions of outstanding stock by exchange of one new share for each six shares of old stock; issuance of 2,015,482 1/3 shares of new common stock at $18.90 and carried to balance sheet at stated value of $5 per share; transfer of balance of reserve for indeterminate liabilities and contingencies as of April 1, 1933, and transfer of unearned income April 1.

Deductions Were $56,696,604

Deductions amounted to $56,696,604, including reductions in book value of investments; provisions for revaluations of investments and advances and for contingencies; deficit from operation prior to April 1, 1933, consisting of balance as at December 31, 1932 of $15,010,395, and loss of $535,569 for the 13 weeks ended April 1, 1933, and sundry adjustments of $87,450; interest and amortization of discount and expenses on obligations retired in the reorganization; transfer of unamortized discount and expenses in respect of securities retired in reorganization, and legal fees, taxes and other expenses in connection with reorganization. Net deductions incident to reorganization amounted to $14,733,226; the balance on April 1, 1933, was $21,329,170 and the balance, December 30, 1933, carried to balance sheet, was $21,329,170.

Including all wholly-owned subsidiaries, the surplus created during the year by the revaluation of capital stock to $5 per share, as authorized by the stockholders on April 19, 1932, amounted to $78,152,200, less charges during the year amounting to $42,089,396, leaving a balance on December 30, 1933, to balance sheet, of $36,062,396.

FOX FILM PROFIT AND LOSS, 1933-32

In the accompanying table of comparisons of profit and loss of Fox Film Corporation for 1933 and the previous year, several classifications of time periods are presented. The two first columns are for the 13 weeks ended April 1, 1933. The third and fourth columns are for the 39 weeks ended December 30, 1933. Columns Five and Six present the figures for 52 weeks ended December 30, 1933, while the two final columns of figures show the totals for 53 weeks ended December 31, 1932.

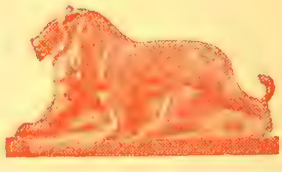
OPERATING PROFIT:	*13 Weeks Ended April 1, 1933*		*39 Weeks Ended December 30, 1933*		*52 Weeks Ended December 30, 1933**		*53 Weeks Ended December 31, 1932*	
Income:								
Gross income from sales and rentals of film and literature		$7,690,074.49		$24,288,823.81		$31,978,898.30		$29,712,415.56
Dividends		.....		259,225.84		259,225.84		.....
Other Income		317,002.60		730,641.34		1,047,643.94		1,366,247.14
		$8,007,077.09		$25,278,690.99		$33,285.768.08		$31,078,662.70
Expenses:								
Operating exp. of exchanges, head office and administrative expenses	$2,187,500.42		$6,615,996.03		$8,803,486.45		$8,542,691.23	
Amortization of production cost	4,298.021.32		12,871,406.83		17,169,428.15		24,482,323.47	
Participation in film rentals	1,268,479.15		3,870,894.31		5,139,373.46		3,571,232.32	
		$7,754.000.89		$23,358,297.17		31,112,298.06		36,596,247.02
Net profit before interest and depreciation		$253,076.20		$1,920,393.82		$2,173,469.86		†$5,517,584.32
Deduct:								
Interest Expense	$592,724.92		$237,793.64		$830,518.56		$2,018,370.27	
Amortization of discounts and expense on funded debt	153,684.92		49,458.46		203,143.38		614,714.81	
Depreciation of fixed assets, not including dpreciation of studio buildings and equipment absorbed in production cost	63,788.85		222,348.59		286,137.44		‡250,778.64	
		$810,198.69		$509,600.69				
Net operating profit		†$557,122.49		$1,410,793.13		$853,668.58		†$8,401,448.04
OTHER CREDITS:								
Profit on foreign exchange	$29,576.85		$669,560.81		$699,137.66		.....	
Less Amortization reserve for fluctuation of dollar value of working assets in foreign countries	.....		250,000.00		250,000.00		$183,577.76	
Loss on sale or disposition of capital assets	.....		.....		.....		9,717.49	
	$29,576.85		$419,560.81		449,137.66		†$193,295.25	
Less settlement of contracts entered into in prior years	8,024.26		156,000.00		164,024.26		†620,688.00	
		$21,552.59		$263,560.81		$285,113.40		†813,983.25
Net loss, carried to paid-in surplus		$535,569.90						
Balance Dec. 30, 1933, carried to balance sheet				$1,674,353.94		1,188,781.98		.....
Net operating loss of Wesco Corp. and subsidiaries						.....		7,749,067.04
Surplus, Dec. 31, 1932						.....		1,954,102.64
Deficit, Dec. 31, 1932, to balance sheet						.....		$15,010,395.69

* This statement is a combination of a report for the thirteen weeks ended April 1, 1933, and one for the 39 weeks ended Dec. 30, 1933, with earned surplus since April 1, 1933.
† Loss.
‡ Depreciation of fixed assets, not including depreciation of studio buildings and equipment of $832,660 absorbed in production costs.



VIVA WILK!

Shout it from the house tops!



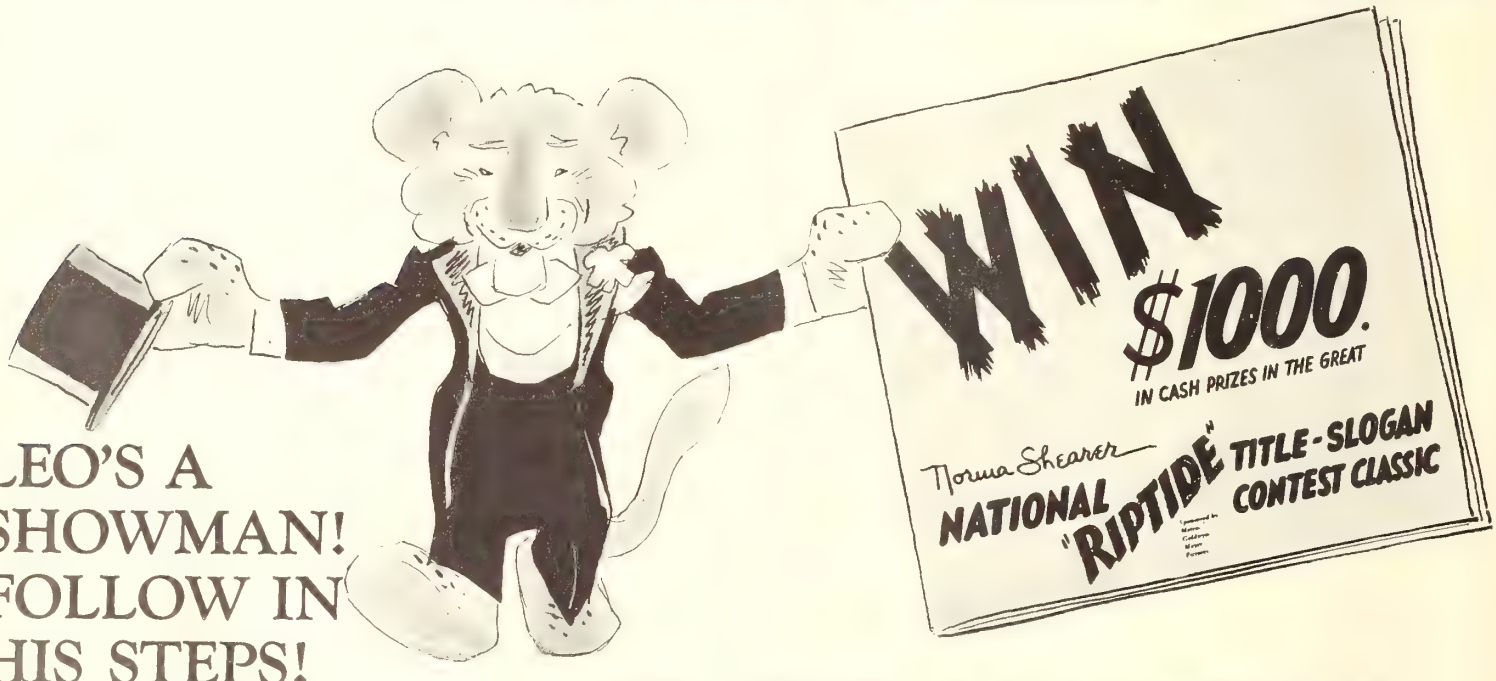
And your profits will MULTIPLY too!



SHEARER and
MONTGOMERY in "RIPTIDE"
is the talk of every theatre lobby!

Another advance promotion idea on the next page—

$1000 for your patrons in the SHEARER "RIPTIDE" SLOGAN CONTEST



LEO'S A SHOWMAN! FOLLOW IN HIS STEPS!

GET THIS BOOK FROM YOUR M-G-M EXCHANGE!

Free 1-Sheets! Free Mats!

A marvelous contest idea that will get you six days of newspaper publicity. The Contest Campaign Book explains everything. This contest is easy to conduct and it's a clean-up! Just ONE of the MANY M-G-M SHOWMANSHIP STUNTS FOR NORMA SHEARER'S GREATEST!

DETAILS OF CONTEST:

PRIZES: 1st—$500; 2nd—$250; 3rd—$150; 4th—$100. Contest for best "Riptide" slogans closes July 4th. All entries for National Prizes must be at M-G-M Studios by July 11th. In case of ties, each tying contestant will receive the full amount of the prize tied for.

The Hollywood Scene

ACADEMY BANQUET A GLORIOUS COMEBACK
LAUGHTON, HEPBURN TAKE ACTING HONORS
SHOWMEN OF COUNTRY TREK TO HOLLYWOOD
AVIATOR BROWN VISITS THE EXHIBITOR

by VICTOR M. SHAPIRO

[Pictures in Pictorial Section]

Staging a glorious comeback last Friday night, the Academy of Motion Picture Arts and Sciences had its sixth annual Awards Banquet in the Fiesta Room at the Ambassador hotel. Seven hundred and fifty leaders, artists and scientific experts gathered to witness the presentation of statuettes awarded for outstanding achievements. Several hundred others were too late to get reservations.

Some folks who abandoned the Academy when their loyalty was most needed, attended the banquet, and not out of curiosity.

This party established a precedent for glamour, gaiety, revelry and dancing. The only time it became serious was in the short half hour pause required to announce and present the statuettes. Aside from this ceremony there were only three speeches. The president, J. T. Reed, delivered the welcoming address, short and sweet, and introduced Howard J. Green, vice president, who explained what the Academy stood for. Frank Lloyd, past treasurer of the Academy, followed with a brief talk. The party was then turned over to the entertainment committee, which kept the guests occupied until 11:15, when Will Rogers stepped to the speakers stand and in his inimitable manner made the presentations.

The Winners

The best actress performance was adjudged that of KATHARINE HEPBURN in "Morning Glory." Second: MAY ROBSON in "Lady for a Day"; third, DIANA WYNYARD in "Cavalcade."

Best actor performance: CHARLES LAUGHTON in "Henry the Eighth." Second: PAUL MUNI in "I Am a Fugitive from a Chain Gang"; third, LESLIE HOWARD in "Berkeley Square."

Best production: Fox's "CAVALCADE," which carried a large majority of votes. Second: "FAREWELL TO ARMS," PARAMOUNT; third "LITTLE WOMEN," RADIO.

Best direction: FRANK LLOYD, "Cavalcade." Second: FRANK CAPRA for "Lady for a Day," and GEORGE CUKOR third for "Little Women."

Best original story: ROBERT LORD, for "One Way Passage." Second, FRANCES MARION, "Prizefighter and the Lady"; third, CHARLES MACARTHUR, "Rasputin and the Empress."

Best adaptation: won jointly by SARAH Y. MASON and VICTOR HEERMAN for adapting "Little Women." Second: ROBERT RISKIN, "Lady for a Day"; third, SONYA LEVIEN and PAUL GREEN jointly for "State Fair."

Best cinematography: CHARLES LANG, for "Farewell to Arms." Second: GEORGE FOLSEY, JR., "Reunion in Vienna"; third, KARL STRUSS, "Sign of the Cross."

Best art direction: WILLIAM DARLING, for "Cavalcade." Second: HANS DREHER, for "Farewell to Arms"; third, CEDRIC GIBBONS, "When Ladies Meet."

Best sound reproduction: PARAMOUNT studios for "FAREWELL TO ARMS." Second and third, WARNER-FIRST NATIONAL for "I AM A FUGITIVE FROM A CHAIN GANG" and "GOLD DIGGERS OF 1933."

Greatest scientific and technical achievement: shared equally by ELECTRICAL RESEARCH PRODUCTS, for its wide range recording and reproducing system, and by RCA-VICTOR company for its high fidelity recording and reproducing system. Honorable mention to Fox Film, Fred Jackman and Warner Brothers, and Sidney Sanders of RKO-Radio for development and use of the translucent cellulose screen in composite photography.

Winners of certificates of award in the short subject division split up into three sections, namely, cartoons, comedies and novelties, were as follows:

Cartoons: First place to WALT DISNEY for "Three Little Pigs," also second place for "Building a Building"; third, UNIVERSAL for "Merry Old Soul."

Best short comedy: RADIO, for "So This Is Harris," also second for "Preferred List"; third, WARREN DOANE, Universal's "Mister Mugg."

Best novelty: EDUCATIONAL, for "Krakatoa." Second and third: tied between MGM's "Menu" and EDUCATIONAL's "The Sea."

The Academy made a new departure this year in awarding Certificates of Merit to assistant directors with one selected from each of the major studios. Winners of this division were: WILLIAM TUMMEL, Fox: CHARLES DORIAN, MGM; DEWEY STARKEY, RKO-Radio; FRED FOX, United Artists; CHARLES BARTON, Paramount; SCOTT BEAL, Universal; GORDON HOLLINGSHEAD, Warner-First National.

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Cracking Cocoanuts

Inasmuch as the mountain wouldn't come to Mahomet, the exhibitors are coming to Hollywood. For the first time in eight years, showmen who run the nation's theatres are trekking to meet the producers, face to face, in the gathering of the MPTOA which opens officially April 10, and follows through for three days.

On the more solemn side of the pow-wow, it seems a few cocoanuts, imported for the occasion, are destined to be cracked open. Hollywood does not grow cocoanuts.

Already comment is rife that a group of exhibitors are determined, by sustained barrage from the floor, to make Hollywood "Box-office Conscious." That, it seems, will be the milk of the cocoanut.

As for the meat, a spokesman said that "Hollywood, for too long a time, has been making pictures to satisfy themselves."

Being constructive, it was further stated that live and continuous contact must be maintained between Hollywood and exhibitors through a sort of clearing house of facts so producers could sense the ever shifting public taste.

These discussions on the floor of the convention are to be complemented with arguments that pictures are never sold direct to the public, but sold first to the exhibitor who books them and then resells them to patrons.

Exhibitors, our informant contends, still believe they pay increased rentals for film because of Hollywood's wastes and extravagances, and believe their information can be of invaluable service to producers.

Furthermore, suggestions along these lines are to be welcome from stars, directors and producers in Hollywood, as well as from visiting delegates.

There, in the wellknown cocoanut shell, is the meat and milk that will be dished out as the palms sway and crooners croon, hard

(Continued on following page)

WILL ROGERSISMS FROM THE BANQUET

"Well, I'm glad to come to this dinner. I've been going to so many Louie B. Mayer parties, that it's good to come to one that isn't an L. B. Mayer banquet. This one is on the house. . . ."

"Remember those pictures of Louie going up to the White House with his overnight bag. Now Jack Warner goes in with his trunk."

"I got my courage to come here and talk to the highbrows and brains of the industry after I read that Samuel Goldwyn had lectured at Harvard, and in person, too. Yeah, and the voice wasn't dubbed in, either. I understand now that Harvard is writing back, 'Will you send us the English version?'

"Well, Sam may not be able to hand out Arts and Sciences language but he sure can make pictures—and some of us would be proud to talk the way he does if we got credit for the pictures he makes."

To Walt Disney: *"If you raised six pigs, Walt, we'd 'a given you a statuette."*

To Sarah Y. Mason and Victor Heerman: *"Sorry I haven't got two statues for you two adaptors. In case there is a squabble later on, I suggest, lady, that you reach for the statue instead of a rolling pin."*

THE HOLLYWOOD SCENE

by the Ambassador's Cocoanut Grove, and this time, according to the spokesman, monkeys won't be dropping the cocoanuts either.

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Brown of MGM

If Hollywood executives are assailed by exhibitors as being cold and distant to showman's problems, at least one shining example in Hollywood stands out as keeping close to the exhibitor. In fact, this gentleman, sportsman, aviator, director, keeps his finger right on the exhibitor's pulse.

This summer, adventurous Clarence Brown will oil and grease his plane and on eager wings soar away for a five weeks' flight all over the country, visiting every key city of the MGM exchange system, to talk personally to showmen again.

With Howard Dietz's able cooperation, the jaunt should be as profitable for MGM publicity as it will be to Brown and his subsequent productions.

Brown's pioneering avidness in seeking the real lowdown from showmen may have some relation with his consistent record as a director for over fifteen years.

Currently, he is directing Joan Crawford in "Sadie McKee."

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Flim-Flams

Rackets of all kinds have been daringly dramatized and entertainingly exposed by the screen.

Known are the concerted campaigns, pushed to the limit by studio and local gendarmerie, to rid the community of blackmailers, pseudo-kidnapers and the shakedown artists of every ilk. *But little attention seems to have been paid to the racket boys inside the picture business.*

The racket among some socalled writers, who would rather sue than write, comes in for withering fire.

Publications which resort to the slug method to secure their ends are cussed, but the power of the screen seldom is invoked to lay the culprits, or allay the evils.

From time to time, this pillar will endeavor to expose some of Hollywood's musclers and sharp-shooters, and any producer may have the screen rights.

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Production Activity

Much activity in Hollywood the past week was evidenced as twelve new pictures went in and fourteen came off the stages. In number starting, Paramount topped the list with four. Columbia pulled the barrier for two, and with one each at Fox, Universal, Warners, MGM and Monogram, Bryan Foy's production rounded out the even dozen.

Honors for completed pictures go to Warner, where finis was rung on five productions. Universal wrapped up two as did Radio, while singletons moved into the cutting rooms at Fox, Columbia, Monogram, Paramount and MGM.

As the current program embraces a wide range of entertainment qualities, Paramount's starting four are the most diversified. "It Ain't No Sin" is Mae West. It's her story and Leo McCarey will direct. Music and lyrics are by Johnston and Coslow and the supporting cast includes Roger Pryor, John Miljan, Katherine DeMille, John Mack Brown and Duke Ellington and his orchestra. "Cleopatra," a Cecil De Mille spectacle, to be produced in the "Ten Commandments"-"Sign of the Cross" scope, has Claudette Colbert in the lead with Warren William, Ian Keith, Charles Middleton, Irving Pichel, Gertrude Michel and C. Aubrey Smith in the principal supporting parts. "Often a Bridegroom," a modern, music-tinted farce comedy, will feature Joan Marsh, Joe Morrison, Burns and Allen and George Barbier under Norman McLeod's direction. "Thirty Day Princess," a Schulberg production, Marion Gering directing, is a business-world racket-romance drama featuring Sylvia Sidney and Cary Grant with Vince Barnett, Edward Arnold, Ray Walker, Henry Stephenson, Lucien Littlefield and Robert McQuade the principal supports.

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Romance Columbia Keynote

Romance is the keynote at Columbia where Grace Moore and Tullio Carminatti are co-starred in "One Night of Love" (tentative title). The picture will be highlighted by several operatic selections to establish novelty apart from current backstage musicals. The love story motif applies also to "Most Precious Thing in Life," in which Jean Arthur, Donald Cook, Richard Cromwell and Anita Louise are the principal players.

At Fox, "Merry Andrew" is a typical Will Rogers show in which that luminary is supported by Peggy Wood, noted stage actress, Mary Carlisle, Paul Harvey and Roger Imhof under David Butler's direction.

The Bryan Foy opus, "Life Ends," is a dramatic study in sterilization in which Donald Douglass and Diane Sinclair have the leads.

As the title indicates Universal's "The Practical Joker" is a comedy romance drama in which Chester Morris and Marian Nixon will be starred. The Warner starting feature is a Damon Runyon story, "Old Doll's House," directed by Alan Crosland, in which Richard Barthelmess will be starred.

Comedy drama is the tone of Monogram's "Money Means Everything" which presents Wallace Ford, Gloria Shea, Edgar Kennedy and Betty Blythe under Christy Cabanne's direction.

The Selznick contribution to the MGM program is "Manhattan Melodrama," which W. S. VanDyke is directing, with a cast including Clark Gable, William Powell, Myrna Loy, Nat Pendleton, Muriel Evans, Isabel Jewell and Tommy Jackson.

Varied Subjects Completed

The completed pictures similarly embrace a widely varied entertainment range. From Warner come five. "Return of the Terror," suggested by a story by the late Edgar Wallace, has a lengthy cast of familiar names, with Mary Astor, Lyle Talbot, Robert Barrat, Frank McHugh and John Halliday among the most prominent. "The Key," dealing with the Irish revolution and the Black and Tans, features William Powell, Edna Best and Colin Clive. "Dr. Monica," adapted from an European stage play, brings together Kay Francis, Verree Teasdale, Jean Muir and Warren William. Aline MacMahon is starred in "The Happy Family," and Guy Kibbee, Allen Jenkins, Hugh Herbert, Frankie Darro, Gordon Wescott and Harry Beresford are in the cast. "Without Honor" teams Jimmy Cagney and Joan Blondell again.

Universal's pair of finished pictures includes the Ken Maynard "Doomed To Die," in which he is supported by Gloria Shea, and "Uncertain Lady," which co-stars Genevieve Tobin and Edward Everett Horton.

The completed Radio features are "Strictly Dynamite," featuring Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon, William Gargan and Eugene Pallette, and "Dover Road," in which Clive Brook, Diana Wynyard are the principals.

Columbia's "Murder In The Studio" has Ralph Bellamy, Shirley Grey, Ward Bond, Gail Patrick and a host of lesser lights in the cast. Mary Astor is starred in "Numbers Of Monte Carlo," a Monogram. Keeping up the crime trend, Paramount checked in "Murder at the Vanities," built around the Earl Carroll stage show in which Carl Brisson makes his American debut in a cast that includes Victor McLaglen, Jack Oakie, Kitty Carlisle, several bevies of Carroll New York and Hollywood beauties and a long list of familiar picture names. "Sequoia," an MGM, is a California backgrounded romance featuring Jean Parker, while "Free Gold," Fox, has its cast headed by Claire Trevor, John Boles, Harry Green and Monroe Owlsey.

PASTE IN YOUR HAT

Here is a ready Guide for Epicures visiting Hollywood during the MPTOA Convention next month:

Best Steak—PACIFIC DINING CAR—Sixth and Widmer.

Chicken—FERNCROFT—Wilshire and Sweetzer.

Fish—BERNSTEIN's—Sixth and Broadway.

Ritzy Food—VICTOR HUGO's—Sixth and Hill.

Jewish Dishes—KATIE KATZ—Seventh near Spring.

All Round Good Food—
LEVY's—Vine near Hollywood.
SARDI's—Hollywood near Vine.
BROWN DERBY—Vine near Hollywood.

Hungarian—GYPSY CAMP—Wilshire near Westlake.

Russian—EAGLE—Vine near Hollywood.

Italian—MARCHETTI's—Wilshire near Beverly Drive.

BROADCASTERS REBEL AGAINST NEWSPAPERS' "COLD" BULLETINS

Boston Executive of Yankee Network Organizes Own News Gatherers; Operators Meet in Chicago on Independent Plan

John Shepard, department store magnate of Boston, and president of the Yankee Network, comprising a dozen radio stations throughout the New England territory, has "slapped the face" of the American Newspaper Publishers' Association and asks what they're to do about it. Contrary to the expressed wishes of the publishers' group, that radio interests must not broadcast news until it is "cold," Mr. Shepard this week continued formation of an extensive news gathering organization to serve his radio stations exclusively in order that New Englanders may not have to rely entirely on their Boston *Heralds* and *Transcripts* for the latest developments in the world scene.

His move, designed to give patrons "news while it is news," was said to be the result of listeners' protests against any attempt to deprive them of such a news service. Then things began to happen.

Police Interference Fails

The Boston Police Department sought to prevent development of the Yankee News Service by putting new locks on police station press-room doors and issuing new keys only to bona fide newspaper reporters. Mr. Shepard served notice on both the Police Department and the newspapers sponsoring their tactics that he would not tolerate further interference with his plans. Accordingly, he put his own editor, Richard Grant, on station WNAC, the Shepard Stores, on three successive nights, and a more or less "intimate" exposé of the press-room situation was given listeners throughout New England.

Next, Boston newspapermen took matters into their own hands. After the Yankee Network finally had received assurances that its reporters would be admitted to police press-rooms, and other privileges granted by the police, newspaper reporters conceived the idea of leaving typewritten copies of "fake" news stories around the press-rooms for the Yankee men to rewrite and send to the key stations for the news broadcasts.

To what extent the Yankee News Service men were taken in by this ruse has not been made known. However, Mr. Grant now has a complete staff of desk men, with reporters stationed at the principal news sources of Boston and a teletype system covering the nation and foreign developments.

Shepard's Action Defended

Commenting upon the Boston situation, C. R. Tighe, editor and publisher of *Radio Art,* a non-partisan publication devoted to all branches of the radio industry, defended the action of Mr. Shepard as being the only correct one to take under the circumstances.

"All power to John Shepard, who has had the courage to organize his own news service, and who, when his reporters were refused press facilities at Boston police headquarters, gave the word to Dick Grant to tell the story to the voters," Mr. Tighe said this week.

"So fearful were the politicians who masquerade as servants of the public that they refused to cooperate. Even the Governor of the State became 'panicky' and would have nothing to do with a situation that indicates clearly who controls politics in Massachusetts.

"It is time for radio stations to show their power. It is time for them to rise in their might and smite the Newspaper Samson. It is time for them to use the same weapons that 'dog-in-the-manger' publishers are using. It is time for them to fight back. It is time for them to do as the Yankee Network did, and tell their story to the public. The public are the voters and they can make even a fearful governor come to time."

"Fighting for Survival"

"In facing facts," Mr. Tighe said, "it is time to realize, too, that newspapers are business institutions dominated in many instances by political affiliations, and in some cases subsidized by public utilities. Newspapers are by no means altruistic. Publishing is a cold-blooded business proposition, and the astute publishers know they are fighting for survival."

Under the present Yankee Network operating schedule, the first news broadcast takes place at 7:15 A. M., for station WNAC, with network broadcasts at 8 A. M., 1:30 P. M., 6 P. M. and 11 P. M. Under the regulations set up by the publishers through their newly created Press Radio Bureau of the Publishers' National Radio Committee, no subscribing station to the bureau may broadcast more than two news reports daily, exclusive of "commentators," whose remarks are supposed to be confined to already printed news. Neither of these two broadcasts may be sent out prior to morning and evening deadlines—the morning broadcasts not earlier than 9:30 and the evening broadcast not earlier than 9 P. M.

Direct from Correspondent

Every Yankee Network news broadcast must come direct from a staff correspondent in order to avoid the possibility of disputes with the publishers, according to Mr. Shepard. Every broadcast carries the preliminary statement that "all news used in this broadcast has been gathered and edited by the staff of the Yankee Network News Service, and its own correspondents throughout the nation and in foreign countries. *Reproduction in whole or in part is forbidden to newspapers unless due credit is given to the Yankee Network News Service.*"

On March 1, the Press Radio Bureau began actual operation from New York as an editor of all spot news to be broadcast. The two major networks, NBC and CBS, in addition to a few independent stations, have subscribed to the bureau, with all material carefully sifted and doled out after having been already printed in morning and evening editions.

Others Following Lead

The bureau, functioning under the editorship of James W. Barrett, former city editor on the New York *World,* has not made known how many stations in addition to the two major networks have subscribed to the plan, but it is known fact that radio stations throughout the country are following the lead of the Yankee Network in organizing their own news gathering facilities.

As an incentive, a general meeting of radio station operators, advertising agency representatives and station representatives met in Chicago last week to spread the idea of an independent radio news service organization to serve all radio interests not subscribing to the Press Radio Bureau. Several stations, especially in the Midwestern sector, already are organizing such services for themselves.

Among the radio stations utilizing their own newsgathering forces are, in addition to the Yankee Network, the North American Broadcasting System, a regional chain comprising eight stations in Wisconsin and one, WRHM, in Minneapolis; the Radio News Association, Inc., which has as its nucleus stations KSTP of St. Paul and KFI and KNX of Los Angeles. In addition, nearly 100 newspapers are said to be operating their own broadcasting units.

In Washington, former employees of the Columbia News System have organized a commercial radio news service for independent and minor chains. Covering only news in Federal and Congressional circles, the service supplies frequent 30-word bulletins, designed to provide sufficient material for three broadcasts daily.

OPERATING OWN NEWS SERVICES

Among the radio broadcasting units operating their own newspathering services, in opposition to the Press Radio Bureau of the American Newspaper Publishers' Association, are:

Yankee Network, comprising a dozen stations in New England.

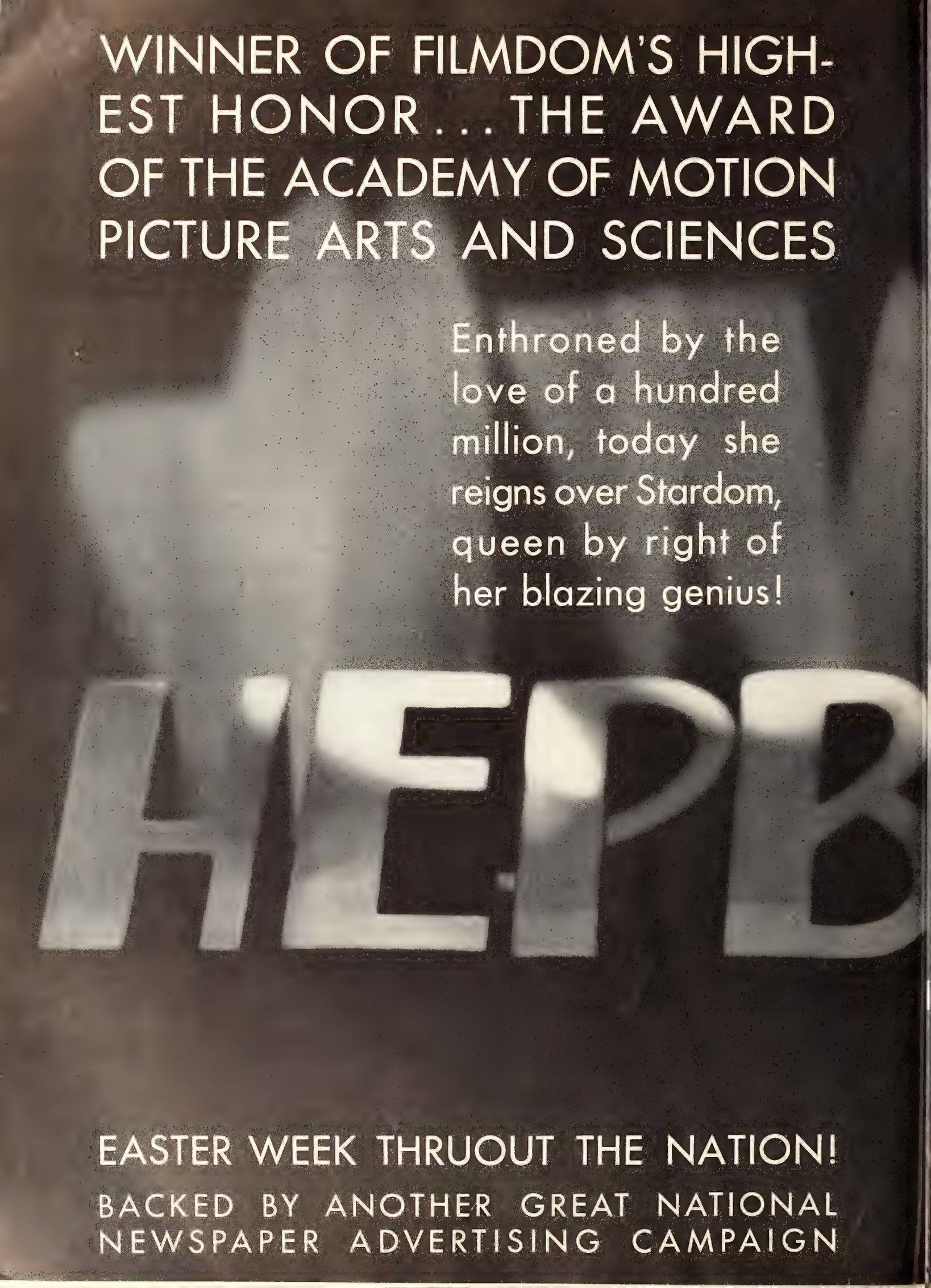
North American Broadcasting System, with eight stations in Wisconsin and one, WRHM, in Minneapolis.

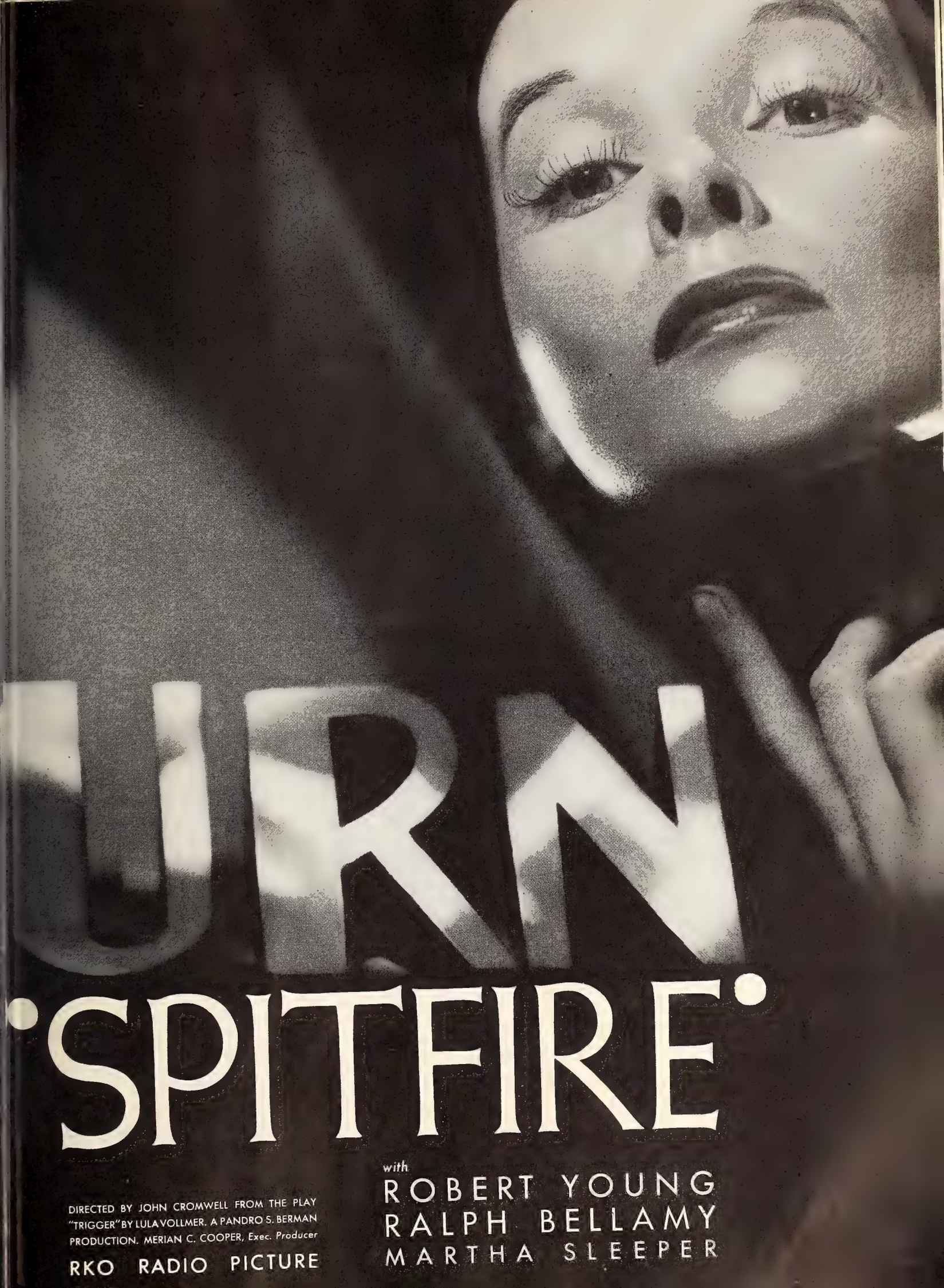
Radio News Association, with these nucleus stations: KSTP, St. Paul, KFI and KNX in Los Angeles.

100 newspapers operating own broadcasting units.

Commercial Radio news service formed in Washington by former employees of Columbia News System.

Boston Police Place New Locks on Press-Rooms and Reporters Leave "Fake" Stories Around But Their Ruses Fail To Work


WINNER OF FILMDOM'S HIGH-
EST HONOR . . . THE AWARD
OF THE ACADEMY OF MOTION
PICTURE ARTS AND SCIENCES
Enthroned by the
love of a hundred
million, today she
reigns over Stardom,
queen by right of
her blazing genius!
HEPB
EASTER WEEK THRUOUT THE NATION!
BACKED BY ANOTHER GREAT NATIONAL
NEWSPAPER ADVERTISING CAMPAIGN



with
ROBERT YOUNG
RALPH BELLAMY
MARTHA SLEEPER

DIRECTED BY JOHN CROMWELL FROM THE PLAY "TRIGGER" BY LULA VOLLMER. A PANDRO S. BERMAN PRODUCTION. MERIAN C. COOPER, *Exec. Producer*

RKO RADIO PICTURE

NEW YORK GASPS AT THE STRANGEST BUCK'S "WILD CARGO" BALLYHOO



Frank Buck christens the SS RKO-Van Beuren as thousands look on at the launching of the gigantic campaign inaugurated by RKO Theatres for the exploitation of the Radio City opening of "Wild Cargo". The 'sea-going' ballyhoo float is more than fifty feet in length and is alive with life-size moving, roaring, growling and trumpeting mechanical animals.

●

SHOWMEN'S HEARTS POUND FASTER! PULSES QUICKEN!

THE BIG SHOW IS HERE!

FRANK BUCK IS BACK, ALIVE! . . . BACK FROM THE LAND OF A THOUSAND DEATHS TO SHARE HIS THRILLS WITH YOU!

FRANK BUCK'S

OPENS RADIO CITY MUSIC HALL

SHIP SINCE NOAH'S ARK . . . AS FRANK BOAT STEAMS DOWN BROADWAY!



GET THE MONEY, SHOWMEN!

THE CIRCUS COMES BUT ONCE A YEAR!

Nature saves her biggest thrills for Frank Buck . . . and Frank Buck saves the biggest box-office thrill for showmen who know how to sell a circus!

GET YOUR COPY OF THE SENSATIONAL CAMPAIGN BOOK . . . . NOW READY!

See the stunts you can pull! The smashing Ads to run! The feature publicity that papers will print!

See the paper! Two styles of everything! See the fronts! See the displays! See the ballyhoo stunts! See the heralds, the window cards, the novelties!

AND ON TOP OF ALL A GREAT NATIONAL NEWSPAPER ADVERTISING CAMPAIGN THAT WILL COVER THE NATION LIKE A CIRCUS TENT!

VAN BEUREN PRODUCTION

RKO RADIO PICTURE

"WILD CARGO"

THURSDAY, MARCH 29TH

NEW YORK "WRONG 70 PERCENT OF TIME IN CIRCUIT RULE": CHATKIN

Former Executive of Paramount Charges Mistakes of Centralized Operation Sum Up in One Word: "Unsoundness"

Declares Independent More Astute Showman Than Circuit Manager, Permitted to Make Only Unimportant Decisions

Striking at what he termed the "unsoundness" of centralized theatre operation, David J. Chatkin, who was Paramount theatre executive in the days when that company's interests embraced some 1,200 theatres in the United States and Canada, this week denounced "operation by remote control." In a signed article, appearing in *Motion Picture Daily*, Mr. Chatkin, who now is operating Monarch Theatres' small group of houses in Indianapolis, Youngstown, Steubenville and Akron, confesses that after some 20 years of experience in every phase of the motion picture industry, he at one time had felt he was qualified "to sit behind a big desk in a big building on Broadway and, with the aid of countless managers, district managers, division managers, and so on, operate this business."

Discovers "Startling Facts"

"With all this experience in operating a big circuit from New York, and with a full realization as to its unsoundness, I went into the field to personally operate, independently, a few theatres," he said. "I have spent now nearly eight months at this, including visiting theatres, meeting exhibitors, seeing circuit theatres operated in the field, and I have discovered some very startling facts—things I never even believed to be true when I was in New York. Many I shall not mention, but, summed up, the answer is *unsoundness.*"

It is Mr. Chatkin's contention that centralized theatre operation, as such, cannot possibly function much longer, observing that it is slowly but surely becoming apparent that theatres are only rising and falling with the tide of general conditions and, under the present setups, can never return anything regularly on their investments.

Declaring that at the present time, almost as much as in the past, New York "is wrong 70 per cent of the time," the former Paramount executive charged that the home offices still labor under the delusion that they "are allowing the boys in the field to make their own decisions as fits their particular community." Mr. Chatkin declared that the "boys in the field" are allowed to make decisions only when they are considered unimportant by the executives, and to "keep a lot of detail from coming into the home office."

Never Admit Mistake

"The funny thing about this is that I have never heard anyone admit a mistake was made," he said. "Only a circuit-owned theatre can withstand, or has up to this point apparently withstood, the tremendous losses due to mistakes that have been made and are being made. By this I do not mean the original mistake of impossible rentals or fixed charges, but errors in judgment of operating policy."

Mr. Chatkin struck a moot point when he said that one of the most startling deductions from his observations of the past eight months is the fact that circuit-operated theatres are entirely out of step with any other theatre in the same town. The circuit theatre, he pointed out, has little, if any, interest in community affairs or community interests with other theatres, and maintains the more or less aloof manner of the would-be superior being "who runs his business alone."

The circuit theatre, Mr. Chatkin charged, knows nothing about his competitor's business and relies upon guesswork as to his grosses. This condition is charged to home office responsibility, or lack of it, in the theatreman's opinion.

"Even if the manager had a desire for constructive cooperation, he is in no position to carry it out," Mr. Chatkin said. "This is harmful not alone to the theatre business in that town, but it definitely hinders getting the greatest results at the box office."

As to admission price cutting, the theatre executive pointed out that while it is the common belief in major theatre circuit home offices that the independent exhibitor is guilty of the most flagrant cuts in admission price scales, when one gets close to the field he discovers that the first-run circuit operator undoubtedly is the most ruthless in cutting and changing admissions.

"Without regard for any other theatre in town, without consideration for existing conditions, without any thought in any direction, prices are changed overnight," he charged. "I know of instances where the boys in the field have fought as hard as they dared with the home office to avoid a price change, but to no avail, and then a few weeks later the prices were changed back to meet their recommendations."

New York, he said, never will understand and is in no position to make speedy decisions of this kind. This condition, he found, leaves no room for wonder at the price-cutting extremes to which the small, independent theatre operator resorts when he sees circuit theatre operators ruthlessly cutting prices as "a child would do with a toy just to see what makes it run."

Mr. Chatkin also found fault with the method of handling pictures in circuit houses, and said that anything short of a "knockout" is not considered deserving of much effort.

Independents Better Showmen

To the independent operator, Mr. Chatkin said, each picture has something good to sell, and for this reason Mr. Chatkin considered the independent a far more astute showman than the circuit manager.

Circuit advertising standards, too, came in for their share of criticism from the former Paramount executive. On the whole, he said, circuit theatre advertising is weak, the reason being that New York originates most of the copy with little regard to possible local application of picture or stars. Very seldom do the circuit managers take the trouble to change such copy to better advantage, he said.

"That is why you see the same stereotyped advertising from one end of the country to the other on any given picture," Mr. Chatkin said. "It happens quite often that a picture is ruined nationally by the wrong kind of advertising which every exhibitor makes use of. I honestly believe we would have much finer advertising as well as better business if no mats of any kind were furnished exhibitors and they were forced to be original and say the things they would like to say about the picture."

Mr. Chatkin said he believed the entire structure of circuit theatre operation will have to be changed.

"Each group of theatres in a given territory will have to be organized as a separate and distinct company with a real business man at the head of it as president and general manager, together with a regular set of officers, to be a separate and distinct corporation with such officers owning a substantial interest in the business," he said.

"This local corporation must have the sole right to manage its business, including the purchasing of pictures other than the company's own pictures for which they will, no doubt, have a long-term franchise.

"New York will then furnish only such service as the local corporation will from time to time request. It must be a locally owned and operated business where every bit of enthusiasm is put into the job and every local problem worked out to the best interests of every one concerned."

CHATKIN TALKS FROM 20 YEARS EXPERIENCE

David J. Chatkin, now operating Monarch Theatres, in Indiana and Ohio, formerly was operating head of the far-flung Paramount circuit, which, in 1931, had a capital investment of theatres owned or operated by Paramount amounting to about $250,000,000.

At one time he was general sales manager for Educational, and has spent more than 20 years in various branches of the motion picture industry. In 1931 he was operating head of Paramount Publix's vast theatre structure, under Sam Katz, then nominal czar of that domain. Prior to that, Mr. Chatkin had been a ranking Paramount theatre executive for six years.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The NRA had its counterpart 900 years ago in China. The administrator was finally banished from the country.

Senator Thomas P. Gore, blind Oklahoman and frequently an advocate of Roosevelt policies, was delving into the Library of Congress for New Deal antecedents. Not happily he found the Chinese NRA setup of the 11th Century.

Few points of today's alphabetical adjunct of the New Deal were not included in the Chinese program. Like ours, it was formulated in time of dire depression and widespread unemployment.

For a time it was successful, we are told by Karl Kahn. Maybe there was not enough "cracking down" by the Chinese "General Johnson" of those days. Anyway, eventually failure overtook the plan and a wroth people drove the administrator into exile.

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New York newspapers reported the other morning, quite inconspicuously, the case of a young lady who walloped the jaw of a desk lieutenant in a police station because the wheels of justice in a complaint she had made against another were not moving with the rapidity she desired. The lady was dark-eyed forty-year-old Miriam Cooper, little Southern girl for whose honor the Ku Klux Klan rode frantically in their night shirts and fought hard in David Wark Griffith's "Birth of a Nation."

▽

The paleface Indians—such as Douglas Fairbanks, Mary Pickford, Jimmy Walker, Ramon Novarro, Jackie Cooper, Lupe Velez, Tom Mix—have been expelled from the honorary membership roster of the Navajo tribe at New Mexico. Every time a movie star stops in Gallup and is adopted by the tribe he claims at Hollywood or on Broadway that he is a Navajo. The Indians no like, and so they have banned from the tribe anyone not a Navajo by birth.

▽

Shortest review of a double feature program on record: Jack Moffitt's in the Kansas City *Star*, to wit: "Bolero" is a story in which the girl gets the boy; "By Candlelight" is a story in which the boy gets the girl.

▽

The favorite small town story of the old actor, Wilton Lackaye, which was resurrected the other day by Odd McIntyre, concerned the sod buster who arrived in the city for the first time, and passed a sign reading: "Soda and Billiards." In his burg they had only pool halls, such as "Joe's—2½ Cents a Cue." So he stopped in at the soda fountain and said: "Mix me up a billiard!" The jerker nudged his fellow worker: "Get this one! He wants us to mix him a billiard." They then went to work on a concoction of stale dish water, floor scrapings and a strand of sour mop and passed it out. When the hick finished, the clerk asked how he liked it. Smacking his lips and drawing his hand across his sleeve he said: "Fine, but if I wasn't such an old billiard drinker I'd thought it was something else."

▽

The motion picture and the theatre are quite indignant about spectators being admitted free to radio broadcasts and denounce it as unfair competition. Suggestions for correcting the situation have been advanced variously for many weeks. Ted Cook's solution is a "cook-coo." He says that the motion picture people and the stage might eliminate the radio rivalry by producing pictures and plays that are a lot more fun to attend than broadcasts.

NINETEEN YEARS AGO last week, some 200 Universal executives, exchangemen and exhibitors arrived in Los Angeles from the East to participate in the ceremonies attending the opening of the first large producing plant in California, at Universal City.

At the hour of noon on March 15th, 1915, Mr. Carl Laemmle unlocked the main gates to the studio. It was an expensive opening, too. The gold key he used cost $285. Later, because he left the key in the studio gate he was arrested and had to pay a fine. Laura Oakley, chief of police at Universal City, brought about his arrest as she had been cautioned by I. Bernstein, first general manager of the studio, to see that the key was carefully guarded. Mr. Laemmle's fine, the first ever paid in Universal City, went to buy votes for the motion picture industry's candidate for the "Queen of the Southland" at the Panama-Pacific Exposition. The manager of that show, H. O. Davis, later became one of the long line of Universal City general managers, which included Irving Grant Thalberg, now of Metro. Mr. Thalberg had been Carl Laemmle's private secretary.

▽

Charles Sherman Ruggles IV had huge signs erected in his California chicken coop reading: "Lay for Ruggles! Don't let Hollywood's directors put you to shame. Every one of them has laid an egg this year."

▽

The Williamsburg Gazette *of August 21, 1752, contained an announcement by one Lewis Hallam to the effect that "Ladies engaging seats in the boxes are advised to send their servants early on the day of the performance to hold them and prevent trouble and disappointment." A theatrical performance started at six p. m. in those days and theatres opened at four. It was a matter of every man for himself, and so during the intervening two hours, the seats in the boxes were usually occupied by colored servants awaiting the arrival of their masters and mistresses.*

▽

When United States District Attorney Joseph Hurley dropped into a Boston theatre the other night and saw Charles Bickford star, in the feature, it reminded him that Mr. Bickford was still alleged to owe the government $1,100 in income taxes, but since 1923 when he conducted a theatre at Lynn, Mass.

▽

A 46-year-old resident of Blytheville in the Arkansas Ozarks celebrated his divorce and second marriage by taking to a picture show both his 18-year-old bride and his former wife, who had obtained a divorce from him the same week.

Which might suggest a new field of revenue to hard-hit exhibitors, to be ballyhoo-ed something like this: "Save the Expense of a Trip to Niagara Falls—See It on Our Screen."

▽

During her recent short stay in Hollywood, Sally Rand acquired an orange orchard, a secretary and a Japanese maid. The secretary and the maid are Sally's escort on her current tour of picture theatres, while the orange grove is blossoming out as a new business for Sally. The Japanese maid wears her odd native costume. Reports have it that Sally hired her because she carries a fan.

When Sally arrived in Brooklyn to appear at the Paramount theatre, she confided that while on the west coast a California nudist colony offered her a large sum to indorse the cult. "The offer shocked me," she added. "All the nudists I saw had scratches all over their rear ends where they had been sitting on thorns."

The *Morning Tribune* in New Orleans is campaigning for a code for motion picture theatre patrons. They would make it mandatory upon exhibitors to compel the peanut crushers, the candy unwrappers and the popcorn sniffers to sit in an isolated section of the house with a curtain around them. All gum chewers would be forced to spread their spearmint thinly over carpeted surfaces. That would make more work for the sweeperuppers. They would also codify all crying babies and chaps who slip into seats and press knees with the girls they don't know.

▽

A confidence man operating on the Paramount Hollywood lot took W. C. Fields for $15 the other day. He had promised to get the comedian a deputy sheriff's badge and failed to return. Many years ago, while on the stage in "Poppy," Mr. Fields repeated hundreds of times the line, "Never give a sucker an even break."

▽

Fame in the movies is the goal in the mind of John Johnson, assistant chief of the Oklahoma crime bureau. Mr. Johnson expects to use the missing desperado, Charles ("Pretty Boy") Floyd as the means for accomplishing the end, provided he can catch up with Floyd, and provided the bandit doesn't get the drop on Johnson and end his accomplishment first.

The crime chief asserted that the notoriety attached to the capture of the Southwest's most elusive desperado will bring a flood of movie contracts, and he's going to be on the receiving end "if luck" comes his way—or if he doesn't get killed trying to effect the capture. In anticipation of the event, Johnson is sporting an ivory-handled "thumb-buster" six-shooter which looks more like a stovepipe than a revolver.

▽

Otto Schmit, managing the Hot Springs theatre, in the South Dakota town of that name, sold the police department a bill of goods which resulted in every man on the force being assigned to serve the entire populace with "subpenas" which commanded them to attend Schmit's theatre. There were many who shook in their boots when they answered their doorbell and found an officer with a legal document in hand captioned: "Summons."

▽

The demonstration of unrestrained mass emotion such as that which occurred at Kansas City's Union Station, about a week ago, on the arrival of Clark Gable, en route to Hollywood, nearly resulted fatally when several spectators came within an ace of being pushed beneath the wheels of the incoming train. As a result, railroad officials of the terminal have under consideration the construction of a safety barrier along the sidings, not only to protect famed visitors from their admirers, but also for the protection of the admirers from each other.

A frenzied crowd of worshippers, estimated at 3,000, mostly young Amazons intent on breaking through the police barrier, went into hysterics as Metro's "greatest lover of the age" appeared in the station lobby. Those who somehow got near enough to touch Clark's blue overcoat squealed with delight. Shrill cries of "Clarkie" and rapturous "Oh-h's" added to the tumult. A wan feminine admirer, exhausted by the battle, emitted a weak, resigned "Good-by, Clarkie dear," and sank to the ground in a faint, a willing victim to the powerful high pressure publicity buildup which every week helps to send some 70 or 80 millions of the faithful hurrying to the country's movie cathedrals for a couple of hours of hero worship.

75 PER CENT OF FRENCH BUSINESS DECLARED CERTAIN FOR U. S. FILMS

Supervisor for French Companies Points to Weakness of Home Industry and Popularity of American Product There

By RANDOLPH BARTLETT

Two elements combine to assure for American motion picture producers and distributors probably not less than 75 per cent of the business in France during the next 12 months.

The first of these elements is the condition of the French industry itself. In recent weeks several important distributing companies have been forced into bankruptcy, among them being Osso, Haik, and Hakim. There have been also persistent rumors that another company is in difficulties, having to do with the problem of financing an ambitious program of productions announced late last fall, few of which have as yet been started. The one important French company from which a regular series of releases is to be expected is Pathé-Nathan. A few smaller concerns are engaged in production, but their output is so small as not to affect the general condition greatly. Among these are the Associated Authors, under the guidance of Marcel Pagnol, author of "Topaze," and Forrester-Parant, which is satisfied to operate with extreme conservatism with two or three pictures a year.

The second element favorable to American companies is the popularity of their product with the French people. It is a curious and significant fact that while at the moment there is no great love for America in France, and little more for England, the films which have drawn the largest houses in Paris and have enjoyed the longest runs in the last year have been made in the English language, and either dubbed or presented with superimposed subtitles and the original sound.

I cannot recall one French picture which has run more than two weeks initially.

American Stars Most Popular

To say that this preponderant popularity is due to the superiority of the American pictures would be blatant egotism, for it is out of all proportion to the respective virtues of the productions. Strangely enough, the American stars, especially the women, are more popular with the French than their own. There is in France today only one young woman whose name in neon assures box office results. This is Annabella, very young, very clever, very exquisite, and very expensive—100,000 francs a week, they say. But while such attractive young women as Gaby Morlay, Florelle, and half a dozen others of their class, are popular to a certain extent, they have not a fraction of a horsepower of draw.

Among the men, Fernand Gravey has a big following, but no bigger than half a dozen of Hollywood's leading juveniles enjoy. Such artists as Bach, Raimu, Noel-Noel, Pierre Blanchar, break about even with the Barrymores, Walter Huston and George Bancroft, while the Englishman, Charles Laughton, by his Nero and Henry, has established himself as a great favorite also.

In the comedy field the American jesters have no French competition, though their gags are often badly mangled in translation. The Marx Brothers, Laurel and Hardy, and Eddie Cantor sweep French audiences into gales of mirth, and Mickey Mouse is honored with electrics by scores of theatres.

Reverting to the subject of the internal difficulties of the French picture industry, these are more easily explained than the preference for imported entertainment. First of all, with the advent of sound, many French companies launched enterprises which entailed huge expenditures, without sufficient study of the problems involved. It should not have been difficult to calculate that the average picture should not cost more than a million francs—$40,000 at that time. If the cost went beyond that figure, the picture had to be exceptionally good or profits were impossible. Studio management being almost without exception lacking in anything like efficiency, the average costs for the first period of sound production were nearer two millions of francs than one, and the quality was mediocre except for a few brilliant achievements by René Clair and one or two others.

The natural result was the exhaustion of capital, without results which would attract new investors or inspire the confidence of bankers. After this blaze of expensive glory, the distributors arrived at the not unfamiliar expedient of persuading independents to make the pictures on a guarantee of 75 per cent of negative cost on delivery, and the balance if, as, and when. These producers also soon found themselves exceeding their budgets, getting small returns, and very few of them remain active.

Then Money Becomes Coy

Then America abandoned the gold standard, financial scandals and political disturbances arose, and money became extremely coy. To these factors, so productive of timidity in capital, already headed for the coal cellar, must be added, of course, the inevitable war talk.

These being the circumstances, it is today practically impossible to interest French capital in any proposition that is not virtually a mathematical certainty. As for picture projects, it is thumbs down absolutely. Since not one important French picture company showed a profit last year, it is difficult to imagine from what benevolent source they will be able to raise the millions of francs necessary for their operations in the near future.

It is not known, as yet, to what extent the failures of the distributing companies, previously mentioned, will affect theatres. It is predicted that many will be forced to close because of a curious French business custom. When an exhibitor books a picture, he gives a note for his guarantee, even though most houses play on a percentage basis. This note is discounted by the distributor, whose bank in turn rediscounts it with the Bank of France. When the note is due it must be paid or the exhibitor is practically out of business, as he is blacklisted by the Bank of France and his notes can no longer be rediscounted there, and a very large proportion of French business is transacted with notes. Now the picture he has booked and for which he has given this note may not have been made, and the question arises as to how many pictures have been sold in advance in this way and will not be made on account of the bankruptcies. Theatre owners who have paper outstanding for these releases will have to pay for films they will never get. As I have said, it is not yet known to what extent this will affect theatres, or whether it will result in many closing down.

This is all grist to the American mill. In the first place, the American companies dis-

(Continued on page 32, column 3)

The ornate and costly technique of Hollywood, supported by the vast American home market, all through the evolution of the motion picture, has given our screen merchandise a world advantage, against which indigenous production in the foreign areas has struggled mightily and noisily but never with any complete success.

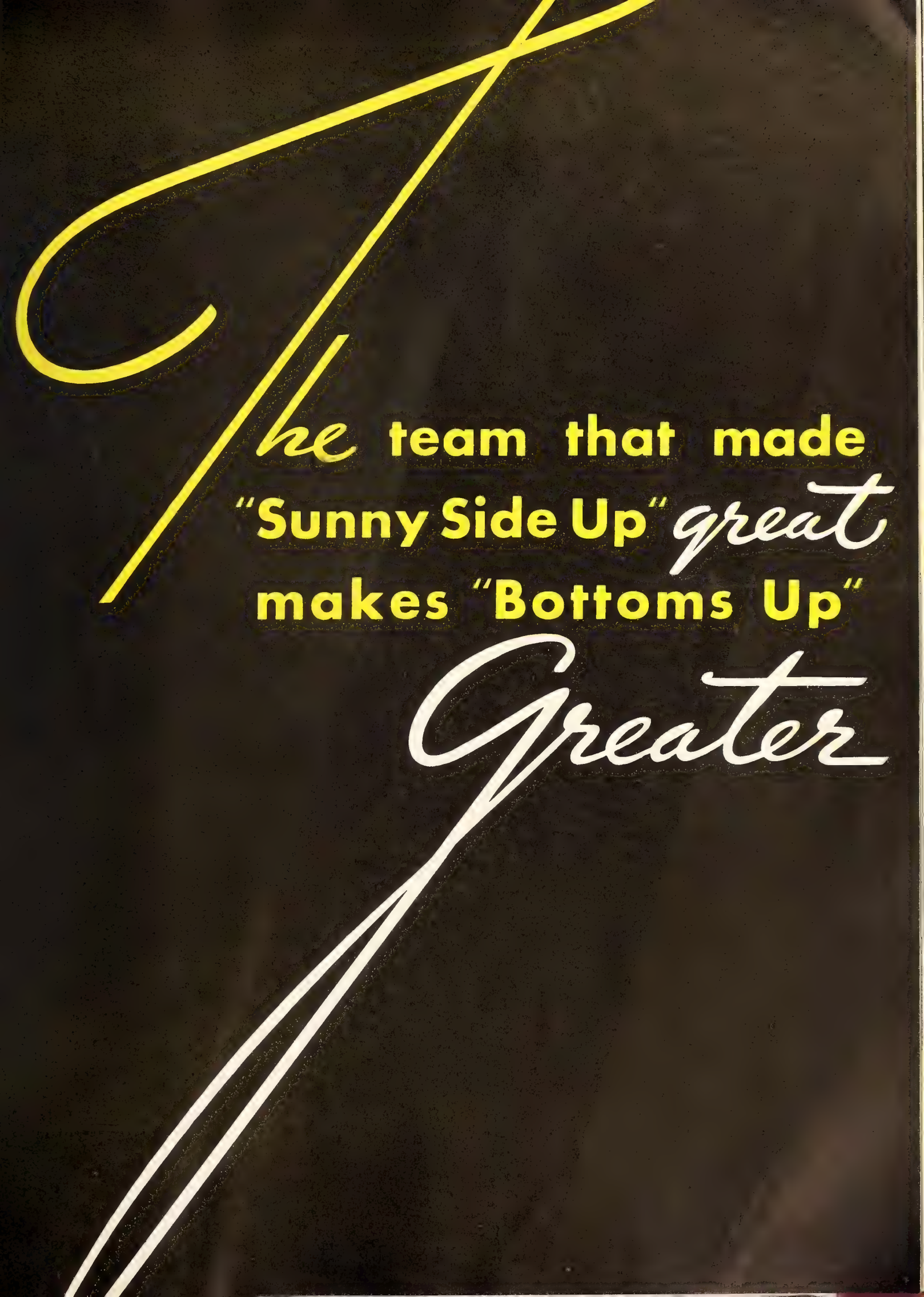
Yet there was a day, a pre-Hollywood day, when the world market was dominated by French films, Melies, Pathe Eclair and Gaumont. That condition waned as production costs rose while and because American buying power developed American wares.

Today, despite all of the endeavors of French politicians and patriots, American domination of the French screen continues, in the opinion of Mr. Randolph Bartlett, author of the accompanying article.

Mr. Bartlett has been connected with motion picture production for many years, variously in Hollywood and New York and more recently in France. Early in the sound era he went to Paramount's Joinville studios and later supervised productions for French concerns. He has just returned to New York, and has written his measure of the current situation in France from the American point of view.

—TERRY RAMSAYE

American Companies Have Advantage; in Fact, It's Only Secondary Market, Says Bartlett; England, Germany Compete


The team that made
"Sunny Side Up" great
makes "Bottoms Up"
Greater

Bottoms Up

B. G. De Sylva production for Fox release. Story and screen play by B. G. De Sylva, David Butler, Sid Silvers. Directed by David Butler. Art director, Gordon Wiles. Cameraman, Art Miller. Music and lyrics, Berton Lane, Harold Adamson, Richard Whiting Gus Kahn. Dance director, Harold Hecht. Costumes and dance sets, Russell Patterson. Cast: Spencer Tracy, John Boles, Pat Patterson, Herbert Mundin, Sid Silvers, Harry Green. Previewed at Grand Lake Theatre, Oakland, Calif., Feb. 19. Running time, 96 mins.

Oakland, Feb 19.— Bottoms Up' is smart comedy and production plus, revealing a comer in Pat Patterson, who clicks classily in her first American pic. Film is a triple doubling job, being written by David Butler, who directed cannily, Buddy De Sylva, who penned several swell tunes, and Sid Silvers, who stands out in a comedy role. Its another of those behind-scenes stories, but lavish production is minimized. Line routines are not lavish but neatly done with the pic depending mostly on a frothy story and excellent songs.

Miss Patterson is bright and pert She looks cute and sings two numbers, 'I'm Throwin' My Love Away,' and 'Bottoms Up.' Former is a song clicker.

John Boles does romantic lead impressingly in 'Little Did I Dream,' and his first comedy song, 'Waiting at the Gate'

Spencer Tracy is a standout with his fast talking promoter role. Silvers gets most of the laughs with the brightest gags, many obviously his, and a few dated from vaude Harry Green, as a picture producer, is a sure-fire laugh-getter as is Herbert Mundin, in his usual cockney role Thelma Todd's work as the femme heavy is standout

Story is that of four down-and-outers, namely, Tracy, Miss Patterson, Mundin and Silvers, with Tracy building up front for the group as members of English aristocracy. They take to Hollywood and by general fakery, Tracy sells everyone for a pic contract Girl falls for Boles Fake nobility is exposed, so Tracy does the polly ana walkout in favor of Boles

Picture running 96 mins is dragy in spots on first cut preview, particularly in the opening and closing sequences which can easily be tightened for fast entertainment Photography good Picture generally stacks up as a smart production with Miss Patterson and Silvers commanding greatest attention It is cleverly produced with inverted camera stuff in several sequences that lend novelty and tie in with the title

Review from "Variety Daily"

says Variety Daily "SMART



A FOX PICTURE

COMEDY...PRODUCTION PLUS...SWELL TUNES ...FAST ENTERTAINMENT...'PAT' PATERSON CLICKS CLASSILY...SPENCER TRACY A STANDOUT!"

Even without a single song..."Bottoms Up" would be grand entertainment. A story loaded with emotional punch ...a million laughs . . . a picture that will make every patron your friend. A cast bright with appealing personalities...and watch "Pat" Paterson! The tunes are extra...and extra catchy. B. G. DeSylva and David Butler add another hit to their long list!

BOTTOMS UP

SPENCER TRACY
"PAT" PATERSON
JOHN BOLES

HERBERT MUNDIN · SID SILVERS
HARRY GREEN · THELMA TODD

Story and screen play: B. G. DeSylva, David Butler and Sid Silvers. Songs by Harold Adamson and Burton Lane, also Richard A. Whiting and Gus Kahn

Made by the makers of "Sunny Side Up"

Directed by David Butler

Produced by B. G. DeSylva



Myers in Tilt At U. S. Hearing

(Continued from page 10)

organization if you were not reappointed to the Commission?"

Mr. Myers: "I beg your pardon?"

Mr. Chapman: "That you would be made president or general counsel of this organization if you failed to be reappointed to the Federal Trade Commission?"

Mr. Myers: "As I said, I had submitted my resignation to President Coolidge in November. Now, you say 'failed to be reappointed.' I was then a member of the Commission. I had just received the appointment for seven years. Let's keep the record straight. And afterwards I became president of this same association, on January 15, 1929."

Mr. Chapman: "Did you write a letter to the legislative group of picture operators advising them against complying with the NRA code?"

Mr. Myers: "I never did. And I have all of the papers in regard to that and will be glad to show them to you. I have all the correspondence.

"Now, Mr. Congressman, I do not know what kind of a duck you are, but you have asked me a lot of questions with insinuations, and I would like for you to ask this committee to set a time and place when I may answer those questions, not only with reference to this bill, but answer the insinuations which you have brought out here. I think I have that right since you have tried to prejudice my position here——"

The Chairman: "Just a moment. We are not going to let this hearing be dragged into anything like that. You will have opportunity to reply."

Refusing to go further with the matter, Chairman Rayburn brought the hearing to a conclusion, permitting Mr. Myers and others who had not been heard to file briefs.

That Allied is behind Congressman Patman's block booking bill for the purpose of putting the industry under the control of the Federal Trade Commission is apparent from the late Allied bulletin, issued on Tuesday at Allied headquarters at Washington.

Its passage, some hold, would scrap the whole NRA setup for the industry under the Code Authority.

Myers holds the bill is in "a strategic position and should be passed." In the Allied bulletin he said:

"I should have preferred to wait until next session to press the measure, but Charlie Pettijohn has turned the dogs loose, and unless the exhibitors and organizations opposed to block booking get busy, the Hays propaganda will greatly handicap future efforts in the direction of abolishing block booking."

Ferguson Slated for Presidency of AMPA

William R. (Billy) Ferguson, exploitation director of MGM, is expected to be elected president of the AMPA in New York, succeeding John C. Flinn, who will not seek re-election chiefly because of the press of duties involved in his post as secretary of the Code Authority. The nominating committee comprises Marvin Kirsch, Louis Goldberg, Ray Gallagher, Edward Finney, Monroe Greenthal, Paul Gulick and Edward MacNamee.

The AMPA dinner, April 21, at the Astor, will be a return to the "Naked Truth Dinner," which for some years was the annual social highlight of the organization. Proceeds will be divided equally between the *Film Daily* Relief Fund and the Motion Picture Charity Fund.

Muchnic Assistant Secretary Of RKO Distributing Company

Ned E. Depinet, president of RKO Distributing Corporation, announced this week that George Muchnic has been appointed assistant secretary of the company, to succeed Joseph Nolan, who has left for the Coast to assume his new duties as assistant to B. B. Kahane, president of RKO Radio Studios, Inc.

Mr. Muchnic, who has been in the company's audit control department for more than a year, and was previously associated with the RKO theatre organization, will assume most of Mr. Nolan's duties. Other appointments include: Thomas Quinn, as head of the claim department, to be established as a separate unit; E. J. Smith, former assistant to Mr. Muchnic, succeeding him in charge of the audit control department; Frank Alford, to the statistical office of the RKO theatre department as Mr. Smith's assistant; Joseph Skelly, manager of branch operations, also handling exchange leases.

Research Council Launches Program

New York men and women, under the auspices of the Motion Picture Research Council, on Wednesday launched what they intend to make a nationwide movement for "better movies," when the organization held its first national luncheon meeting Wednesday at the Hotel Roosevelt.

Mrs. August Belmont presided and Mrs. James Roosevelt, an honorary vice-president, mother of President Roosevelt, was guest of honor.

"We are starting a movement here which will spread from coast to coast," said Mrs. Belmont. "There are literally thousands of little groups interested in better movies, and we are bringing them into this one movement.

"Already the motion picture has made great technical advances," Mrs. Belmont concluded. "Many of the productions are perfectly lovely, but the producers are not going ahead fast enough in eliminating the unworthy. They don't know enough about the needs of the public and we can tell them that."

Dr. Frederick Peterson, former president of the New York Neurological Society and State Commission on Lunacy, said: "Children see week in and week out a very sensational type of picture."

Herbert S. Houston, former publisher of *World's Work,* and chairman of the council's committee on information, declared that for years the motion picture industry has professed a desire to purge films of their undesirabilities, but "as yet has accomplished little."

William H. Short, director of the council, said that "the facts are now known and the time for action has come."

The council's immediate "program" for "better movies" was made known. The group wishes to eliminate the definitely objectionable "pictures from the movies"; to aid in the development of films designed especially for children, and to produce new types of educational film which would utilize the dramatic as well as the teaching element.

Most French Film Business for U. S.

(Continued from page 28)

tributing in France have the automatic advantage that this is only a secondary market. They know they will have films to distribute, from Hollywood. They can release these, either dubbed or with titles superimposed, and make money. They will take on French independent productions for distribution, if they are at all meritorious, but can live without them. Of the American companies only one, Fox, is producing in France, and the others are satisfied to live on their own product and what independent offerings come their way. The French producer, on the contrary, has no such secondary market. There have been half a dozen French pictures which have enjoyed popularity in England and America, and to a lesser degree in Germany, but the volume of business is so small as to be negligible. Embarking upon production the French company cannot assign a quota to his estimated gross for foreign distribution. If he turns out a hit and gets a foreign release it is velvet, but it cannot be placed in the preliminary budget.

Little Restriction on Imports

Now, if it were not for the fact that the French public is so completely satisfied to see American films, this situation would automatically force the American companies to produce in France. An effort in this direction was made by the government, by authorizing the department under which these imports are controlled, to decide how many foreign films to admit into the country. But the theatre owners very promptly let it be understood that their interests must first be considered, and as they were backed by satisfied audiences there has been virtually no restriction upon importations.

From all these facts it will be recognized that the situation is made to order for American producers, whose only important competition comes from England and Germany and not from France itself. The English factor is growing in importance daily, though the German is decreasing almost as rapidly.

Few British Players Popular

England's principal disability in this contest lies in the fact that few of her screen personalities are popular in Paris. This may only be a temporary condition, as the talents of the British actors are well known. The quality of English productions has improved so rapidly in the last year that it would be a grave mistake to overlook the importance of this competition.

Still the American companies have the advantage of a long lead, and from present indications the coming year should be extremely profitable. The darkest cloud on the horizon is not that of competition, but of economic and political conditions in the country itself.

Such are the reasons for believing that American producers and distributors should be able to control at least 75 per cent of French business during the coming year, or longer, the extent of prospective profits being limited only by a certain degree of competition, and the economic welfare of France itself.

BRAND NEW CONVENTION FEATURES PROVIDED FOR MPTOA GATHERING

Series of Forums with Productunity to "Tell Hollywood" at Exhibitors Will Have Oppors at April 10 to 12 Sessions

The first tentative program for the annual convention of the Motion Picture Theatre Owners of America, to be held April 10, 11 and 12, in Los Angeles, was made public this week.

For the first time in nearly 10 years representative exhibitors will be offered an opportunity to tell Hollywood "to its face" exactly what the American public desires as motion picture fare, through a series of round table conferences with executives directly in charge of production matters. "Main Street" reactions will be given a comprehensive airing. The plan is provocative and, it is felt, should make a definite impression on those who, while actively in control of production, are not always familiar with the exhibitors' problems.

Banquet Set for April 12

The convention program calls for business sessions in the forenoons of the three days, with trips through the studios in the afternoon, and social affairs and entertainment in the evenings. The convention banquet is planned for April 12 at the Ambassador hotel.

The first day's sessions will be devoted to organization affairs, with the annual reports of MPTOA officers and a discussion of improved methods in theatre management, construction and equipment. Exhibitors who are just beginning to feel the upturn after four years of depression will be particularly interested in learning about new ideas in theatre construction, equipment and lighting from a disinterested expert in close touch with all such developments.

The second day's session is to be devoted to round table discussion among the production executives and craftsmen and exhibitors operating representative theatres. Problems of both exhibition and production will be discussed by leaders in both fields.

The third day will be devoted principally to the Motion Picture Code, how it can be used to improve trade practices and what exhibitors can expect from the code's operation on their own business.

The tentative program subject to changes as additional features are added, follows:

MONDAY, APRIL 9
10:00 A.M.

Registration of members, delegates and guests. Registration and information office on mezzanine, The Ambassador hotel. No convention sessions or affairs this date, to afford arriving exhibitors an opportunity to register, get acquainted and see the city. The committee advises it is important that all exhibitors and guests register, receive the official convention badge, which identifies those attending the convention for admission to the studios on studio trips, admits bearer to local theatres, convention sessions, luncheons, parties and all convention affairs.

4:00 P.M.

Annual meeting of the board of directors for the election of officers and other business. This is an executive session for directors and officers only and is the day's only business.

TUESDAY, APRIL 10
Forenoon
10:00 A.M.

Registration of members, delegates and guests.

10:30 A.M. Sharp

Convention called to order by B. N. Berenstein, chairman of the convention committee and president of the Independent Theatre Owners of California. Opening address by Mr. Berenstein (who will introduce President E. L. Kuykendall to preside, then introduce the mayor or other city official who will give the address of welcome.)

Address of Welcome to the City of Los Angeles by the mayor.

Response on behalf of the MPTOA by Walter J. Vincent, treasurer.

Annual report of the president—E. L. Kuykendall.

Annual report of the secretary—Fred S. Meyer.

Report of the convention committee—B. N. Berenstein, chairman.

Announcement of standing committees for the convention, where and when they will meet. These will include:

Committees on:

(1) Public Relations and Community Affairs. Chairman: Fred Wehrenberg, St. Louis, Mo.
(2) Resolutions. Chairman: Edward G. Levy, New Haven Conn.
(3) Grievances. Chairman: Lewen Pizor, Philadelphia, Pa.
(4) NRA Code—Trade Practices. Chairman: Fred S. Meyer, Milwaukee, Wis.
(5) NRA Code—Labor Provisions. Chairman: Jack Miller, Chicago, Ill.
(6) Legislation and Taxes. Chairman: M. A. Lightman, Memphis, Tenn.
(7) Credentials and Rules. Chairman: M. E. Comerford, Scranton, Pa.

"Modern Theatre Construction," by George Schutz, Quigley Publications.

12:30 P.M.

Adjourn business session until 10:30 A. M. Wednesday.

Luncheon.

Afternoon
2:00 P.M.

Trips through the studios. Convention badge identifies one for transportation and admission to the studios, at the time of the scheduled trip through each studio only. Chartered buses will leave The Ambassador promptly as announced.

Evening

Entertainment arranged by the committee on arrangements.

▽

WEDNESDAY, APRIL 11
Forenoon
10:30 A.M. Sharp

Session called to order by President Kuykendall.

"The Theatre's Liability to Its Patrons"—By Edward G. Levy, New Haven, Conn.

"What's the Matter with Production, from the Point of View of an Exhibitor"—By a prominent exhibitor of long experience.

"What's the Matter with Exhibition, from the Point of View of a Producer"—By a representative production executive.

"Why Pictures Are Improving"—By a representative from a nationally organized group.

Theatre Management, Construction and Equipment Will Be Discussed on First Day; Code Application at Final Session

"How Pictures Are Put Together"—By a prominent production executive.

"Self-Regulation in Advertising Motion Pictures."

Open forum on motion pictures; production, distribution and exhibition.

1:00 P.M.

Adjourn until 10:30 Thursday.

Luncheon.

Afternoon
2:30 P.M.

Trips through the studios. Buses will leave on schedule.

Evening

Entertainment or studios parties as arranged by local committees.

▽

THURSDAY, APRIL 12
Forenoon
10:30 A.M. Sharp

Session called to order by President Kuykendall.

"What the Code Means to the Country Town Exhibitor"—By a small-town exhibitor.

"What the Code Means to the Metropolitan Exhibitor"—By a representative unaffiliated exhibitor from a large city.

Open forum on code matters relating to trade practices—Ed. Kuykendall presiding. Cut rate competition, zoning and clearance, premiums, overbuying, rejection privileges, double features, and so on, will be discussed from the floor.

Open forum on labor matters—Jack Miller presiding. Two projectionists in the booth, minimum wage scales, maximum hours and conditions of employment, racketeering and intimidation by labor organizers, and other problems will be discussed.

Report of resolutions committee.

Reports of other convention committees.

Installation of officers.

Business sessions adjourn sine die.

Afternoon
2:00 P.M.

Final trips through the studios. Buses leave *on schedule.*

Evening
7:30 P.M.

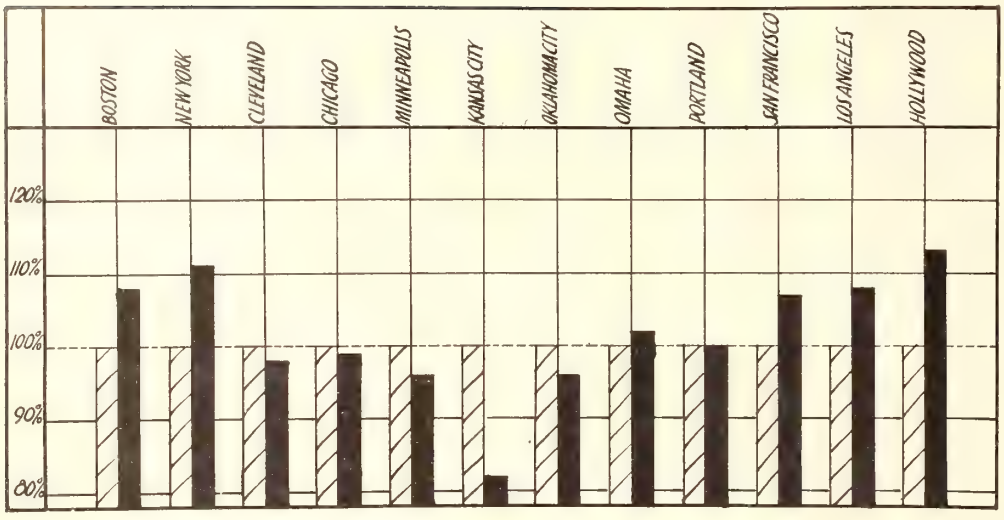
Convention banquet at The Ambassador hotel.

Invitations have been extended to all members of the Code Authority.

Special rates for convention travel were made official. The round trip rate from New York is $123.46; from Chicago, $88.75; New Orleans, $78.45, with corresponding low rates from all sections of the country. The official special trains will run out of Chicago over the Rock Island Lines and from New Orleans via Southern Pacific.

Exhibitors are specifically requested to file applications with the MPTOA in New York for railroad identification certificates, failure of possession of which will require payment of full fares. These applications should be in the hands of the MPTOA in sufficient time to allow for return of certificates by mail.

A feature of the trip on the two special trains will be a three-hour stop at El Paso, where exhibitors will be given an opportunity to visit Old Mexico in Juarez across the Rio Grande.



The chart, based on Motion Picture Herald's tabulation of box office receipts, compares the business done in each of twelve key cities during the three weeks from February 3 to February 17, 1934, with the gross for the same cities in the following three-weeks period, from February 24 to March 10, 1934. In each city, the total for the earlier period is taken as 100 per cent.

CODE AUTHORITY SETS MACHINERY OF BOARDS

Issues Manual for Operation of Local Boards in Field; Impartial Members May Vote in Tie; Will Meet at Once

[Additional pictures of board members will appear in the next issue.]

The motion picture Code Authority over the weekend finally set up the machinery by which the 31 local grievance boards and 31 local clearance and zoning boards will operate the industry's code in the field, in relations between exchanges and exhibitors, and among both groups in so far as fair and equitable trade practices and zoning schedules are involved.

The full texts of official rules and regulations under which both sets of boards are to organize and operate appear on page 69.

Local autonomy in operation constitutes the highlight of the rules and regulations for both grievance and clearance and zoning boards. Another interesting fact, as made public in the manual on Monday, is that Government appointees, sitting as impartial members of the boards, will be given the power to vote in the event votes of the boards are evenly divided. Meetings are to be determined by the members themselves, who are allowed railroad fares and up to $5 a day for hotel expenses.

No Alternates Permitted

Notice of meetings must be sent to board members three days in advance. No permanent or temporary alternates are allowed. The chairman, elected at each meeting, will designate for any absentee a member of similar standing from the other board. In the event he is not available, the board unanimously will appoint a substitute of the same general class. If no unanimity can be obtained, the Authority will wire a selection.

Each member of the boards will be given an opportunity to serve as chairman. All decisions of boards should be unanimous and may be publicized, the manuals state.

Secretaries for the boards will be recommended by the boards themselves and the Code Authority will make the appointments. Salaries of secretaries will be gauged by prevailing scales in each territory and will be governed by salaries of employees doing similar work in each area. The boards are expected to start actual function by April 1, following announcement of secretaries.

To Call Meetings Immediately

John C. Flinn, executive secretary of the Code Authority, this week asked affiliated distributors on the grievance boards and independent first run exhibitors on clearance and zoning boards to call joint meetings immediately of both boards in each territory, the purpose being to acquaint the members of all boards with the contents of the manuals and to review the code generally.

Figures on the estimated operating expense of local boards on a monthly basis also will be compiled, in addition to possible salaries for secretaries. At the meeting of the Code Authority on March 22, a short budget is to be approved, and the personnel of the New York and Philadelphia clearance and zoning boards will probably be announced.

Samuelson Names Four Allied Regional Vice-Presidents

Sidney Samuelson, president of Allied States Association, has selected four regional vice-presidents: Walter B. Littlefield, Boston, for the eastern region; Ray Branch, Hastings, Mich., for the Midwest; Aaron Saperstein, Chicago, for the central region; Harry A. Cole, Dallas, for the south.

Two vacancies for the northwest and the Pacific Coast will be filled on completion of a survey of the situation, it was announced.

Hugh Weir, Head Of Tower Papers, Dies in New York

Hugh C. Weir, 49, author and editorial director of the Tower Magazines, Inc., New York, died last week at the Presbyterian Medical Center, as a result of complications, following a long illness.

Mr. Weir founded the notably successful Tower Magazines with Catherine McNelis after a career as journalist, author, motion picture scenarist and advertising man. The magazines were an innovation in publishing, based on an idea of mass production and mass sales. F. W. Woolworth was obtained as an outlet, and through that company's five-and-ten-cent stores, with four magazines published, a circulation of approximately 1,000,000 was attained before the end of the first year of publication. Last year the company went into the higher class field, acquiring "The American Spectator."

Mr. Weir, born in Virginia, Ill., received his education in public and private schools, and entered newspaper work, continuing that until 1908. The following eight years were devoted to contributing to magazines. With the development of the motion picture, Mr. Weir entered that field, writing more than 300 scenarios in a prolific career as a screen writer. In 1928, with Catherine McNelis, he founded an advertising agency, out of which grew the Tower Magazines.

His most recent published work appeared in the Saturday Evening Post, an article on motion pictures written in collaboration with Irving Thalberg, and a serial, "Wild Money." Surviving are his wife, one son and a grandchild.

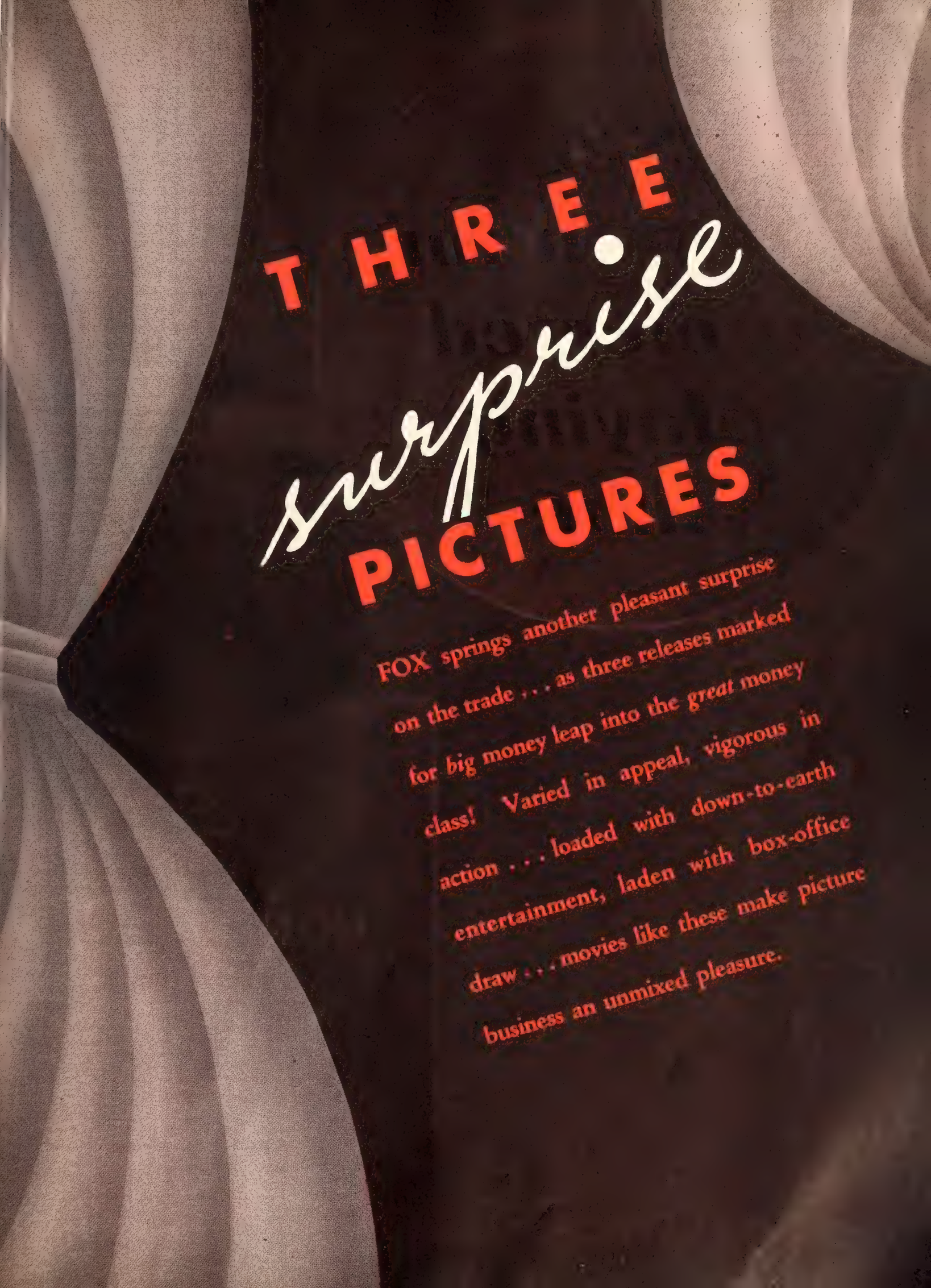
Nazis Prohibit Two U. S. Films

Continuing to exercise strict control over the type of entertainment passed out to the German populace, the Nazis in Berlin late last week ruled that Marlene Dietrich's "Song of Songs," Paramount, and one of the "Tarzan the Ape" stories could not be shown on the grounds that both American films are perilous to Nazi theories.

Barring of Miss Dietrich's feature, a July, 1933, release, followed almost immediately the publication of a Berlin dispatch that Miss Dietrich had subscribed $500 to the Nazis, and her subsequent denial. She said in Hollywood that her donation was intended for the winter fund of the German poor, and not for the Nazi party.

The Berlin dispatches did not mention the reason for the "Song of Songs" ban, but an Associated Press story from Hollywood said that Paramount had received notice of the German government's action, and that the reason given was supposedly that Miss Dietrich plays "an immoral character" in the production.

The Nazis were continuing to banish from domestic entertainment work players and others of Jewish or German-Jewish origin.


THREE
surprise
PICTURES
FOX springs another pleasant surprise on the trade . . . as three releases marked for *big* money leap into the *great* money class! Varied in appeal, vigorous in action . . . loaded with down-to-earth entertainment, laden with box-office draw . . . movies like these make picture business an unmixed pleasure.

Set them in for preferred playing time



• *Rafter-shaking laughter and high-tension thrills . . . when a newlywed wife who has buried her past discovers she forgot to burn those letters.*

3 ON A HONEYMOON

SALLY EILERS
ZASU PITTS
HENRIETTA CROSMAN
CHARLES STARRETT
IRENE HERVEY

From the novel "Promenade Deck" by Ishbel Ross.
Screen play: Edward T. Lowe and Raymond Van Sickle

Directed by James Tinling

• *Deserted mining towns boom again . . . beautiful chorines turn gold-diggers, the pick-and-shovel way . . . in the ruthless scramble, the frenzied gamble of the 1934 gold stampede.*

WILD GOLD

JOHN BOLES
CLAIRE TREVOR
HARRY GREEN
ROGER IMHOF
RUTH GILLETTE
MONROE OWSLEY

Story by Dudley Nichols and Lamar Trotti. Screen play: Lester Cole and Henry Johnson.

Directed by George Marshall

ADVENTURE



SUSPENSE



• *Scotland Yard follows a trail of blood into the sinister shadows of Trinidad's Caroni swamp . . . where few dare venture . . . and none return.*

MURDER IN TRINIDAD

NIGEL BRUCE
HEATHER ANGEL
VICTOR JORY

From the novel by John W. Vandercook
Screen play by Seton I. Miller

Directed by Louis King

FOX

BOX OFFICE CHAMPIONS: February



CAROLINA — Fox

(1) Produced by Winfield Sheehan. Directed by Henry King. Screen play by Reginald Berkeley. From "The House of Connelly" by Paul Green. Photographed by Hal Mohr. Sound engineer, Joseph Aiken. Settings by Jack Otterson. Costumes by Rita Kaufman. Musical director, Louis DeFrancesco. Cast: Janet Gaynor, Lionel Barrymore, Robert Young, Henrietta Crosman, Richard Cromwell, Mona Barrie, Stepin Fetchit, Russell Simpson, Ronnie Cosbey, Jackie Cosbey, Almeda Fowler, Alden Chase, Roy Watson, John Elliott, John Webb Dillion, J. C. Fowler, Andre Cheron. Released February 2, 1934.



QUEEN CHRISTINA — M G M

(2) Directed by Rouben Mamoulian. Produced by Walter Wanger. Story by Salka Viertel and Margaret P. Levino. Screen play by H. M. Harwood. Dialogue by S. N. Behrman. Musical score by Herbert Stothart. Art director, Alexander Toluboff. Photographed by William Daniels. Film editor, Blanche Sewell. Cast: Greta Garbo, John Gilbert, Ian Keith, Lewis Stone, Elizabeth Young, C. Aubrey Smith, Reginald Owen, Georges Renevent, David Torrence, Gustav Von Seyffertitz, Ferdinand Munier. Released February 9, 1934.



MOULIN ROUGE — United Artists

(3) Directed by Sidney Lanfield. Adaptation by Nunnally Johnson and Henry Lehrman. Photographed by Charles Rosher. Film editor, Lloyd Nosler. Art directors, Richard Day and Joseph Wright. Music by Al Dubin and Harry Warren. Musical director, Alfrew Newman. Cast: Constance Bennett, Franchot Tone, Tullio Carminati, Helen Westley, Andrew Tombes, Russ Brown, Robert Cavanaugh, Georges Renevent, Fuzzy Knight, Ivan Lebedeff. Released January 19, 1934.

Drama, light and heavy, dominates the group of productions selected by the nation's key theatre box offices as February's Champions. Only two substantially vary the choice—they to be definitely identified as musicals and sharing their ranking with each other, forming the only tie in the group.



(4) Directed by Frank Capra. From the Cosmopolitan Magazine story by Samuel Hopkins Adams. Screen play by Robert Riskin. Assistant director, C. C. Coleman. Photographed by Joseph Walker. Sound engineer, E. L. Bernds. Film editor, Gene Havlick. Cast: Clark Gable, Claudette Colbert, Walter Connolly, Roscoe Karns, Jameson Thomas, Alan Hale, Ward Bond, Eddie Chandler, Wallis Clark, Harry Bradley, Charlie Brown, Harry Holman, Maidel Turner, Arthur Hoyt, Blanche Friderici, Irving Bacon, Charles C. Wilson, Harry Todd. Released February 23, 1934.

IT HAPPENED ONE NIGHT — Columbia



(5) Directed by William K. Howard. Screen play by Bella and Samuel Spewack. From the play by Jerome Kern and Otto Harbach. Musical director, Herbert Stothart. Recording director, Douglas Shearer. Art director, Alexander Toluboff. Interior decoration by Edwin B. Willis. Gowns by Adrian. Photographed by Harold Rosson and Charles Clarke. Film editor, Frank Hull. Cast: Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal, Frank Conroy, Henry Armetta, Adrienne D'Ambricourt, Joseph Cawthorn.

THE CAT AND THE FIDDLE — M G M



(5) Directed by William Dieterle. Screen play by F. Hugh Herbert and Carl Erickson. Adaptation by Gene Markey and Kathryn Scola. Story by Harry Collins and Warren Duff. Numbers created and directed by Busby Berkeley. Music and lyrics by Sammy Fain and Irving Kahal. Dialogue director, Stanley Logan. Photographed by William Rees. Gowns by Orry-Kelly. Art directors, Jack Okey and Willy Pogany. Film editor, Jack Killifer. Musical director, Leo Forbstein. Cast: William Powell, Bette Davis, Frank McHugh, Verree Teasdale, Reginald Owen, Henry O'Neill, Phillip Reed, Hugh Herbert, Gordon Westcott, Dorothy Burgess, Etienne Girardot, William Burress, Nella Walker, Spencer Charters, George Humbert, Frank Darien, Harry Beresford, Helen Freeman. Released February 17, 1934.

FASHIONS OF 1934 — First National

DE CASSERES CALLS "ROTHSCHILD" FIRST FULL-SIZED WORLD PICTURE

Declares Arliss' Latest 20th Century Production Is Controversial, Not Propaganda, and Is His Greatest Performance

By BENJAMIN DE CASSERES

The world premiere at the Astor Theatre, New York, of the 20th Century picture, "The House of Rothschild," with George Arliss playing the roles of Mayer Rothschild and Nathan, his son, was a "world premiere" in a sense entirely different from that used by the producers.

For "The House of Rothschild" is a *world picture*—the first full-sized world picture to be produced. It is "The Cavalcade" of a race.

It is more nearly universal than any picture that I can recall because its scope is universal in its historical appeal and the delineation of those characteristics in all human beings that are unchangeable.

I believe that "The House of Rothschild" will still be showing when any other picture you can name will be but a memory.

It is the sort of picture after leaving which you go home and sit down and think over for hours. For you have in this picture—aside from its other angles—two Napoleons, one matched against the other: the Napoleon of Elba and Waterloo and a Napoleon of Money, Nathan Rothschild. And you have seen Mammon topple Mars into the dust.

Controversial, Not Propaganda

Knowing the mechanics and the tricks of the trade in Hollywood, I am slow to salute the makers of pictures. So much hooey, so little that is inspiring and dignified! But here and now unreservedly I throw up my hat and shout my congratulations to the whole 20th Century outfit on this, its first anniversary—to Joseph M. Schenck, to Darryl F. Zanuck, to the incisive, dynamic direction of Alfred Werker, to the wonderful simplicity displayed in the arrangement of the story by Nunnally Johnson—and to George Arliss, who has added in "The House of Rothschild" two more portraits to his famous collection, and these—Mayer and Nathan Rothschild—by far the greatest of them all!

The 20th Century executives are also to be applauded almightily for selecting for their fourth production a theme that is controversial, that always has been controversial and that always will be controversial: the Jew and the Gentile.

And let me say right here that "The House of Rothschild" is *not* propaganda. *Controversial* and *propaganda* are two different things. The dictionary defines *propaganda* as "any institution or systematic scheme for propagating a doctrine or a system." This is as entirely absent from "The House of Rothschild" as it is from "Cavalcade," "I Am a Fugitive" or "All Quiet on the Western Front."

"The House of Rothschild" is, first of all, 100 per cent breathless and magnificent entertainment. Secondly, it is a tremendous thrust against lawless prejudice, against mob and official intolerance.



GEORGE ARLISS IN "THE HOUSE OF ROTHSCHILD"

If that is "propaganda," then all the arts may as well shut up shop—and the human race book itself for a return engagement with breechclout and club. For all that is great in this world strikes at something rotten.

The first night was a complete sell-out long before the doors opened. The audience—made up of almost everybody you could mention in the motion picture and literary worlds—sat for 86 minutes through this picture without registering a cough or a squirm—a tremendous compliment from a sophisticated, backstage Broadway crowd.

The mood of the audience was tense and receptive, punctuated at certain high-spots by explosions of spontaneous applause. They were aware that the producers of this picture had made the great renunciation. For here were the Napoleonic wars without a battle scene! Here was Waterloo being fought out in the London Stock Exchange with Nathan Rothschild, his back against the wall and a flower stuck in his buttonhole, staking the whole fortune of the House of Rothschild on the triumph of Wellington and the British Empire! This is one of the few great master-scenes of picture history.

"The House of Rothschild" starts with

(*Continued on page* 44, *column* 1)

PARAMOUNT





LANNY ROSS—Singing star of Maxwell House Showboat Hour and one of radio's two most popular male voices; Ross's first Paramount picture will be "Melody in Spring", released April 20th.

DOROTHY DELL—"Miss Universe of 1930" and featured player in Ziegfeld's "Follies of 1931"; Miss Dell exhibited so much beauty and talent in "Wharf Angel", her first Paramount Picture, that she has been cast for the lead in "Little Miss Marker".





CARL BRISSON — England's reigning musical comedy favorite; Brisson's screen tests were so good that he was immediately cast by Paramount for the lead in Earl Carroll's "Murder at the Vanities,"



KITTY CARLISLE—Miss Carlisle is Broadway's newest singing star, who will be heard and seen as she plays opposite Carl Brisson in Earl Carroll's "Murder at the Vanities".



IDA LUPINO—This beautiful daughter of the famous Lupino family has already created excitement in film circles by her attractive portrayals in "Search for Beauty" and "Come On, Marines".



FRANCES DRAKE—As George Raft's dancing partner in "Bolero", Miss Drake's fiery performance gave such great promise of future stardom that she will next be seen as George Raft's leading woman in "The Trumpet Blows", released April 13th.





HENRY WILCOXON—Cecil B. DeMille's search for a "Marc Antony" ended when he saw the screen test of Henry Wilcoxon, who was at once chosen to play opposite Claudette Colbert in "Cleopatra."



HELEN MACK—This talented young actress gave such a splendid performance in Paramount's "All of Me" that she was immediately signed to a long term contract, as a featured player.



EVELYN VENABLE—On the stage as Walter Hampden's leading woman, her charm and acting ability in Paramount's "Cradle Song" and "Death Takes A Holiday" mark her as a coming star.



ELIZABETH YOUNG—Star of the sensational stage play "The Firebird", Miss Young was picked by Greta Garbo for a leading role in "Queen Christina".

"STARS OF TOMORROW", an interesting trailer which will serve to introduce these new PARAMOUNT PERSONALITIES to your patrons is now available at your nearest Paramount Exchange. There is no charge for the use of this trailer.

Calls 'Rothschild' All-World Film

(Continued from page 40)

suspense, drama, *action*. In Jew Street, Frankfort, the iron nets are being put up and the Jews herded for the night in the Ghetto. Audience contact is here immediate, gripping.

Crescendo of Interest

Thence onward the interest never flags for a moment, but rises in a steady crescendo. There is a rare mixture of comedy and drama in the tax collector's visit to the house of Mayer Rothschild, the founder of the business. Then follows the death of old Mayer and his admonition to his five sons to found a world banking-house in five different capitals, to stick together and to know that with money they can whip the world.

But this is only a prologue. The story sweeps swiftly to Nathan Rothschild, in London, and the Napoleonic wars. And here the character of Nathan and the mighty power of this man and his family facing a hostile world are treated epically—indeed, it is Balzacian in its remorseless grandeur.

That there are deviations, here and there, from historical fact is of no consequence, for a story is a story, and, after all, no one can lie like an historian. The story-writers are, in fact, the only truth-tellers, for they make the spirit manifest and leave the details for lesser minds to scrap over.

Great Fairy-Story

In a word, there is no better woven story on the screen than "The House of Rothschild." It is a great fairy-story of the magic of money and the house that Mayer built.

But it is Arliss that is the big draw in this picture. In action, gait, speech, dress, both as old Mayer and as Nathan, this great actor has created a vital, fascinating portrait of the eternal Jew—his earthiness, his subtlety, his mysticism, his will-to-suffer, his hidden hope of vengeance and his love of peace, of family.

Coming from an actor not of that race, it is simply uncanny, just as his Shylock, on the stage, is the greatest and most penetrating I have ever seen.

This Rothschild of Arliss outranges his Disraeli, his Voltaire, his Hamilton and his Marquis of Steyne. It should have tremendous box office value, for where in pictures—or anywhere else—can you find an actor who can so beautifully unite the demoniac and the human? And it is a very human creation, too—this Nathan Rothschild—as witness the sequences with his old mother, with his daughter and his wife. He can terrify and melt almost simultaneously.

Other fine bits are the acting of Helen Westley as the mother of the House of Rothschild; the bluff Wellington of C. Aubrey Smith; the fierce Ledrantz of Boris Karloff, the Prussian Big Bad Wolf; the Baring of Arthur Byron and the sweetly-nice Julie Rothschild of Loretta Young.

The last sequence in technicolor I did not like personally. But technicolor pulls, I believe, at the box office, so who am I in front of b. o.?

I will wager that that first-night audience thought of nothing else but "The House of Rothschild" and Arliss after leaving the theatre, and talked of little else the next day. That ought to mean crashing the public for a record.

Boston Man Charged With Larceny in "Voice" Swindle

Benjamin Leiberman, alias James A. Lee, 50, of 51 St. James street, Newton, Mass., has been arrested by Boston police, charged with being a moving spirit in an alleged scheme to defraud various people, exacting money from them on the assumption that their voices, or faces, or both, were to be used in talking pictures.

Two specific instances are charged to Lee, both of them involving women. Mrs. Blanche C. Martin, retired educator, of Roxbury, declared that she had given Lee $1,000 and signed a note for $750, and Mrs. Mary A. Jewell, 75, a widow of Boston, claimed she had paid Lee $90. Mrs. Jewell informed police she was told by Lee that if tests of her voice were successful, her voice would be used to accompany travelogues and animated cartoons. The police reported still another person, a man, had invested $400 in the hope of achieving screen success via his voice. A search for others who may have dealt with Lee is being conducted.

David I. Poucher Killed in Crash

David I. Poucher, 53, a motion picture accountant, was killed last week in an automobile accident, while driving to his home in Queens, New York. His car skidded, ran up on an embankment, struck a post and overturned. The car was demolished and he was instantly killed.

Mr. Poucher had recently been associated with Duke Ellington and Freuler Film Associates, Inc. He entered the film industry in 1917 with Mutual Film, of which he later became treasurer. He also was treasurer of F. B. O. in later years.

He is survived by his widow, three children and two brothers, one of whom, Ralph Poucher, is with Consolidated Film Industries.

Universal Cuts Losses In 1933

Universal Picture Corporation and subsidiaries, for the year ended October 28, 1933, showed a net loss of $1,016,893, according to the financial statement just issued. This compares with a net loss for the preceding year, ended October 29, 1932, of $1,250,283. The 1933 figure includes taxes and deduction of $583,614 for amortization and depreciation.

Schenck Confirms Loew's Control of Poli Circuit

Nicholas M. Schenck, president of Loew's and MGM, declared on his return from the Coast late last week that Loew's has had control of the Poli New England circuit of 18 theatres since the beginning of this season. The statement was made in reply to a question concerning the authenticity of numerous reports that Loew's might acquire the circuit.

Lilyan Tashman Dies in N. Y.

Lilyan Tashman, motion picture actress and wife of Edmund Lowe, actor, died in Doctors' hospital, New York, at 2:15 p. m. Wednesday. Five days earlier she had been operated upon for an advanced tumorous condition.

She was 35 years of age. Mr. Lowe, to whom she had been married 15 years, was at her bedside.

Lilyan Tashman was born in Brooklyn, October 23, 1899. Her professional career began with the Ziegfeld Follies, and this was followed by appearances in "The Garden of the Weeds," "Gold Diggers" and other stage musicals.

Among her best known screen appearances were "The Trial of Mary Dugan," "Bulldog Drummond," "Puttin' on the Ritz," "The Matrimonial Bed," "Girls About Town."

Miss Tashman recently had completed a role in Chester Erskin's "Frankie and Johnnie," produced at the Biograph Studios in New York.

Film A Refuge, Declares Hays

"In the dark days of depression, the motion picture has been a great refuge for humanity," declared Will H. Hays, president of the Motion Picture Producers and Distributors of America, in a radio address over a nationwide NBC-WEAF network last Thursday evening. The broadcast was heard in England, and was for the benefit of the Cinematograph Trade Benevolent Fund of London. A London broadcast to this country preceded Mr. Hays' address.

"Motion pictures have made their contribution to the courage and sanity of nations," Mr. Hays declared, urging all who heard him to contribute to the English industry's charitable fund. He stressed the fact that the public knows only the brighter side of the actor's life, is unaware of the hours of drudgery which go into production.

"When we ask help for the ill and the unfortunate, we call it charity," he said, "but the public owes something to motion pictures and to the motion picture actor. Civilization owes them something. Not only has the cinema brought entertainment and education to thousands, but it has brought nations into better and closer understanding. It has shown us how other peoples look and live and has given us their point of view."

Finance Committee Refuses To Eliminate Admission Tax

The Senate finance committee on Wednesday at Washington refused to make any changes in the admission tax, killing the plan of Senator Pat Harrison to eliminate several "nuisance" levies. The committee accepted his proposal to retain the capital stock and excess profit taxes, but considered it unwise to stop any revenue until returns of the stock and profit taxes begin to come in after July 1, 1935.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Very Honorable Guy

(First National)

Comedy

There's plenty of comedy in this one; roisterous and farcical in both action and dialogue. It differs very noticeably from any previous Joe E. Brown picture. Modern in idea and story telling technique, this change of Brown character may be a little disappointing to his army of kid fans, but the grown-ups, particularly the 1934 minded, should enjoy the exciting fun it provides.

Aiming at straight amusement, the film endows its basic story with plenty of theatre values. Comedy, of course, is the big feature, and the several twists that have been given this element in ringing in the other assets, romance, drama, thrill, menace and suspense, make for fast moving, exciting and sometimes surprising situation entertainment.

Dealing with familiar characters, the story has Feets, a two-bit gambler of the Honest John type, who gets into a traffic jam and needs $500 to square the case. Borrowing the money from Brain, big shot racketeer, he must repay within 30 days or else. Making a deal with a doctor, Snitzer, to sell his carcass for $1,000, he immediately runs into a phenomenal run of luck; he cashes in on every bet he makes and is soon in the big money class. Trying to buy off his deal with Snitzer, the medico demands the body and spurns a big cash bonus. Desperate, very much in love with gold-digging Hortense, he throws a big party in Lindy's to announce his marriage. But between finding out that his thirty days are up and that Snitzer has been chiseling with Hortense, he decided to take it on the lam. With Hortense he jumps into a car, to find it is being driven by a pair of the Brain's killers, who have been instructed to put him on the spot. In the meantime, the Brain has got the real lowdown on Snitzer, has learned that he is a madman, and a roaring chase follows, winding up in a grand crash, in which Feets and Hortense are the only ones uninjured. Inasmuch as the accident happens right in front of a chicken ranch, the two love birds decide that it's the ideal spot for them to settle down.

In title, story idea and the characters which interpret it, there are some nifty showmanship ideas that can be uniquely used in stirring up a different interest in Joe E. Brown. Selling it to the men folks should be easy as pie. Yet because romance is subordinate to every other element, it will be necessary to do a little smart thinking in order to whip up feminine curiosity. Consequently a colorful advance campaign accentuating the atmosphere of the picture appears to be the medium.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Lloyd Bacon. Story by Damon Runyon. Screen play by Earl Baldwin. Photographed by Ira Morgan. Running time, 62 minutes. Release date, May 5, 1934.

CAST

Feet	Joe E. Brown
Hortense	Alice White
Dr. Snitzer	Robert Barrat
Benny	Hobart Cavanaugh
The Brain	Alan Dinehart
Joe	Harold Huber
Moon	Arthur Vinton
Mrs. Fieblebaur	Irene Franklin
Red	G. Pat Collins
O'Toole	James Donlan
Al	Al Dubin
Harry	Harry Warren

Melody in Spring

(Paramount)

Comedy with Music

This is light, airy comedy into which a series of Lanny Ross vocal numbers are interpolated. Family type entertainment in character, it majors in an unusual brand of laugh provocation. Never serious, it balances dialogue, action and situations nicely so that interest is stimulated and maintained. Supplementing the predominating comedy in which the Charlie Ruggles-Mary Boland combination holds the pace established in "Six of a Kind," there is a clean and pleasing romantic angle. In every phase of the picture, advantage is taken of the Lanny Ross radio broadcast popularity, an element that has a natural showmanship value.

Attempting no pretentiousness, yet at the same time introducing definite novelty, the picture develops amusement for both men and women of the more mature ages. Similarly it has a spirit of youthfulness for the modernes, and there's general wholesomeness for others.

Here's a quick synopsis. It's love at first sight for the singing Lanny Ross and Ann Sothern. Lanny, seeking a spot on the Blodgett (Ruggles) Dog Biscuit radio hour, finds that worthy to be Miss Sothern's father, an inveterate souvenir collector. Comedy Ruggles-Boland sequences intervening, Ross gets himself in Dutch with Ruggles as he queers his attempt to collect a bed post for his collection. To break up the Ross-Sothern affair, the picture moves to Switzerland, where Ruggles sets his heart on purloining a jealously guarded cowbell. A little mountain climbing fol-de-rol intervening, the picture reaches its musical high spot as the mountaineers join in the chorus of one of Ross' songs. Ruggles gets his bell, but he also gets thrown into the locale bastile, from which he is delivered in an extraordinary manner by Ross. Jugged himself, it looks as though Mrs. Blodgett (Mary Boland) has succeeded in breaking up the love affair only to have Ann Sothern upset her apple cart by getting herself in jail along with her heart-throb.

Showmanship exploitation is evident. The debut of the former Yale athlete, radio broadcasting Ross should be played up for all it's worth in every way. The souvenir hunting atmosphere of the film suggests some unusual lobby and foyer displays as well as newspaper and personal hobby contacts. The growing box office popularity of the Ruggles-Mary Boland team should be capitalized and considerable attention should be devoted to accentuating the clean, wholesome amusing romantic atmosphere of the whole show in bidding for general support.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Norman McLeod. Story by Frank Leon Smith. Screen play, Benn W. Levy. Continuity, Jane Storm. Sound, Harry Lindgren. Music by Lewis E. Gensler. Lyrics by Harlan Thompson. Photographed by Henry Sharp. Running time, 76 minutes. Release date, April 20, 1934.

CAST

John Craddock	Lanny Ross
Warren Blodgett	Charlie Ruggles
Mrs. Blodgett	Mary Boland
Jane Blodgett	Ann Sothern
Wesley Prebble	George Meeker
Wirt	Herman Bing
Mrs. Shorter	Norma Mitchell
Suzan	Joan Gale
Suzanna	Jane Gale
Suzette	June Gale
The Blonde	Helen Lynd

The Quitter

(Chesterfield)

Drama

An independent production, this drama of the small-town newspaper and a family complication, is definitely well done, in story, development and in performances. It is distinctly comparable to the material offered by many of the larger studios, in selling and entertainment values, though lacking strong box office selling names in the matter of cast.

Dealing with the efforts of an elderly woman, whose husband, it is understood, abandoned her and their two sons many years before, to maintain a small town newspaper, and the difficulties which result from the "modern" ideas of a snobbish, college-bred son, the story offers good dramatic selling opportunity. The title is strong and arresting, and may be easily and interestingly tied in with the story elements in selling.

Perhaps the strongest or most familiar name in the cast is that of Emma Dunn, as the mother. The other cast leaders, Charley Grapewin, William Bakewell, Barbara Weeks, are at least known. Glen Boles, as the younger brother, handles his exacting role in the manner of a veteran, despite his obvious immaturity. Billing him would be worthwhile for possible future appearances.

Miss Dunn, respected member of the small community, publishes her newspaper with the complete support of her townsfolk. Of her two sons, who believe their father was killed in the war, Bakewell is the college graduate with ideas for modernizing and advancing the paper, and an arrogant, overbearing attitude which particularly annoys his younger brother, Boles. The youngster is continuously railing against his brother and the fact that he is being treated as a child. The father, Grapewin, suddenly puts in an appearance, and is befriended by the old employee of the paper, Lafe McKee, with whom he lives. Boles meets him, the boy knowing him only as a friend of McKee. Miss Dunn refuses to permit him to disturb the fiction she has built up about him for her children.

Bakewell, engaged to Miss Weeks, wealthy daughter of a utility magnate, gives every evidence of being ashamed of his mother and family to the point of never permitting the two women to see each other. Bakewell persuades his mother to advance him a large sum, mortgaging her home, to enable him to "improve" the paper. His attempts at the big executive activity, and his espousal of a water project opposed by the leading men of the town, lead to the collapse of the paper. Grapewin, who had been left money by McKee when the latter died, saves the home, arranging that his assistance should be kept quiet.

Bakewell attends a party at the home of his fiancee on the night of his mother's birthday, and Boles, coming home from school, finds her dining with Grapewin. The youngster, returning, stops off at Miss Weeks' home to flay Bakewell as a quitter and a snob. The girl breaks their engagement. Back at the small print shop, Grapewin and Miss Dunn attempt to get out the paper. Bakewell walks in, is told the truth by his father, and pitches in to help. Miss Weeks comes in, sees him grease-covered and working, and a general reconciliation follows.

It is entertainment that should fit well almost any time in the week. While adult material, it



GEORGE WHITE'S SCANDALS

A FOX PICTURE

RUDY VALLEE • JIMMY DURANTE
ALICE FAYE • ADRIENNE AMES
GREGORY RATOFF • CLIFF EDWARDS
DIXIE DUNBAR • GERTRUDE MICHAEL
RICHARD CARLE • WARREN HYMER

and

GEORGE WHITE

Entire Production Conceived, Created and Directed by GEORGE WHITE · Musical Numbers direction of HARRY LACHMAN · Story direction by THORNTON FREELAND Music and Lyrics: RAY HENDERSON, JACK YELLEN and IRVING CAESAR · Executive Producer: ROBERT T KANE

SMASH!!!

The Spring drive is on...

In BOSTON: Out-grossing every Fox picture this season at the Metropolitan . . . almost twice as big as "Carolina" and "Mr. Skitch."

In BALTIMORE: Sensational opening at New Theatre classed with "David Harum" and "Carolina." Hold-over regarded as sure thing.

In ALBANY: Tremendous opening with patrons applauding. R-K-O Palace manager considers it "one of the biggest musical box office successes of the year."

In CINCINNATI: Opened bigger than "David Harum" which held over at the Palace. Already planning second week on basis of present tremendous business.

In NEW BEDFORD: Marvelous comment and biggest business in weeks for the State Theatre.

In CLEVELAND: Terrific opening topped "Carolina" for both gross and attendance at the Hippodrome.

In SYRACUSE: S. R. O. at Eckel opening show. Enthusiastic audience reaction indicates easy hold-over.

In NEW HAVEN: "Took the city by storm" reports manager of the Poli Palace.

In HARTFORD: Over with a bang . . . opening tops "David Harum" . . . audience applause. Looks like sure-fire S. R. O. week.





contains nothing in the least objectionable for juveniles.—AARONSON, New York.

Produced and distributed by Chesterfield. Directed by Richard Thorpe. Story by Robert Ellis. Photographed by M. A. Anderson. Recorded by Pete Clark. Release date, February 5, 1934. Running time, 65 minutes.

CAST

Ed Tilford ..... Charley Grapewin
Cordelia Tilford ..... Emma Dunn
Russell Tilford ..... William Bakewell
Diana Winthrop ..... Barbara Weeks
Winthrop ..... Hale Hamilton
Eddie Tilford ..... Glen Boles
Annabelle Hibbs ..... Mary Kornman
Zack ..... Lafe McKee
Hannah ..... Aggie Herring
Sister Hooten ..... Jane Keckley

Turkey Time

(Gaumont-British)

Frolic

Tom Walls and Ralph Lynn, with assistance from Robertson Hare, provide the fun in this Christmas frolic which brings to the screen another of those successful West End farces in which the two stars made themselves so famous. It's rather English in its atmosphere, but where the mixture has been tried before and liked, it should be readily accepted. Of all the productions in which the two players have teamed before, this one approaches nearest to "Rookery Nook" ("One Embarrassing Night," I believe it was titled in the United States) for slick comedy and a quick succession of laughs.

It's all about a Christmas party at a seaside town, with snow yards deep, lying around all over the place, a couple of sprightly lads and a stranded fit-up show girl, an acidulated hostess and her henpecked spouse. Lots of complications ensue because the girl can't pay her room rent and because the boy friends adopt peculiar methods to lay hands on the "ready." However, after oodles of farcical developments it all works out, the rent is paid, one of the boy friends gets the first prize and the other contrives to explain things to the satisfaction of his suspicious bride-to-be.

For exploitation there's the devil-may-care atmosphere of the story, a sequence of laughs, a number of fetching stills, and opportunities, chiefly on the strength of the title, to work out any amount of imaginative ballyhoo.

The picture is acted in the rollicking style customary to farce productions, moves slickly. —CHARMAN, London.

Produced by Gaumont-British. Directed by Tom Walls. Screen play and dialogue by Ben Travers. Unit production manager, Alec Saville. Photographed by Charles van Enger. Art direction by A. Junge. Edited by Helen Lewis. Recorded by H. Hand. Costumes by Gordon Conway. Running time, 71 minutes.

CAST

Max ..... Tom Walls
David ..... Ralph Lynn
Edwin ..... Robertson Hare
Mrs. Gather ..... Mary Brough
Rose ..... Dorothy Hyson
Ernestine ..... Norma Varden
Louise ..... Veronica Rose
Westbourne ..... D. A. Clarke-Smith
Florence ..... Marjorie Corbett
Jane ..... Daphne Scorer
Cook ..... Gwen Clifford

Rhythm in the Air

(First National)

Musical Comedy Drama

Entertainment that entertains is the showmanship of this picture. It's fast moving, novel, clean, clever and easy to understand. It effectively combines the elements usually appealing to the regular run-o'-the-mill fans with those peculiar qualities demanded by the sophisticates and the hard-to-please class of patrons. As such it's a show of more than ordinary value to the neighborhood and small town theatre operator, at the same time plenty strong in the essentials necessary for deluxe first-run presentation.

Here are the amusement as well as salesmanship assets of "Rhythm in the Air." Always it's light and refreshing, moving with pleasing speed that occasionally becomes hectic and exciting. Both dialogue and action are crisp, yet continually natural. Music—and all the numbers vocal and instrumental, are of hit proportions—is the motivating factor. Embellishing this quality first is romance, contrasted by the necessary light drama that assumes an importance in selling the show that pars the musical values. Next is comedy, an integral part of the whole yet a show in itself.

Welding these theatre assets into screen actuality is a cast, headed by Dick Powell, Ginger Rogers and Pat O'Brien, which sparkles with youthful zest and takes full advantage of the talents of the supporting players. Monotony is avoided as, in turn, the supporting players grab the spotlight and in logical fashion such radio broadcast favorites as The Radio Rogues, Four Mills Brothers and Ted Fioreto are worked into the picture.

Situations, rather than straight story trend, make the picture. The plot concerns the hectic antics of a fast-talking, erratic, radio talent scout, Rush. True to O'Brien type, he picks Clayton up in a Hollywood beer garden, rushes him to New York, frazzles Sharpe's (chain head) already frayed nerves all the more. He fizzles Clayton's audition, promotes a romance between him and Peggy; gets him a job that makes him the crooning sensation of the air. Then busting up the romance, he loses his meal ticket, but still ingenious he frames a gag that restores Clayton to favor with Sharpe and Brockman, and as it is revealed that Clayton's affair with the falling film star was only a figment of his wild imagination, sets the stage for a romantic lover's reconciliation.

Both an audience and showman's picture, "Rhythm in the Air" effectively combines amusement with the wherewithal with which to sell it. Name values should meet all requirements. For exploitation purposes, it is wide open for the adaptation of all the old and plenty new stunts. There is salable music, romance, comedy, drama, to which always must be added the exciting atmosphere of the picture.—MCCARTHY, Hollywood.

Produced and distributed by Warner-First National. Story by Paul Finder Moss and Jerry Wald. Screen play by Warren Duff and Harry Sauber. Numbers created and directed by Busby Berkeley. Music and lyrics by Harry Warren and Al Dubin. Supervisor, Sam Bischoff. Director, Ray Enright. Assistant director, Gordon Hollingshead. Photography by Sid Hickox. Art director, Esdras Hartley. Film editor, Clarence Koster. Dialogue director, Stanley Logan. Unit manager, Al Alborn. Running time, 80 minutes. Release date, May 26, 1934.

CAST

Clayton ..... Dick Powell
Rush ..... Pat O'Brien
Peggy ..... Ginger Rogers
Tappan ..... Henry O'Neill
Pete ..... Allen Jenkins
Brockman ..... Joe Cawthorne
Marge ..... Joan Wheeler
Sharpe ..... Grant Mitchell
Secretary ..... Johnny Arthur
Mrs. Brockman ..... Grace Hayle

He Couldn't Take It

(Monogram)

Comedy Drama

There is entertainment value of the milder variety in this film, offering for the most part engaging performances, good dialogue and comedy, and a yarn which, though hardly new, makes for lively and often amusing situations.

Names of good marquee salability are somewhat lacking, those which will strike a familiar note with the patronage being George E. Stone, Virginia Cherrill and to an extent Ray Walker, who in the leading role is an engaging performer who handles his work pleasantly and capably.

The yarn of the ne'er-do-well young man who cannot hold a job any longer than it takes to be fired, who nearly loses his girl because of that failing but proves he has the stuff to do a good job if the incentive is there, offers some little opportunity for interesting copy lines in the selling of the film.

Walker has done most of his best and most productive work in the neighborhood pool room, with Stone as his best friend, most constant companion in the game and most willing loser with the cue. Walker's mother, Jane Darwell, and his sweetheart, Miss Cherrill, are dismayed and annoyed when he loses his week-old job as bus driver for punching an annoyed passenger. Miss Cherrill is angered to the point of returning her engagement ring. Fired with enthusiasm after he is haled into court and fined for the fighting spirit, he enters the ring as a prizefighter, and loses his enthusiasm when he acquires a swollen jaw and a knockout. Next the law excites his interest, and through Miss Cherrill's employer, a noted lawyer, Mr. Oakley, played by Donald Douglas, he decides to become an attorney. When he thinks the teacher is making fun of him, he responds via his fist, and the law career concludes before it begins. Miss Cherrill, then, is definitely finished.

He goes to work with Stone, who in his spare time from the pool table is a process server. His ready fists serve him in good stead at least in this job, and he is recognized as a capable employee. When the district attorney plans a cleanup of big racketeers, he calls for two good servers to hand subpenas to the two biggest racketeers in the city, who are designated as Sweet Sue and Number Seven. Sweet Sue turns out to be a tough, two-fister, gun-toting roughneck, and an amusing sequence develops when Walker is left alone with the gangster. When Stone appears, they are in a tight spot, until they corner him, leave the summons in his hand, and leave rapidly. They learn that Oakley is Number Seven, and Walker remembers that Miss Cherrill is leaving with Oakley to handle his secretarial work on a "business" trip. As the train is about to pull out, they nab Oakley, hand him a summons, and take Miss Cherrill, now in a forgiving mood, from the clutches of the villain.

With little opportunity for unusual selling, it should be offered as regular run material.—AARONSON, New York.

Produced and distributed by Monogram. Directed by William Nigh. Story and screen play by Dore Schary. Additional dialogue by George Waggner. Photographed by Jack McKenzie. Recorded by John A. Stransky, Jr. Release date, December 15, 1933. Running time, 63 minutes.

CAST

Jimmy Case ..... Ray Walker
Eleanor Rogers ..... Virginia Cherrill
Sammy Kohn ..... George E. Stone
Sweet Sue ..... Stanley Fields
Grace Clarice ..... Dorothy Granger
Mrs. Case ..... Jane Darwell
Nick ..... Paul Porcasi
Oakley ..... Donald Douglas
Blonde ..... Astrid Allwyn
Radio Announcer ..... Franklin Parker
Driscoll ..... Jack Kennedy

Hired Wife

(Pinnacle)

Drama

A triangular drama of the marital variety, the counterpart of which has been made for the screen before, times without number, "Hired Wife," independently produced in St. Petersburg, Fla., is average screen material.

Greta Nissen, accented blonde, strives valiantly with her role of the ignored wife, but can do little with the story. The others in the cast probably will mean little on the marquee, including Weldon Heyburn, James Kirkwood and Molly O'Day in the principal roles.

The exhibitor should not promise too much, and he will be under the necessity of selling the film along rather conventional lines, bearing in mind the marital situation, and aiming his copy at the feminine portion of the patronage.

Miss Nissen's love for Heyburn is not reciprocated, but when the girl he had wanted married a title in Europe, he offers Miss Nissen marriage on a contract basis for a year, at the end of which time he will settle a sum of money on her, and obtain a divorce. His marriage is a requisite for the receipt of a large sum of money, according to the terms of his grandfather's will. Urged by her friend, Miss O'Day, Miss Nissen accepts, is married to Heyburn, and is completely ignored by her husband from that moment, though he gives her everything to make her comfortable. She meets Kirkwood, artist friend of Heyburn, and the artist first

desires to have her pose for him, then teaches her to fly, and finally falls in love with her. Heyburn begins to appear in the company of the former sweetheart, who has returned without her newly acquired title. When Heyburn realizes his wife is seeing a good deal of Kirkwood, he becomes jealous, and finally appreciates the fact that, after all, he does love his wife.

When he orders her to cease seeing Kirkwood, and Kirkwood frames a scene with the ex-sweetheart, Miss Nissen takes a plane up alone for the first time. Heyburn rushes to the flying field, frightened, watches his wife descend to a good landing, and that is that.

The "hired wife" idea may be a thought around which to build selling copy. The film is, of course, an adult attraction exclusively, and is perhaps best played in a midweek position.—Aaronson, New York.

Produced by Sunhaven Studios, St. Petersburg, Fla. Distributed through State Rights by Pinnacle Productions. Directed by George Melford. Story and screen play by Alma Sioux Scarberry. Photographed by Mark Stengler. Recording engineers, Percy Green and T. C. Parker. Film editor, Helene Turner. Release date, March 1, 1934. Running time, 65 minutes.

CAST

Vivian Matthews ..... Greta Nissen
Kent Johns ..... Weldon Heyburn
Philip Marlowe ..... James Kirkwood
Pat Sullivan ..... Molly O'Day
Dovie Jansen ..... Jane Winton
Mrs. Jansen ..... Blanche Taylor
Aunt Martha ..... Carolyn Gales
Celeste ..... Evelyn Bennett

Le Serment
The Pledge
(Protex)
Drama

Entirely in French, this production is adaptable for showing in those theatres in metropolitan areas which count upon a certain proportion of French patrons, or those definitely familiar with the language. Other than the brief program synopsis in English, the patron not understanding the language is given no assistance in an understanding of the story. Even the now familiar superimposed subtitle translation of important dialogue passages have been dispensed with in this case.

The story is heavily, tragically dramatic. Though among French audiences such extreme and prolonged display of emotion as is expressed in this film, especially by the feminine lead, may be wholly understandable and appreciated, American audiences face the reaction that the distressed player is indulging in self-torture at unusual and unnecessary length. Buildup sequences, in the same sense, are far too long in numerous instances, the entire film running more than one hour and one-half, being too lengthy for the average American audience.

The cast is wholly French and the exhibitor will have to rely on the story to sell the film. There might be the possibility of selling the picture to school children as a means of the study of French, but for the fact that the story is exclusively adult screen material.

The story in brief concerns the young wife of a child specialist, whose taciturn manner makes him less than demonstrative where his attractive wife is concerned. She forms a distinct attachment for the doctor's dramatist brother. About to have a child, she finds her love divided between the two brothers and attempts to kill herself in the dramatist's apartment. The ensuing struggle results in the death of the brother. The child is born, and the family is happy until the husband finds a note written by his wife to an unknown, and couched in endearing terms. He storms and rants, and takes the child to a country house, fearing she is not his own. When the child is ill, he forces her mother to promise to reveal who the man was, or he will let the child die. She consents. They go to the farm, find the girl recovered, and just as she is about to reveal her illicit affection for her husband's brother, another letter is brought to light, which establishes the child as the doctor's and makes it unnecessary for her to reveal the shameful chapter in her life.

Only where an audience which understands French can be assured, is the picture adaptable for exhibition in this country.—Aaronson, New York.

Produced in Paris by Arci Films. Distributed by Protex Pictures Corporation. Story and direction by Abel Gance. Release date, March 13, 1934. Running time, 96 minutes.

CAST

Marthe Berliac ..... Line Noro
Gilles Berliac ..... Jean Galland
Claude, his Brother ..... Samson Fainsilber
Claudine ..... Gaby Triquet
Jean ..... Gaston Dubosc
D'Hornis ..... Antonin Artaud

Girl Trouble
(Astor)
Western Comedy

The comedy phase is given predominance in "Girl Trouble," first of a new series of three-reel Westerns by R. M. Savini and Al O. Bondy, and the result is a quite actionful production, though the comedy complications are drawn out a bit thin. There's a surprise opening, with Jack Perrin tiptoing into his own ranch and opening the safe—to extract a stiff hat and frock coat. He's to meet his bride-to-be, but the boys think he's gone loco. He gets to town and finds two girls there, both saying he promised to marry them. It develops later that Ben Corbett used Perrin's photo in Corbett's application to a matrimonial agency. Perrin is jailed, but Corbett and Perrin's sweetheart, Doris Hill, get him out by various donnings of the girls' dresses, just in time for him to save the ranch from his crooked partner.—Running time, 29 minutes.

Around the Acropolis
(Fox)
Good

Pictorially and in subject matter, this number of the Fox Magic Carpet of Movietone series is effectively executed, and interesting. The camera, with a comparatively small amount of accompanying dialogue explanation, darts here and there about the strangely cosmopolitan city of Athens, indicating something of the unusual contrasts obtaining as among the various types of people and between the modern city and the still-standing ruins of ancient Greece.—Running time, 10 minutes.

Love on a Ladder
(RKO Radio)
Amusing

There are laughs here for the devotee of the browbeaten husband kind of comedy, in which the experienced combination of Edgar Kennedy and Florence Lake are at it again. Kennedy agrees to serenade his wife, via a ladder, on their anniversary, but en route uses the ladder to help a young girl in distress, who can't quite make up her mind. Dot Farley, mother-in-law, sees him and takes Florence to see the duplicity. Florence leaves, and Edgar, volunteer fireman, finds brother-in-law at the house. A fire breaks out in a hotel, and Edgar goes up to save his wife, only to find he has saved his mother-in-law by "mistake." It is fairly entertaining comedy.—Running time, 18 minutes.

Canyon of Romance
(Educational)
Scenic

Here is a scenic of the almost awe-inspiring Painted Desert of the American Southwest, with its pinnacles, spires and strange rock formations in beautiful natural coloring. The subject is definitely enhanced by the use of color. Introduction is by way of an interview, as Claude Fleming, commentator, visits the studio of Montagu Love, painter of horses. Fleming launches into a description of the Painted Desert, as an accompaniment to scenes of his own trek through the natural wonder. The subject is scenically interesting.—Running time, 10 minutes.

Playful Pluto
(United Artists)
Amusing

Mickey Mouse's lop-eared pooch, Pluto, engages in a bit of playful investigation, and the result is a highly amusing animated cartoon. He becomes wrapped in the hose with which Mickey is watering the lawn, gets into more difficulty when a hole in the screen door lets in an avalanche of mosquitoes, and finally is considerably tangled in flypaper Mickey carefully spreads. The short is highlighted in cartoon comedy when the dog tries to extricate himself.—Running time, 7 minutes.

Knee Deep in Music
(RKO Radio)
Entertaining

The popular voice and personality of Ruth Etting, radio singer, makes this subject worth attention. The amusing yarn concerns the hiring of Miss Etting as the star of a new radio attraction, bought by Nate Carr, who sells dried fish. A new theme song is needed, and a call goes out for new material. The studio is inundated in song writers and their brain-children, with the eventual result that Miss Etting's old theme song is retained. She sings several popular numbers effectively.—Running time, 22 minutes.

Hello, Pop!
(MGM)
Entertaining

Highly entertaining and highly colorful is this subject in the Colortone Musical series, featuring Ted Healy and his Stooges. Putting on a costume show, Healy is beset by producer worries, aggravated by the undependability of his "pals." The climax comes when they slip onto the stage underneath the enormous hoopskirt of the featured vocalist, ruining the scene and the show. Chorus numbers, done in elaborate fashion, are attractive and enhance the entertainment value of the subject. The number is old, but worth playing.—Running time, 17 minutes.

Goofytone News Reel No. 5
(Universal)
Timely Farcing

Subjects burlesqued in this issue include the heiress and her plans, the authority on love an etiquette, an economist's hints for hubbies, the chorus girl who became general manager of the Paris Symphony Orchestra, and finally Chancellor Moahn of Renegg and the loan he didn't get from Scotland. There should be a place in features for this character.—Running time, 8 minutes.

Bride of Samoa
(DuWorld Pictures)
Of Interest

Made more or less to pattern in its subject matter, this lengthy short, produced by Central Film Company, is none the less interesting in its picturization of the preparations and details of the marriage ceremony of Samoa. The preliminary dances, the conference of high chiefs of both parties, the exchange of dowry material, carefully examined by representatives of each family; the ceremonial dress, made of tree bark, all are carefully indicated. Then the ceremony itself, colorful, formal—and noisy—aided and abetted by the strange and reputedly powerful brew which is peculiar to Samoa. The graceful and sensuous dance of native girls has its expected place. An interesting subject.—Running time, 26 minutes.

Universal gives you another great love story by the writer of "Show Boat" and a dozen other successes . . . Prepare for a BIG one in this story of a woman who loved two men—but who loved glamour even more!

Edna Ferber's

GLAM

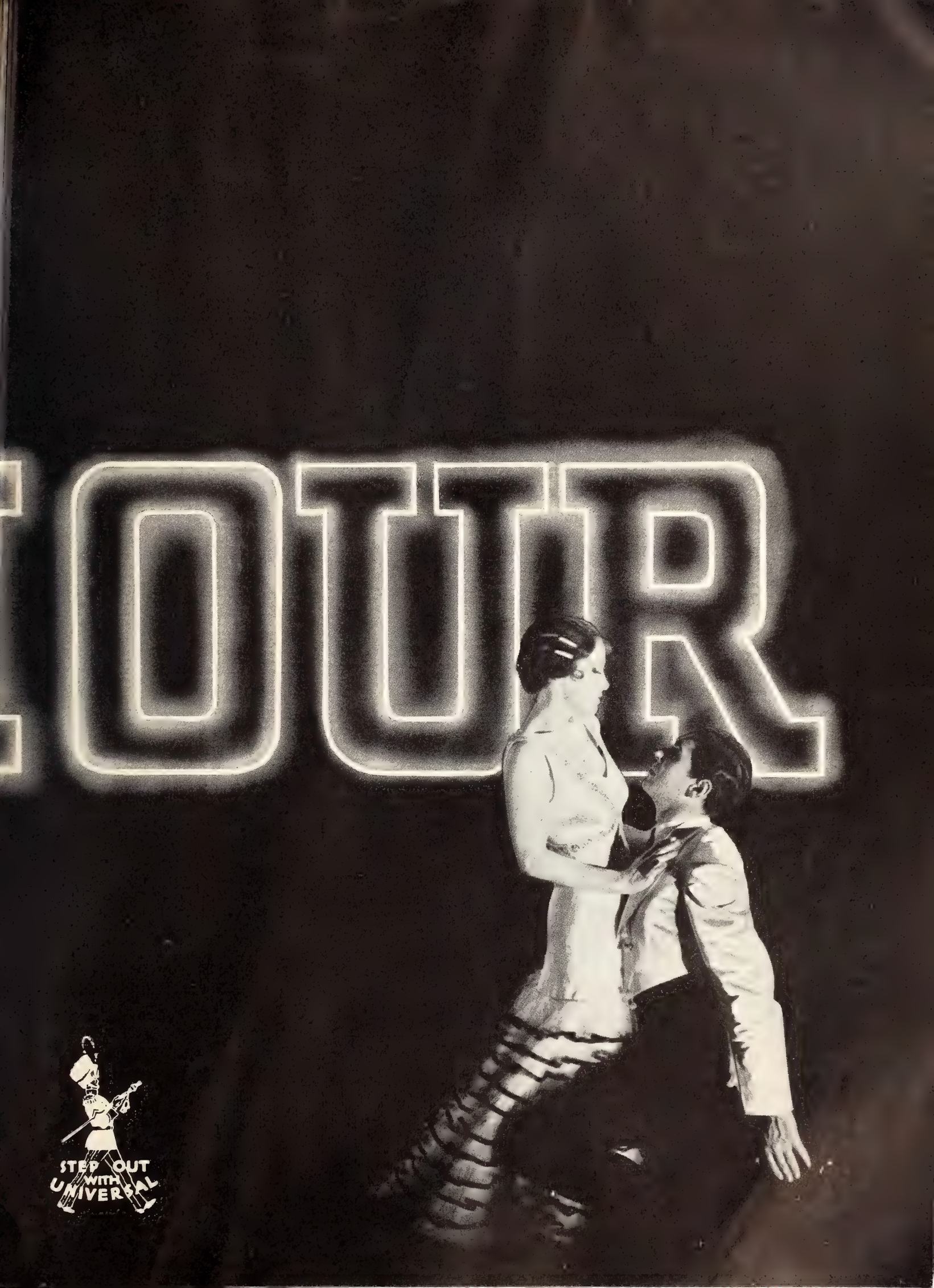
With CONSTANCE

CUMMINGS

PAUL LUKAS

Philip Reed, Joseph Cawthorn, Doris Lloyd, Alice Lake and many others. Directed by WILLIAM WYLER. Presented by Carl Laemmle.

A B. F. ZEIDMAN PRODUCTION.


OUR
STEP OUT WITH UNIVERSAL

THEATRE RECEIPTS

Theatre receipts for the calendar week ended March 17, 1934, from 111 houses in 19 major cities of the country, totaled $1,144,320, a decrease of $94,945 from the total for the preceding calendar week, ended March 10, when 113 theatres in 19 cities reported an aggregate gross of $1,239,265.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Coming Out Party" (Fox)	20,000	"The Lost Patrol" (Radio)	20,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Dark Hazard" (F. N.) and "She Made Her Bed" (Para.)	8,500	"I've Got Your Number" (W.B.) and "Devil Tiger" (Fox)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"It Happened One Night" (Col.) (3rd week)	21,000	"It Happened One Night" (Col.) (2nd week)	21,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Looking for Trouble" (U. A.)	18,000	"Mystery of Mr. X" (MGM)	18,000	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Death Takes a Holiday" (Para.)	34,000	"Mandalay" (F.N.)	33,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"Dark Hazard" (F. N.) and "She Made Her Bed" (Para.)	9,000	"I've Got Your Number" (W.B.) and "Devil Tiger" (Fox)	10,500	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Death Takes a Holiday" (Para.)	16,000	"Bolero" (Para.)	14,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Aces of Aces" (Radio) and "Orient Express" (Fox)	5,000	"Women in His Life" (MGM) and "Hold That Girl" (Fox)	5,200	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Miss Fane's Baby Is Stolen" (Para.) and "Easy to Love" (W. B.)	5,200	"I Am Suzanne!" (Fox) and "Search for Beauty" (Para.)	6,100	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-35c	"This Side of Heaven" (MGM) and "His Double Life" (Para.)	5,800	"Eight Girls in a Boat" (Para.) and "Meanest Gal in Town" (Radio)	6,000	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"It Happened One Night" (Col.) and "Before Midnight" (Col.) (2nd week)	12,800	"It Happened One Night" (Col.) and "Before Midnight" (Col.) (1st week)	16,700	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"The Cat and the Fiddle" (MGM)	41,000	"Fashion Frolics of 1934" (F.N.)	40,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"David Harum" (Fox)	14,000	"You Can't Buy Everything" (MGM)	12,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"Blood Money" (U. A.)	18,000	"Eight Girls in a Boat" (Para.)	23,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Success at Any Price" (Radio)	17,000	"Spitfire" (Radio)	27,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Massacre" (F. N.)	7,500	"Death Takes a Holiday" (Para.)	11,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Song You Gave Me" (Col.)	14,000	"Bombay Mail" (U.)	13,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Palooka" (U. A.)	18,000	"Moulin Rouge" (U. A.) (2nd week)	10,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"The Avenger" (Monogram)	6,600	"Master of Men" (Col.)	6,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Journal of a Crime" (F. N.) (6 days)	2,900	"David Harum" (Fox)	8,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Success at Any Price" (Radio)	15,000	"Spitfire" (Radio)	19,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Bolero" (Para.)	7,500	"Nana" (U. A.)	8,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"She Made Her Bed" (Para.) and "Cross Country Cruise" (U.)	4,100	"This Side of Heaven" (MGM) and "In the Money" (Chesterfield)	4,000	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"Frontier Marshal" (Fox) and "Woman's Man" (Monogram)	2,500	"Shadows of Sing Sing" (Col.) and "Above the Clouds" (Col.)	1,900	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"Long Lost Father" (Radio) (6 days)	2,750	"Beloved" (U.)	4,000	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"No More Women" (Para.)	3,500	"Bolero" (Para.)	7,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"David Harum" (Fox)	8,000	"Nana" (U. A.)	8,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"The Cat and the Fiddle" (MGM)	10,000	"It Happened One Night" (Col.)	15,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Massacre" (F. N.) (3 days)	1,350	"Sons of the Desert" (MGM) (3 days)	2,000	High 4-1 "The Kid From Spain"	7,000
							Low 7-8 "The Barbarian"	2,000
			"You Can't Buy Everything" (MGM) (3 days)	650	"Massacre" (F. N.) (4 days)	1,500		
Detroit								
Downtown	2,750	15c-40c	"Devil Tiger" (Fox)	6,100	"It Happened One Night" (Col.)	8,100	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Mandalay" (F. N.)	5,600	"This Side of Heaven" (MGM)	5,400	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"I Believed in You" (Fox)	18,300	"David Harum" (Fox)	23,600	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Bolero" (Para.)	14,500	"The Cat and the Fiddle" (MGM)	19,200	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	15c-40c	"Love Birds" (U.) and "Advice to the Lovelorn" (U.A.)	6,200	"No More Women" (Para.) and "Six of a Kind" (Para.)	5,100	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 2-24-34 "The Last Roundup"	3,200
United Artists	2,000	25c-50c	"Queen Christina" (MGM) (2nd week)	9,400	"Queen Christina" (MGM) (1st week)	11,600	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

"ISN'T IT PRETTY!"





Congratulations to Kenneth A. Grimes for his campaign on "DINNER AT 8" in Morgantown, W. Va. Winner in January.



Congratulations to Howard G. Sweet for his campaign on GARBO in "The Secret Loves of QUEEN CHRISTINA" in East Lansing, Mich. Winner in February.



Congratulations Leo! You're also TOP in M. P. Herald's Box-office Champions with "CHRISTINA" and "CAT&THE FIDDLE."

—it's the Martin Quigley Prize for Showmanship

•

—and M-G-M showmen have won it two months in a row in the Managers' Round Table Competition!

•

—and M-G-M showmen will win it in coming months with these great hits:

SHEARER, MONTGOMERY in "Riptide"
CLARK GABLE, MYRNA LOY in "Men in White"
TARZAN and his MATE starring JOHNNY WEISSMULLER
HOLLYWOOD PARTY, Screen's Greatest Musical Comedy
WALLACE BEERY in "Viva Villa!"



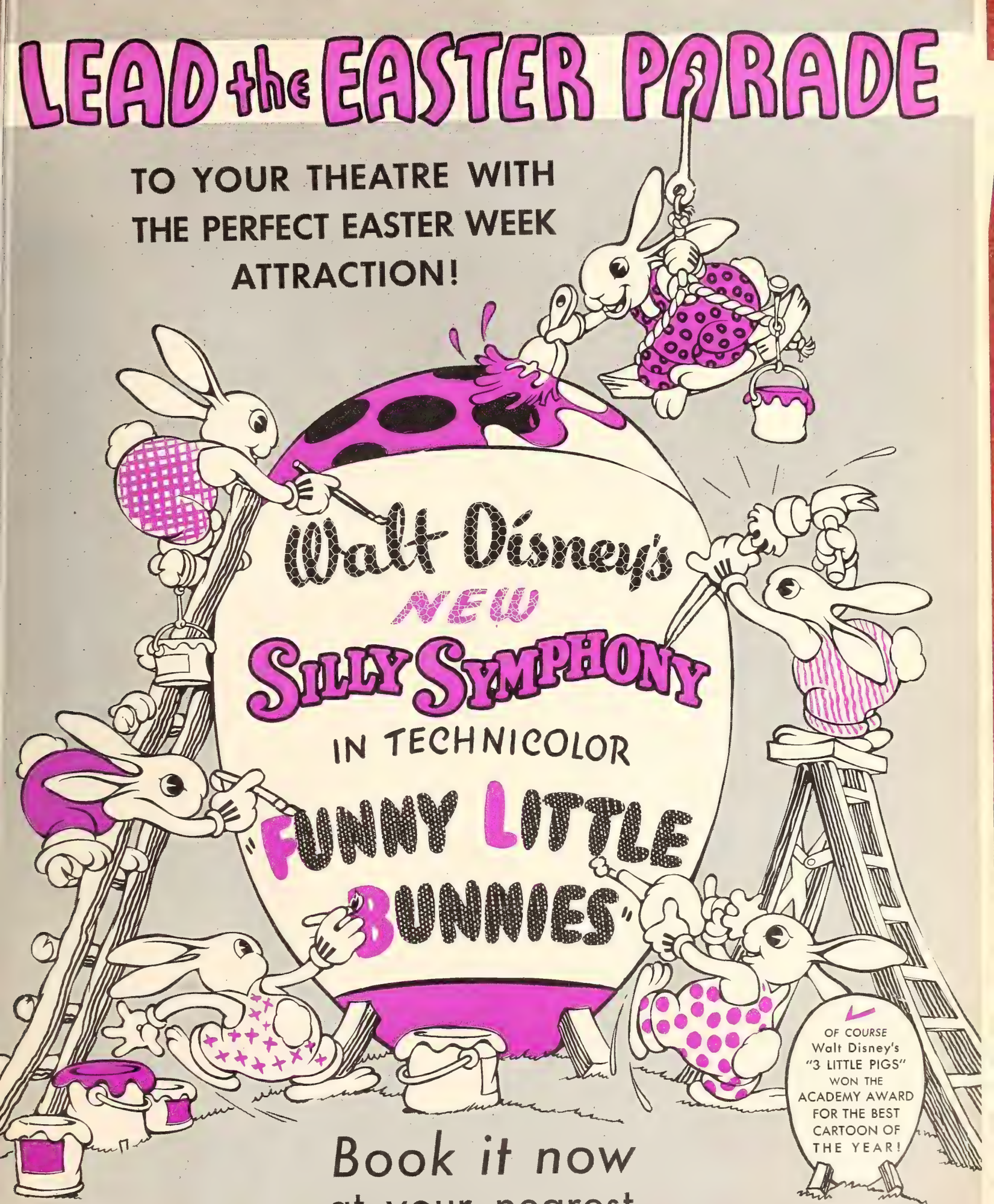
LEO MARCHES ON!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.10	"Queen Christina" (MGM) (5th week)	14,800	"Queen Christina" (MGM) (4th week)	15,450	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood	3,000	25c-40c	"Dark Hazard" (F. N.)	9,000	"Mandalay" (F. N.)	10,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"David Harum" (Fox) (2nd week)	5,000	"David Harum" (Fox) (1st week)	6,000	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	20c-40c	"Mandalay" (F. N.)	3,500	"It Happened One Night" (Col.)	5,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Meanest Gal in Town" (Radio) and "The Ninth Guest" (Col.)	4,000	"I've Got Your Number" (W. B.)	10,000	High 3-25 "Parachute Jumper"	15,000
							Low 3-3-34 "No More Women" and "Search for Beouty"	3,500
Lyric	2,000	20c-40c	"Ever Since Eve" (Fox)	5,500	"The Poor Rich" (U.)	5,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Nana" (U. A.)	4,500	"The Cat and the Fiddle" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Dark Hazard" (F. N.) (7 days and Sat. midnite show) (25c-60c)	9,000	"It Happened One Night" (Col.) (8½ days and Sat. lat show)	16,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Nana" (U. A.) (7 days and Sat. midnite show)	11,000	"Mystery of Mr. X" (MGM) (7 days and Sat. midnite show)	11,200	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Six of a Kind" (Para.) and "Madame Spy" (U.) (7 days and Sat. midnite show)	7,500	"I've Got Your Number" (W.B.) and "His Double Life" (Para.) (7 days and Sat. midnite show)	5,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c	"Elysia, Valley of the Nude" (Master Arts) (7 days and Sat. late show)	6,500	"Devil Tiger" (Fox)	2,500	High 3-17-34 "Elysia, Valley of the Nude"	6,500
							Low 3-3-34 "The Ghoul"	2,000
Uptown	2,000	25c-40c	"David Harum" (Fox)	6,800	"I Like It That Way" (U.)	2,500	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Love in Morocco" (Gaumont-British) (2nd week)	1,500	"Love in Morocco" (Gaumont-British) (1st week)	1,850	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"Devil Tiger" (Fox) (3rd week-4 days)	1,071	"Devil Tiger" (Fox) (2nd week)	3,900	High 3-3-34 "Devil Tiger" (6 days)	7,800
							Low 12-30 "I Am Suzanne!" (5 days)	3,500
Loew's State	2,416	25c-40c	"Mystery of Mr. X" (MGM)	8,200	"The Cat and the Fiddle" (MGM)	11,800	High 8-19 "Tugboat Annie"	28,300
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	25c-40c	"Death Takes a Holiday" (Para.)	21,875	"No More Women" (Para.)	18,115	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"It Happened One Night" (Col.) (2nd week)	8,700	"It Happened One Night" (Col.) (1st week)	12,700	High 2-24-34 "The Lost Patrol"	13,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Nana" (U. A.) (2nd week)	7,500	"Nana" (U. A.) (1st week)	10,250	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Dark Hazard" (F. N.)	9,000	"Mandalay" (F. N.)	9,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Search for Beauty" (Para.)	1,500	"Fugitive Lovers" (MGM)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"David Harum" (Fox)	7,500	"Queen Christina" (MGM)	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	20c-40c	"Dark Hazard" (F. N.)	6,500	"It Happened One Night" (Col.)	6,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Palooka" (U. A.)	6,000	"Moulin Rouge" (U. A.)	5,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Emperor Jones" (U. A.) (2nd week)	2,500	"Emperor Jones" (U. A.) (1st week)	2,500	High 1-27-34 "Waltz Time" (2nd week)	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Eskimo" (MGM)	8,500	"The Cat and the Fiddle" (MGM)	10,500	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"The Ghoul" (Gaumont-British)	10,600	"Four Frightened People" (Para.)	10,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"This Side of Heaven" (MGM) and "The Girl from Maxim's" (British)	10,000	"Six of a Kind" (Para.) and "Search for Beauty" (Para.)	9,000	High 2-18 "The Sign of the Cross"	15,500
							Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi"	8,500
Princess	2,272	25c-65c	"It Happened One Night" (Col.) and "Shadows of Sing Sing" (Col.)	7,500	"Let's Fall in Love" (Col.) and "East of Fifth Avenue" (Col.)	7,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Capitol	4,700	35c-$1.65	"Queen Christina" (MGM) (2nd week)	28,500	"Queen Christina" (MGM) (1st week)	42,500	High 2-24-34 "The Cat and the Fiddle"	60,100
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"The Quitter" (Chesterfield)	6,500	"Bedside" (F. N.)	6,100	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"It Happened One Night" (Col.) (2nd week)	14,500	"It Happened One Night" (Col.) (1st week)	16,030	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Six of a Kind" (Para.)	48,100	"Death Takes a Holiday" (Para.) (2nd week)	36,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Heat Lightning" (F. N.)	9,500	"Dark Hazard" (F. N.) (2nd week-6 days)	9,000	High 2-17-34 "Devil Tiger"	23,000
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Palooka" (U. A.) (2nd week)	27,000	"Palooka" (U. A.) (1st week)	40,850	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Fashion Frolics of 1934" (F. N.) (4 days) "Let's Fall in Love" (Col.) (3 days)	4,800	"Carolina" (Fox) (4 days) "Eight Girls in a Boat" (Para.) (3 days)	6,390	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let's Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Spitfire" (Radio)	73,000	"David Harum" (Fox)	60,115	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Midnight" (U.)	15,570	"The Ninth Guest" (Col.)	18,900	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Wonder Bar" (F. N.) (2nd week)	31,004	"Wonder Bar" (F. N.) (1st week)	43,863	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

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THE PERFECT EASTER WEEK
ATTRACTION!



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UNITED ARTISTS EXCHANGE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Nana" (U. A.)	2,000	"Mandalay" (F. N.)	2,800	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Fashions of 1934" (F. N.)	3,600	"Moulin Rouge" (U. A.)	3,800	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Love Birds" (U.) (3 days)	900	"She Done Him Wrong" (Para.) (3 days)	1,500	High 9-2 "Gold Diggers of 1933"	3,900
			"The Crosby Case" (U.) (4 days)	900	"I Believed in You" (Fox) (4 days)	800	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"David Harum" (Fox)	7,000	"Good Dame" (Para.)	3,200	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Warner	1,900	10c-75c	"Four Frightened People" (Para.)	7,500	"I've Got Your Number" (W. B.) (6 days)	6,400	High 2-17-34 "Cross Country Cruise"	9,000
							Low 3-10-34 "I've Got Your Number" (6 days)	6,400
Omaha								
Brandeis	1,200	25c-35c	"It Happened One Night" (Col.) (9 days)	6,750	"Hips, Hips, Hooray" (Radio) and "The Big Shakedown" (F. N.)	3,750	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-50c	"Beloved" (U.)	8,250	"Easy to Love" (W. B.)	17,250	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"David Harum" (Fox) and "Search for Beauty" (Para.)	7,500	"The Cat and the Fiddle" (MGM) and "The Poor Rich" (U.)	6,750	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Cross Country Cruise" (U.) and "Once to Every Woman" (Col.)	4,000	"Devil Tiger" (Fox) and "From Headquarters" (W. B.)	4,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 3-17-34 "Cross Country Cruise" and "Once to Every Woman"	4,000
Philadelphia								
Aldine	1,200	40c-65c	"Nana" (U. A.) (2nd week-6 days)	6,000	"Nana" (U. A.) (1st week-6 days)	12,500	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Queen Christina" (MGM) (7 days) (2nd run)	4,200	"Dinner at Eight" (MGM) (7 days) (2nd run)	3,300	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Bolero" (Para.) (7 days)	12,000	"Journal of a Crime" (F. N.) (6 days)	9,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Six of a Kind" (Para.) (6 days)	14,000	"Hips, Hips, Hooray" (Radio) (6 days)	16,000	High 1-20-34 "Bombay Mail"	33,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"David Harum" (Fox) (6 days)	23,000	"Devil Tiger" (Fox) (6 days)	18,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Once to Every Woman" (Col.) (6 days)	3,000	"You Can't Buy Everything" (MGM) (6 days)	3,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Ever Since Eve" (Fox) (6 days) (25c-45c)	6,000	"Hold That Girl" (Fox) (6 days)	6,700	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Wonder Bar" (F. N.) (6 days)	22,000	"It Happened One Night" (Col.) (2nd week-5 days)	10,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Good Dame" (Para.) (6 days)	7,000	"This Side of Heaven" (MGM) (6 days)	7,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Walnut	1,500	25c-50c	"Son of Kong" (Radio) (6 days)	5,000	"Sin of Nora Moran" (Majestic) (6 days)	4,500		
Portland, Ore.								
Broadway	1,912	25c-40c	"You Can't Buy Everything" (MGM) and "Love Birds" (U.)	6,400	"This Side of Heaven" (MGM) and "Bombay Mail" (U.)	5,900	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Man of Two Worlds" (Radio)	2,000	"I've Got Your Number" (W. B.)	3,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"I Like It That Way" (U.) and "Two Alone" (Radio)	2,000			High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Oliver Twist" (Monogram) and "Woman's Man" (Monogram)	1,700	"Bitter Sweet" (Gaumont-British) and "Scaling Jong Song" (First Div.)	1,900	High 11-4 "Lady for a Day"	10,200
							Low 3-17-34 "Oliver Twist" and "Woman's Man"	1,700
Paramount	3,008	25c-40c	"It Happened One Night" (Col.) and "Ever Since Eve" (Fox) (8 days)	9,000	"Devil Tiger" (Fox) and "Search for Beauty" (Para.) (6 days)	4,600	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Palooka" (U. A.)	4,800	"Nana" (U. A.)	5,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"The Line-Up" (Col.) and "Speed Wings" (Col.)	9,000	"Once to Every Woman" (Col.) and "Murder on the Campus" (Chesterfield)	9,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"It Happened One Night" (Col.) (3rd week)	11,000	"It Happened One Night" (Col) (2nd week)	16,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Cradle Song" (Para.) and "I Like It That Way" (U.)	8,000	"The Song You Gave Me" (Col.) and "The Crosby Case" (Universal)	6,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Mandalay" (F. N.) and "Coming Out Party" (Fox)	10,000	"I've Got Your Number" (W. B.) and "Good Dame" (Paramount)	9,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"She Made Her Bed" (Para.) and "The Big Shakedown" (F. N.)	4,500	"Dark Hazard" (F. N.) and "Ever Since Eve" (Fox)	5,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 11-11 "The Mad Game" and "S.O.S. Iceberg"	4,000
United Artists	1,200	25c-50c	"Moulin Rouge" (U. A.) (2nd week)	6,000	"Moulin Rouge" (U. A.) (1st week)	6,500	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"David Harum" (Fox)	18,000	"Bolero" (Paramount)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"I've Got Your Number" (W. B.)	3,500	"Man of Two Worlds" (Radio)	3,250	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"David Harum" (Fox)	7,500	"Queen Christina" (MGM)	7,500	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-35c	"It Happened One Night" (Col.) (3rd week)	4,500	"It Happened One Night" (Col.) (2nd week)	5,500	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Moulin Rouge" (U. A.) (2nd week)	3,250	"Moulin Rouge" (U. A.) (1st week)	4,500	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Meanest Gal in Town" (Radio)	4,500	"Long Lost Father" (Radio) and "Devil's Playground" (S. R.)	5,000	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 3-17-34 "Meanest Gal in Town"	4,500
Paramount	3,050	20c-30c	"Mystery of Mr. X" (MGM)	5,500	"No More Women" (Para.)	5,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

Eastman Doubles Earnings in '33; Nets $11,120,000

Net profit of $11,119,044 for the year ending Dec. 30, 1933, was reported this week by Eastman Kodak Company, one of the largest manufacturers of motion picture raw film. Earnings compared with a $6,058,748 net for 1932, and, after 6 per cent preferred dividends, equaled $4.76 a share on 2,255,921 no par common shares outstanding. The 1932 net was equal to $2.52 a share.

Current assets on Dec. 30, 1933, including $29,615,659 cash and marketable securities at market value, totaled $79,884,343, against current liabilities of only $10,926,861, a ratio of about seven to one. The company improved its current asset position by some $14,000,000 over 1932. Current liabilities at the end of 1933 had only increased about $3,000,000.

Income for 1933 included $1,600,000 representing a gain on foreign exchange. Both domestic and foreign business showed a substantial increase during the last half of the year.

A detailed comparison of Eastman's consolidated income account and consolidated balance sheet for the past four years appears elsewhere on this page.

Backs New York Censor Abolition

Declaring that the present motion picture censorship in New York state is capricious and superficial, the National Council on Freedom from Censorship, unit of the American Civil Liberties Union, has submitted a memorandum supporting the bill introduced this week by Herbert Brownell, Jr., of New York City to abolish the censorship of the motion pictures. The bill purposes "to retain the tax on films and increase the revenue of the state from such taxes."

"The censorship of motion pictures in New York State," the National Council declares, "has not accomplished its professed object of protecting the public from indecent, obscene, or salacious films.

"Lurid reels of vice and violence pass the censors provided that the film teaches the lesson that virtue is rewarded and sin punished. Producers have learned thus to get away with anything suggestive or immoral if it has a proper ending."

The real evil in censorship is not that isolated scenes and bits of dialogue are deleted, according to the Council, but that a thoroughly false and sentimental treatment of themes is forced on producers who try to offer what the censors want.

Citing figures from 1922 to 1933, excepting 1931, for which no report is available, the Council declares that censorship cost the state $929,605, which was deducted from the revenue from taxes on films licensed. By eliminating the censors, this money would be saved and the revenue of the state increased. The proposed bill would retain the tax of $3 per thousand feet on an original film, but cut it from $2 to $1.50 on duplicates. Had the new bill been in effect during the 11 years from 1932 to 1933, the state would have taken in $339,207 more than it received under the present rates, the memorandum declares. The total return from taxes during those years is reported as $2,447,699.

Eastman's Income Account And Balance Sheet Compared

CONSOLIDATED BALANCE SHEET, 1931 TO 1933

	Dec. 30, '33	Dec. 31, '32	Dec. 26, '31
ASSETS			
‡Land, buildings, etc	$64,809,379	$66,240,724	$69,911,059
Market securities	12,338,873	11,250,123	10,789,568
Materials & Supplies	33,904,121	29,476,997	38,000,000
Accounts and bills receivable	16,364,563	15,821,338	15,951,457
Cash	17,276,786	9,118,177	16,321,217
Investments and advances	§8,689,331	§7,433,037	4,777,777
Deferred charges	771,645	803,282	887,484
..Total	$154,154,698	$140,143,618	$152,175,352
LIABILITIES			
Preferred stock	$6,165,700	$6,165,700	$6,165,700
Common stock	*22,559,210	*22,559,210	22,559,650
†Accounts payable	9,146,184	6,097,887	6,644,684
Notes payable	.....	.....	4,000,000
Dividends payable	1,780,676	1,780,678	4,604,416
Contingent reserves, etc.	9,124,386	2,157,942	3,499,029
Paid-in surplus	28,782,600	28,782,600	28,782,600
Earned surplus	76,595,942	72,599,601	75,919,273
Total	$154,154,698	$140,143,618	$152,175,352

*Represented by 2,255,921 no-par shares, excluding treasury shares. †Includes federal taxes. ‡After depreciation. §Includes 5,000 shares of Eastman Kodak Co. common stock.

CONSOLIDATED INCOME ACCOUNT, 1931 TO 1933

	Year end. Dec. 30, '33	Period from Dec. 26, '31 to Dec. 31, '32	Year end. Dec. 26, '31	Year end. Dec. 27, '30
Operating profit	$18,576,984	$12,178,865	$18,442,859	$24,073,525
Other income	1,569,759	1,618,044	2,607,223	3,977,938
Total income	$20,146,743	$13,796,909	$21,050,082	$28,051,463
Depreciation	5,818,051	5,757,626	5,248,792	4,874,326
Prov. for obsolescence of plant	750,000	.....	.....	.....
Other charges (net)	1,313,562	750,065	505,439	190,927
Federal & foreign taxes	2,605,632	1,230,470	1,887,066	2,632,422
Profit	$9,659,498	$6,058,748	$13,408,785	$20,353,788
Foreign exchange gain, etc	‡1,459,546	.....	.....	.....
Net profit	$11,119,044	$6,058,748	$13,408,785	$20,353,788
Preferred dividends	369,942	369,942	369,942	369,942
Common dividends	6,752,763	9,008,478	18,077,900	18,088,980
Surplus	$3,996,339	†$3,319,672	†$5,039,057	$1,894,866
Profit & Loss surplus	76,595,941	72,599,601	*75,919,273	84,675,404

*After deducting $3,717,074 excess of cost over tangible assets at acquisition of subsidiaries, wholly acquired during the year. †Deficit. ‡Other than amounts credited to general and contingent reserves.

To Honor Cohan, Harris

Eddie Cantor, president of the Jewish Theatrical Guild of America, has announced that a testimonial dinner will be tendered George M. Cohan and Sam H. Harris on Sunday evening, April 8, at the Astor hotel, New York.

Takes "Forgotten Men"

First Division has arranged with Sam Cummins for distribution of "Forgotten Men" in 10 territories where it has exchanges. Mr. Cummins is negotiating other independent distribution deals.

All Visitors Banned from Studios in Economy Move

The practice of admitting visitors to the Hollywood studios has been definitely discontinued in the interests of economy. The decision was made by the executive committee of the Association of Motion Picture Producers, of which Louis B. Mayer is chairman. The necessity of retakes and the loss of time occasioned by the presence of visitors in the studios and on the sets was given as the reason for the order.

Glennon to Coast

T. Keith Glennon, vice president of Eastern Service studios, New York, has been temporarily assigned to the Coast, where he will have charge of the General Service studio, and arrange for the production of several pictures. S. E. Hawkins will take Mr. Glennon's post in the east during the latter's absence.

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Allied

FIGHTING PARSON, THE: Hoot Gibson—A good western. Lots of comedy and action. Pleased a Saturday crowd.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Columbia

ANN CARVER'S PROFESSION: Fay Wray, Gene Raymond—This is a nice little program picture. We think we could do well with this on a return engagement.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

EAST OF FIFTH AVENUE: Wallace Ford, Walter Connolly, Dorothy Tree—This did not draw, and those that did see it said it was just another picture. I call it just a fair program picture. With good short subjects can get by.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FURY OF THE JUNGLE: Donald Cook, Peggy Shannon—A very good program picture. Played on a double bill with a good western on Saturday and satisfied the Saturday bunch.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LADY FOR A DAY: Warren William, May Robson—I have a grand idea. Why not all the producing companies make a jackpot and form a directors school with Frank Capra as the major instructor and send all these so called moving picture directors to it and not let them on the shooting lot again until they have absorbed a little of Capra's technique. Capra's "Lady for a Day" and "It Happened One Night" is the entertainment that people are searching for. Running time, 95 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

LADY FOR A DAY: May Robson, Warren William—One of the best and some said "the very best" picture we have ever shown. May Robson does some of the most wonderful work in this picture ever seen on stage or screen, but for some reason we didn't get film rental. Running time, 100 minutes. Played Feb. 25.—E. E. Warner, Opera House, Augusta, Wis. General patronage.

LET'S FALL IN LOVE: Edmund Lowe—Pretty good picture. Suited better for a small community. It's clean. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LET'S FALL IN LOVE: Ann Sothern—Any picture with Edmund Lowe in the cast will not draw in this small town. Ruined himself here by trying to act like a small towner's idea of a gigolo.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy—What a shame a fine director is forced to make such a picture even with a fine cast. Certainly not for small towns. These kind of pictures have kept a censor in our neighboring state for many years and will greatly aid in getting one here.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—In spite of below zero weather this picture drew a good crowd each day. Wonderful acting by Loretta Young and Spencer Tracy. Columbia delivers what they promise the exhibitors. Have not played one picture from them that has not pleased 100 per cent. Play this picture on any day of the week and advertise. If you get a break on the weather, it will draw as well as any picture that is called a special. Played Feb. 25-26-27.—L. J. Bennet, Rialto Theatre, Pekin, Ill. General patronage.

ONCE TO EVERY WOMAN: Fay Wray, Ralph Bellamy, Walter Connelly—Even good actors like these failed to make this mediocre story draw in our village. What this one needed was a comedy relief.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

POLICE CAR 17: Tim McCoy—Good action and fast moving program picture. More of these kind of stories will repay the exhibitors for their losses on this star with another company.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

SHADOWS OF SING SING: Bruce Cabot, Mary Brian—Ran this one day. Should have booked for two. A great picture with a fine cast. One that holds attention every minute. Running time, 66 minutes. Played Jan. 17.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SONG YOU GAVE ME, THE: Bebe Daniels—This is only fair entertainment. It is an English picture, and all of the players, except Miss Daniels, are English. It is a light romance with music, and like all English pictures, it is entirely too slow. This was sold to us on a separate contract and if you have not bought it, then don't. Played one day to only fair business and pleased about 50 per cent. Running time, 84 minutes. Played Mar. 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SPEED WINGS: Tim McCoy, Evalyn Knapp—Good play. Plenty of action. Any time we have a play like this the fans are loud in their praise. Running time, 62 minutes. Played Feb. 20-21.—Grand Theatre, Dunkirk, Ohio. General patronage.

First Division

TEXAS TORNADO: Lane Chandler—A fair western. Some scraps with no black eyes or torn shirts. Looked like boys playing. Some acting was good. If it were not for Lane Chandler's acting it would be a flop right. Running time, 60 minutes. Played Feb. 27-28.—Grand Theatre, Dunkirk, Ohio. General patronage.

First National

CONVENTION CITY: Joan Blondell, Dick Powell—A fine program picture that pleased one hundred per cent. Running time, 69 minutes. Played Feb. 14-15.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HAVANA WIDOWS: Joan Blondell, Guy Kibee—A nice program picture. A very good comedy. Running time, 62 minutes. Played Jan. 14-15.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HAVANA WIDOWS: Joan Blondel—Nice little picture. A little hot in places, but my patrons like 'em that way. Did little above average business for me. Joan Blondell well liked here and rest of cast was good. Running time, 62 minutes. Played Feb. 18-19.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—This is a wonderful picture, dealing with the problems of the American Indians. It is a drama, full of action, a bit of comedy and a good bit of romance. I consider this the best Barthelmess picture in years. This is suitable for the whole family and will prove excellent entertainment, especially for the kids. The Warner trailer will sell the picture. Played two days to good business. Running time, 69 minutes. Played Mar. 5-6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SON OF A SAILOR: Joe E. Brown—Brown's best. Did fair business through the nastiest weather we have had in many years. Running time, 73 minutes. Played Feb. 25-26.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

SON OF A SAILOR: Joe E. Brown—This is Brown's best comedy to date and played to packed houses both days. Play it. Played Jan. 10.—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

SON OF A SAILOR: Joe E. Brown, Thelma Todd—Here is a side splitting comedy with Joe E. Brown at his best since "Fireman Save My Child." Plenty of comedy, action and a touch of romance. Just the type of picture that will appeal to all classes of people. One of the best comedies of the year and is sure to keep the audience laughing from start to finish. The trailer sold it to our patrons. Played one day to good business. Running time, 73 minutes. Played Mar. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SON OF A SAILOR: Joe E. Brown—Like all of Brown's pictures, clean and well liked by all, old and young. Running time, 73 minutes. Played Jan. 28-29.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SON OF A SAILOR: Joe E. Brown—Why don't they make some pictures with this fellow? One every year won't keep him going. He's positively too good to lay around. Give us more Joe.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—We had more children to see this than any picture in a couple of years. The adults also were more than usual. It is well done and evidently they wanted to see this kind of a picture for a change. The second day was also above the average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—A very good picture but we waited too long before playing it. The story is now out of date. The people are no longer interested in such a story of unemployment. Wish more exhibitors would give these needed reports on "What the Picture Is and What It Did." Come on, fellows, do your part. Running time, 69 minutes. Played Feb. 18.—E. E. Warner, Opera House Theatre, Augusta, Wis. General patronage.

Fox

BERKELEY SQUARE: Leslie Howard, Heather Angel—This picture was very well done but lacked the box-office appeal to get the picture over. It is different than any other picture except mebbe "Turn Back the Clock." It pleased everyone that saw it but don't give it preferred dates unless your theatre makes money on class pictures. Running time, 89 minutes. Played Feb. 25-26.—Red Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

DAVID HARUM: Will Rogers—One of our supposed leading paid critics, in reviewing this picture, starts off by saying "Fox's 'David Harum' a Dud." After the opening of the picture yesterday all I have to say is that this fellow is "crazy as hell." Previous to "David Harum" I believe "State Fair" held the record of any of Will Rogers' screen triumphs but "David Harum" beats State Fair by more than a nose. True, it's hokum but it's just the thing the rank and file of theatre goers want to see and this goes for highbrows as well as so called low-brows. I expected a whole lot of this picture, having tender memories of the famous stage play some thirty-five years ago when I was a stage-brace boy in the opera house, and believe me my expectations were more than filled. The whole picture from start to finish spells satisfaction in capital letters. The story was tailor-made for Rogers and the rest of the cast could not have been improved on. This new girl, Evelyn Venable, is sure a honey and stood out in the cast. Jimmie Cruze in his direction of this has done himself proud. The result of this mighty fine triumph only proves that producers should be more careful in the selection of stories for their stars. Anyone knowing Will Rogers and the character of David Harum could see this was a natural for Rogers, but the story laid dormant all the years. In conclusion, don't pay too much attention to these self-styled all-wise critics. Running time, 83 minutes. Played Mar. 11.—Joe Hewitt, Lincoln Theatre, Robinson, Illinois. General patronage.

HOOPLA: Clara Bow—This gave satisfaction at the box-office and no kicks. This kid deserves better material than she has been getting to work with. Running time, 78 minutes.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. General patronage.

HOOPLA: Clara Bow—Interest holding entertainment. Seemed to please the men more than the women. Played Feb. 27-28.—Charles Bern, Elks Theatre, Prescott, Ariz. General patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor—We thought this Claire Trevor put it over better than Sally Eilers would have in this particular role. A nice snappy little show. Running time, seven reels. Played Jan. 23-24.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

MAN WHO DARED, THE: Preston Foster—I liked this one, and many of our patrons did. It is really a good picture. Preston Foster does good work. It is, however, the kind that may flop in some places. It is based on incidents in the life of the late Anton Cermak.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

MR. SKITCH: Will Rogers—Not as good as "Doctor Bull" and some of his previous ones. However, the

Rogers fans were well pleased and business was so-so. Running time, seven reels.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

MR. SKITCH: Will Rogers—Very good picture, splendid entertainment and excellent drawing card. Some want to see more of Will Rogers in a given subject, others like them a little more diversified, but when all is said and done Rogers' pictures cater to every type of patronage. Played Feb. 18-20.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

MR. SKITCH: Will Rogers—A small town natural that set them talking. Clean—maybe too clean for the big towns, but okay here.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MR. SKITCH: Will Rogers—If they were all like this we would be forced to enlarge our theatre as this fellow draws them from out of the hills. He's so good, his radio broadcast on Sundays hurts now.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

MY LIPS BETRAY: Lilian Harvey—Not so good. I can't get away with this type of picture. Picture, for its kind, is okay.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—I was disappointed in this picture and so were some of my patrons. The way this picture rated I thought it would be something extra, but it missed the point somewhere. And as one exhibitor said in your reports before, "I can't see how any one could be as dumb as Lilian Harvey was in this picture" and I think he was right. Business not up to average. Running time, 74 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MY WEAKNESS: Lilian Harvey—A good production that will give satisfaction. Several nice music numbers.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. General patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—One of the best comedies that we have shown at the Green Lantern for many days. There was a riot of laughter throughout the whole performance. It is as good a show as any one could ask for. Played Feb. 24.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

OLSEN'S BIG MOMENT: El Brendel—Just a hokum comedy that got by.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PADDY THE NEXT BEST THING: Janet Gaynor, Warner Baxter—This is what your town wants and so seldom gets. Why must we swallow dirt when the people actually want romance and cleanliness more than any other one thing.—Herman J. Brown, Adelaide and Majestic Theatre, Nampa, Idaho. General patronage.

SMOKY: Will James—Surprisingly good drawing card and very pleasing. Would suggest small places showing two days instead of one, as it seems to draw many who don't care for westerns. Played Jan. 26-27.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

SMOKY: Victor Jory, Irene Bently—Ah! Here's a business getter! Different from usual western; worth two days anyway. It's a western "Black Beauty," but maybe it's because we are in the heart of the west that it went over extra good. Also, the author is a Wyoming-Montana cowboy-author-artist. Get behind this if a horse means anything on your one sheets. Even if it don't this is something different and great for your weekend. Running time, 70 minutes. Played Feb. 23-24.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—Good but failed to draw. However, the picture cannot be condemned on this account as all that saw it were highly pleased.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

CHIEF, THE: Ed Wynn—I am not going to say this is the worst picture ever made but it is the worst one I ever saw. It has neither plot, acting or anything else to recommend it. This was substituted on a Saturday-Sunday date and if anyone liked it they did not tell me about it. If you have to play this one, book it on your cheapest nights. Just silly, not funny. A lot of gags that are older than Ed Wynn. Played Mar. 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CHIEF, THE: Ed Wynn—This would make a very good kiddie matinee but a shame to sell a grown person a ticket to see this.—W. J. Bryan, Paramount Theatre, Geneva, Fla. Small town patronage.

CHIEF, THE: Ed Wynn—Would advise Mr. Wynn to stay out of pictures and stick to his horse. Running time, 66 minutes. Played Feb. 2-3.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

CHIEF, THE: Ed Wynn—Business first night terrible and second worse, so did not run. Glad no one came. Pass it up.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

DINNER AT EIGHT: Marie Dressler, John and Lionel Barrymore, Jean Harlow—Another great picture from Metro but failed to draw extra business. However, it is excellent entertainment and will please the majority of patrons. The direction, acting and settings are perfect and all of the players handle their prominent parts wonderfully. It is good, but not as good as advertised. Played two days to only normal business. Running time, 113 minutes. Played Feb. 27-28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NEW CONTRIBUTORS FROM WEST, SOUTH

From the Far West and the South come new contributors to "What the Picture Did for Me" this week.

Charles Born has the Elks theatre at Prescott, Arizona. W. J. Bryan operates the Paramount theatre at Geneva, Alabama.

Read their reports in this isue.

DINNER AT EIGHT: Marie Dressler, John and Lionel Barrymore, Jean Harlow, Lee Tracy—Did all right. The mats on this had Astor theatre, New York, Wednesday, on them. This came out in my local paper. Why do the press departments allow the names of New York theatres to remain in mats that are sent to far-way exchanges. Don't they ever get over selling the exhibitor even after he signs the contracts.—Herman J. Brown, Adelaide and Majestic Theatres, Nampa, Idaho. General patronage.

ESKIMO: Native Cast—A different kind of picture to nice business. Business picked up each day of run.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

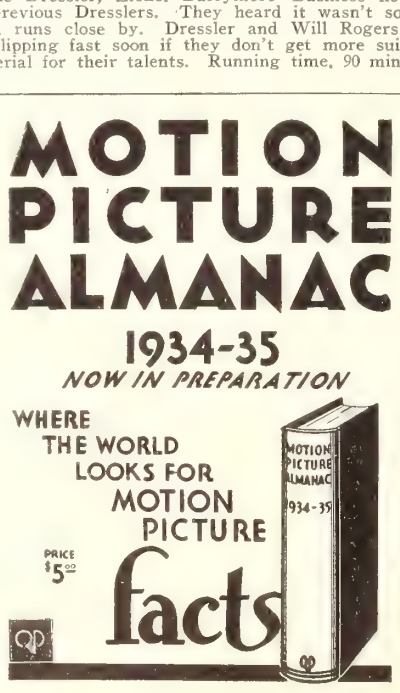
GOING HOLLYWOOD: Bing Crosby, Marion Davies—A good musical to nice business. Crosby stole the picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HELL BELOW: Walter Huston, Robert Montgomery, Jimmy Durante—Very good with exception of being just a little gruesome for the ladies. Fair drawing power.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Wallace Beery—A great picture but did not gross what it should. I can't tell the reason, unless changing the title. Running time, 92 minutes. Played Feb. 9-10.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler-Lionel Barrymore—A fine picture that took the worst nose-dive in history. Struck the worst storm of the season, snow, wind and below-zero weather, all three days, consequently I did not take in enough to pay film rental and delivery. This is not the fault of the picture but that does not pay the bills. Marie Dressler and Lionel Barrymore are both good while Beulah Bondi gives a fine performance. Running time, 87 minutes. Played Feb. 17-18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—Business not up to previous Dresslers. They heard it wasn't so hot from runs close by. Dressler and Will Rogers will be slipping fast soon if they don't get more suitable material for their talents. Running time, 90 minutes.



—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

MEET THE BARON: Jack Pearl, Zasu Pitts, Jimmy Durante—Here is another poor picture from Metro on the 1933 contract. Why should the producers put such pictures as this off on the exhibitors and the paying public. If you didn't have this you were very lucky. Played on bargain day to poor business. Running time, 65 minutes. Played Mar. 9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Just a fair picture, but we had a nice business with it because of the Baron's radio friends. Played Feb. 3-4.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Undoubtedly this is the very poorest picture that we ever put off on our patrons. We are still afraid to come out to the front door. This may be great radio entertainment but it's a flop on the screen. Pull this one regardless.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Just fair. Jack Pearl like Ed Wynn, one is enough. Running time, 67 minutes. Played Feb. 11-12.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

NIGHT FLIGHT: Lionel Barrymore, Clark Gable, Helen Hayes—This is a nice picture to airminded people or for men. The ladies don't like it.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

NIGHT FLIGHT: Lionel and John Barrymore, Clark Gable, Robert Montgomery, Helen Hayes—Can't say much for this one. It drew fair first night and flopped the second. One patron on going out remarked, "Everybody knows the air mail must leave on time and in all kinds of weather."—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—This is good but for some reason failed to draw any business. Can't figure it out unless no stars with drawing power, as Baxter means nothing in this town.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—Excellent picture and good entertainment. Not the drawing card expected, since the women did not take to it. Played Jan. 28-30.—Charles Bern, Elks Theatre, Prescott, Ariz. General patronage.

PRIZEFIGHTER AND THE LADY: Max Baer, Myrna Loy—This picture is a little lengthy but has good continuity and interest all the way through. Enjoyed by both the ladies and men and brought in a few fight fans who had just listened to the Carnera fight the night before. Business average for week-end. Running time, 100 minutes. Played Mar. 2-3.—Red Harkins, State Theatre, Tempe, Ariz. Small college town.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore—Here's a splendid picture. Good story, direction, cast and everything, but not so hot at the box-office.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

SOLITAIRE MAN, THE: Herbert Marshall, Mary Boland—This is a very poor hour's entertainment. It is a detective story, located in Paris. This is an old release and just as poor now as when released. I cannot see why Metro or any other producer should put such pictures off on the exhibitors. Metro gives us many good pictures, but when you get a bad one from them, it is sure to be bad. Played one day to smallest business in months. Running time, 66 minutes. Played Mar. 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SONS OF THE DESERT: Laurel and Hardy—Nothing to rave about. Just a program comedy to fair business. Played Feb. 10-11.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

SONS OF THE DESERT: Laurel and Hardy, Charley Chase, Mae Busch—Well, the boys have done it, and I did not think they could. This latest of theirs is a knockout comedy ably assisted by Mae Busch, who we have not seen for some time. The lady is good in this part, plenty easy on the eyes, and a comedienne. Of course, you will have some that don't care for them, but in this picture you will find them very much in the minority. Good story and plenty of laughs. Better than ordinary business and that is saying something, for there has been a definite recession in towns like this since the Christmas holidays.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SONS OF THE DESERT: Laurel and Hardy—The best feature from this team. It went over big here, as nearly everyone likes that kind of show. Charlie Chase very good in his role. Running time, 68 minutes. Played Feb. 28-Mar. 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan—A fair picture. One that pleased here 100 per cent and drew slightly above average business. Brady's work in this is flawless.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

STRANGER'S RETURN: Lionel Barrymore—Wonderful. Lionel's work is superb. Many good com-

ments. Business average.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

TUGBOAT ANNIE: Wallace Beery, Marie Dressler—This pleased our patrons 100 per cent and was a good picture from every respect, even box-office.—W. J. Bryan, Paramount Theatre, Geneva, Ala Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Do not think I can add anything to the praises already heaped on this production. It drew like a plaster. Can't figure out where they all came from. Pleased 100 per cent.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

WHEN LADIES MEET: Robert Montgomery, Ann Harding—A grand performance is given by all who take part in this modern problem drama. It is not often that anything more dramatic is shown than the scene in which the two ladies, one the wife, the other the mistress, meet and discuss the man in the triangle, the ladies not knowing what part the other plays in their lives. It will please most of your patrons. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Monogram

GALLOPING ROMEO: Bob Steele—Here is another good western picture from Monogram. Plenty of action, fast riding and gun fighting. Just the type of picture for Saturday patrons. who like action and thrills. A few more like this one and Monogram will be leading the industry in the western field. Here's hoping they continue making good pictures and wishing them success. Played one day to good business. Running time, 54 minutes. Played Mar. 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LUCKY LARRIGAN: Rex Bell—Starts out with a glimpse of dude ranch life and an eastern dude's contempt of life in the raw. Why doesn't some one say something about Rex Bell's good work in comedy. This western has a varied story, something more than killing and shooting. My Saturday night ranch cowboys know the real thing in outdoor life. They liked the comedy relief and acquaintance is creating a liking for Rex Bell. They filled the house Saturday night. Westerns are really improving and with a touch of comedy by Bell and music from John Wayne, plus a story a bit above the moron grade, these westerns seem to be aiming for a more nearly universal appeal.—Mary Hayes Davis, La Belle and Naples Theatres, La Belle, Fla. Small town patronage.

SWEETHEART OF SIGMA CHI: Buster Crabbe, Mary Carlisle—Here's a good entertaining college picture. It's clean and will satisfy. Fell short of the box-office on account of snow and sleet storm. Good photography and sound. Running time, 75 minutes.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tennesee. General patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—They packed the house. All the young of heart, from seven to seventy-five, highbrows and lowbrows, they came to be lifted out of the rut of the commonplace. You never saw such a lot of well behaved children, tense and thrilled. No effort to keep order for the six reels of this show. It now continues serially and they are all coming each week so far. Small town patronage with a sprinkling of sophisticated northern tourists. Book it if you are worried about this month's rent.—Mary Hayes Davis, La Belle and Naples Theatre, La Belle, Fla. Small town patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—It will get the money and please. People liked it here.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

ALICE IN WONDERLAND: Charlotte Henry, Gary Cooper, Jack Oakie, Edna May Oliver—Good for children. Adults will be bored. Play one day only. Played Feb. 19-20.—W. L. Landers, Landers Theatre, Batesville, Ark. Small town patronage.

ALICE IN WONDERLAND: Charlotte Henry—This is a very faithful reproduction of the old children's classic, with no adult appeal except to those who know and care for the story. With a little extra exploitation I got the children in to see it, and it paid its way on a midweek date. Played Feb. 13-14.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CRADLE SONG: Dorothy Wieck—Big basketball championship against this but the young folks wouldn't go any way. Don't sell the star. Be sure the Catholics know what it's about. Extra good show regardless of your religion but weepy ending. However, good business during Lent, one night only without extra advertising. Had to make a trip or would have doubled the take with Catholic tieup. Get behind this. Your regulars won't be out but you'll get a lot of those who hardly ever come. Be careful of your shorts with this. Running time, 77 minutes. Played Feb. 22.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

DESIGN FOR LIVING: Gary Cooper, Fredric March, Miriam Hopkins—Excellent play. Wonderful cast. Miriam Hopkins, Gary Cooper and Fredric March were superb in this play. It was serious in places, then comic, and entertaining throughout the play. Running time, 72 minutes. Played Feb. 24-25.—Grand Theatre, Dunkirk, Ohio. General patronage.

DUCK SOUP: Four Marx Brothers—Good play. Actually comic. What the people on the whole desire. We're glad to receive this kind of play for a change. Running time, 88 minutes. Played Feb. 17-18.—Grand Theatre, Dunkirk, Ohio. General patronage.

DUCK SOUP: Four Marx Brothers—A fast action comedy of slapstick type, plenty of laughs but no class. They seem to have lost their drawing power with the women entirely. Played Jan. 26-27.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

DUCK SOUP: Four Marx Brothers—A fair program picture sold at a super special price. Sure glad they don't make but one a year. Running time, 68 minutes.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tennessee. General patronage.

DUCK SOUP: Four Marx Brothers—Failed to gross expenses on a three-day run. Had bad weather and this is a poor picture. Should be played on a double bill as it is only a short comedy drama and will not draw by itself. Running time, seven reels. Played Feb. 25-26-27.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

DUCK SOUP: Four Marx Brothers—Not so hot. Played Feb. 15-16. W. L. Landers, Landers Theatre, Batesville, Ark. Small town patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—Here's a picture right up to the minute. While very good propaganda, it also serves as excellent entertainment, and it should be more interesting to the farmer. But try and sell it to them, I couldn't.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HER BODYGUARD: Edmund Lowe, Wynne Gibson—Good light entertainment for the young folks. Got by two nights O. K. The picture is better than the press book for once! Running time, 70 minutes. Plaped Feb. 20-21.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

HIS DOUBLE LIFE: Roland Young—Paramount slipped on this one, and that bad, it was a waste of film in spite of the clever comedian Roland Young. It came out of an eastern studio and they evidently did not know what audiences want at this time, judging from this vehicle.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I'M NO ANGEL: Mae West—The biggest opening

. . . EXHIBITORS,

Spring in the air!



if you're playing . . .

nite since Harold Lloyd in "Welcome Danger." Mae West steps right up at the very beginning of this one and never falters a step clear through. She goes through the thing and never lets down not for an instant. She no doubt is the best known personality of the screen as she attracts all classes to the box-office.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LONE COWBOY: Jackie Cooper, Lila Lee, John Wray—Entertaining western with the clever kid, Cooper, thrown in for good measure. Played Feb. 16-17.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SITTING PRETTY: Jack Oakie, Jack Haley, Ginger Rogers—I may be wrong, as I have so many times, but this picture meanders along with the trials and tribulations of two song writers until they are a pain in the neck to the audience. There is entirely too much footage with them trying out songs and failing until the big moment comes. Mediocre is the word for it, and with Oakie, that has never been a bet here, to head the cast, is one horrible mistake to make from our angle. There are a lot more actors that would have had more weight at the box-office than Oakie. Our audiences don't like him and they were very vocal about expressing their opinions to that effect. The only thing that saved it was the last dance ensemble, "Did You Ever See a Dream Walking," with the most beautiful effects that we have seen in a picture, fans and girls. And what girls! They were a complete eyeful and curves, too. Jack Haley can sing, but Oakie not so hot as a singer.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, Burns and Allen—A two-reel comedy stretched out to a seven-reel feature. A few liked it, but only a few. Some said they never wanted to see Gracie Allen again. This was a percentage picture. Had to use almost as many reels of shorts as feature to make a show and grossed less than in my poorest week night. Running time, 60 minutes. Played Feb. 25-26.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. General patronage.

SONG OF THE EAGLE: Richard Arlen—No connection with "N. R. A." It's racketeers muscling in on the legalized beer racket. Good show, but the family crowd won't go for it. One day with this trick title is enough. The title suggests an air picture to most people, probably because we ran "Eagle and Hawk" thirty days previously. However, despite careful explanation of title, business was poor. Running time, 75 minutes. Played Feb. 28—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

TOO MUCH HARMONY: Bing Crosby—Played it too old. All left for me was skimmed milk. Everyone already had caught it somewhere else.—Ned Pedigo. De Luxe Theatre, Garber, Okla. General patronage.

TOO MUCH HARMONY: Bing Crosby—A musical show built up to a climax that is most extraordinary. The piece carries you along at a very rapid pace and serves you the best in screen entertainment. Much better than many others that have been released this year. Bing Crosby does the best of his screen experience.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TORCH SINGER: Claudette Colbert—Very good. Claudette Colbert does wonderful acting in this one. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TORCH SINGER: Claudette Colbert—This was a very good picture. Only objection was the same old story, the stork. However, this fitted in to the story nicely.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier—Here Chevalier goes through his paces again and he seems harder to understand than heretofore. I like his mannerisms and he is very good, but I am here to tell you there is something wrong with this one.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WAY TO LOVE, THE: Maurice Chevalier—Nice business so it must have pleased. Personally didn't get to see this one. Drew better than any previous Chevalier pictures. Running time, 84 minutes. W. F. Roth, Jr., New Palace Theatre, Gallatin, Tennessee. General patronage.

RKO

ACE OF ACES: Richard Dix—This drew surprisingly well. Good title and good picture of its kind. Played Feb. 23-24.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

AFTER TONIGHT: Constance Bennett—Entertaining story with Constance as Russian spy. Best Bennett for some time. No sex stuff. Played Feb. 25-26.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

AFTER TONIGHT: Constance Bennett—A good program picture. Running time, 71 minutes. Played Feb. 4-5.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

AFTER TONIGHT: Constance Bennett—With so many poor pictures to the credit of this star, this one was a "washout." Played Jan. 24-25.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

ANN VICKERS: Irene Dunne—A wonderful picture. Story great and acting greater. We took an awful licking on the picture as we played it too old. Satisfied them, but did not do much business at box-office. One of our worst flops in years on a good picture. Played Mar. 4-5.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHANCE AT HEAVEN: Ginger Rogers—Good little program picture. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CHEYENNE KID: Tom Keene—A good western picture. Played on double bill Saturday and they all liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DELUGE, THE: Peggy Shannon, Sidney Blackmer—Altogether one of the most unusual pictures ever produced. A distinct novelty. A rare piece of entertainment. Sure to please. With many companies it would be a special. Grab it.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

FLAMING GOLD: Bill Boyd, Mae Clarke, George O'Brien—A fine program picture. Different than the rest. Story good and the whole cast real actors. Satisfied them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio—The best musical of the past twelve months, or more. Pleased 100 per cent. Excellent music and perfect recording. A good drawing card. Played Feb. 4-6.—Charles Bern, Elks Theatre, Prescott, Ariz. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio—Extra good musical with plenty of novelty. However, the "Carioca" dance and several cracks are a little too hot for family trade. Many of the men came twice to see it. Running time, 80 minutes. Played Feb. 25-27.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers, Fred Astaire—Too much snow to do business but here is a nice picture. This fellow Astaire—they all ask who is he and where has he been and why didn't the producers get him before. Advertise him. You're going to see a lot more of that boy.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

FLYING DOWN TO RIO: Fred Astaire, Ginger Rogers, Dolores Del Rio, Gene Raymond—A great picture with sensational dancing in the Carioca. Gilda Grey had never anything like this in her palmiest days. Pulchritude in the chorus and Fred Astaire

Anna Sten

in the SAMUEL GOLDWYN Production of

"NANA"

with

Lionel Atwill • Richard Bennett
Mae Clarke • Phillips Holmes
Muriel Kirkland
Directed by Dorothy Arzner

Released thru UNITED ARTISTS



Boston Happy; 'Nana' 16G's

Orpheum (Loew) (3,000; 30-40-50)—'Nana' (UA) and vaudeville. Film likely to cash in on big ballyhoo weeks ago, which bad spoiled. Looks rosy splendid.

'Nana' $11,500 in Cincy

Albee (RKO) (3,300; 35-44)—'Nana' (UA). General opinion of critics complimentary to Anna Sten. Fast start and extra advertising makes a dandy $11,500 look like a cinch take.

VARIETY

'Nana' Sweet $12,500 Tops in Kansas City

'Nana' is on the Midland's screen and the star has been given a long and carefully planned campaign which did the trick and drew a swell opening.

and Ginger Rogers, and can they both swing their feet. This Fred Astaire has a good voice and steals the show. Dolores Del Rio fits her part in this one, but the high spots of the show are the dance numbers. You can safely say they have never seen anything like this dance. I hesitate to think what they would have done ten years ago with a number as hot as the Carioca. But don't get me wrong, there is nothing offensive in it. It is dressed so well and has swing and rhythm that only the talented dancers could put over. Ginger was the surprise as the girl can dance and got what might be called a big hand from the audience in a stage show. You can lay to it with all you have if you have RKO bought. As usual this season a blizzard and zero weather all three days when a good picture comes along, hence lowered attendance. The music has swing to it all the way.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE WOMEN: Katharine Hepburn, Joan Bennett—An excellent, good, clean show that did not make expenses. RKO would not book it until it had been shown fourteen miles west, twenty-two miles north and twenty miles east, all on excellent roads, so I can consider I ran it for the prestige it brought my theatre. It is true some came for the first time but my regular patrons stayed away. A number who saw this in adjoining towns reported it sad and a woman's picture. That killed it here. I put out extra advertising, booked it on my best nights and came out in debt. All right if you can afford to run pictures for prestige but I cannot. Took in more on "Son of Kong" at family night prices than on this one. Running time, 107 minutes. Played Feb. 17-18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—What I call a mystery picture—how Hollywood could produce such clean, exquisite, entertainment—and I mean entertainment. Running time, 115 minutes. Played Feb. 11-12-13.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Very good story with Annapolis locale. Recording on our print was poor, however. Played Mar. 2-3.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—Good enough picture for "gift nights" but no cast to draw business otherwise. Fine for double program. We're getting plenty of pictures that are great for double billing. However, we tried double bills, carefully booked, to get rid of too much product a year ago but our patrons wouldn't go for it, preferring good feature and 4 to 6 shorts. Running time, 65 minutes. Played March 1-2.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

MIDSHIPMAN JACK: Bruce Cabot—Excellent production with everything in it to make it a good picture. Action, comedy and good acting; good scenes and a good cast drew good attendance under unfavorable weather conditions. Played Feb. 10.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MORNING GLORY: Katharine Hepbprn, Douglas Fairbanks, Jr.—A splendid picture. Story great and acting fine by stars and all the cast. Gave good satisfaction. Played Feb. 27-28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—One of the finest pictures we ever played. Story human and as always Barrymore wonderful. We done a very poor business on the picture, but it gave great satisfaction to them that seen it. Played Mar. 9.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Very good and appeals to the older element. Pick your shorts carefully and you will have a good program. Ran this on Sunday. Rnnniug time, 72 minutes. Played Feb. 18-19.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—This was one of the best all-round family pictures that we ever had the pleasure of showing. We think Barrymore was cut loose on this as he was himself in every respect. It'll draw well on the second night. Play it.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

RAFTER ROMANCE: Ginger Rogers—Nothing much to this picture. Just an ordinary film. Some comedy and action in rather poor taste. Can't say much in favor of it. Played Mar. 3.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SILVER CORD: Irene Dunn, Joel McCrea—A very good program picture. Gave good satisfaction to them that came, but it was very small business. No fault of the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SON OF KONG: Robert Armstrong, Helen Mack—A horror picture that made my auburn hair stand up on my head like an O'Cedar mop but it went over big, especially with the children. Robert Armstrong and Helen Mack good. Scads of such animals as were never on land or sea but I would rather meet prehistoric animals than bill collectors. Not my class of show but what is my opinion against my patrons'. Running time, 60 minutes. Played Feb. 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SON OF KONG: Robert Armstrong—Only fair picture and not up to "King Kong." They failed to spend the money on this one. It would have been a knockout had they put a good comedy man in the cast.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

United Artists

BOWERY, THE: Wallace Beery, Jackie Cooper—Here is an outstanding drama of the rough and ready kind. What a trio, Wallace Beery, George Raft and Jackie Cooper. Fay Wray also adds her share to the good work. The length is 94 minutes and not a second wasted. It is all good drama about that colorful street during a colorful era. Fun and excitement from start to finish. Cold weather prevented us doing any extra business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings, Paul Kelly—I can't see what Al Jolson found in this that caused him to slug Walter Winchell. By no stretch of the imagination could anything in this reflect on the romance of Al Jolson and Ruby Keeler. Could it all be a publicity stunt to advertise the picture? I doubt if Al Jolson would lend himself for such a purpose. The picture is a high class musical romance which did only average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

EMPEROR JONES: Paul Robeson—Here is one type of Negro story a small town cannot use as they do not like this dressed up Negro. A flop as far as the box-office is concerned and that's what we run pictures for.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Small town patronage.

MASQUERADER: Ronald Coleman, Elissa Landi—A very good program picture. Gave good satisfaction but did not draw film rental. Played Mar. 6-7.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PRIVATE LIFE OF HENRY THE VIII, THE: Charles Laughton—A very hard picture to unload on a farmer town. Some liked it, some didn't. I got by, by forcing it over by main strength.—Herman J. Brown, Adelaide and Majestic Theatres, Nampa, Idaho. General patronage.

Universal

BIG CAGE, THE: Clyde Beatty—A little old but this type of subject will never get old. My people are tired of jungle stuff but this is different and brought good business on a Saturday. Running time, 80 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

BOMBAY MAIL: Edmund Lowe—This picture was

...and



Looking for Trouble

A DARRYL F. ZANUCK production
STARRING
Spencer TRACY
Jack OAKIE
Presented by JOSEPH M. SCHENCK

'Trouble' $10,500,

Boston, March 12. State (Loew) (3,000; 30-40-50)—'Looking for Trouble' (UA). Delighting patrons, with silver lining to expected $10,500.

First engagement at Boston clicks big! Now watch for reports from St. Louis and Toledo!

20th CENTURY PICTURE

Released thru UNITED ARTISTS

only a fair mystery drama and just got by at the box-office. A good one to double up or for one night only. Running time, 68 minutes. Played Feb. 21-22.—Red Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

BOMBAY MAIL: Edmund Lowe—A train story in India. Hit and miss, here and there. Lowe only interesting part of picture. A weakling.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

COUNSELLOR-AT-LAW: John Barrymore—The worst mess in a picture in a long time. You will not be able to get any kind of patronage that will like this picture. John Barrymore has one of the weakest character parts one could ever see anywhere. Of course, every one does fine performing, but what is done does not entertain. Business less than average.—W. H. Brenner, Cozy Theatre, Winchester, Ind General patronage.

CROSS COUNTRY CRUISE: Lew Ayres, June Knight—Well directed, well acted picture with most of action on transcontinental bus New York to California, and at stops en route. Pleased Sunday audience. Played Feb. 18-19.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres—Just an average program picture that failed to kick up any interest. Business away off on this one. Story weak and box office receipts a little weaker. It takes more than this sort to create any business. Running time, seven reels. Played Feb. 22-23.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

GUN JUSTICE: Ken Maynard — Satisfactory as an average western with a pretty good story but I wish they would let these he men western stars just knock over a couple of fellows instead of five or six. A litttle restraint in this matter would make them more plausible and make a better western.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GUN JUSTICE: Ken Maynard, Cecilia Parker—An excellent western. Beautiful photography and good story. Pleased all who saw it. Ran into severe cold snap and did not do average business. Running time, 64 minutes. Played Feb. 23-24.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

HORSE PLAY: Slim Summerville, Andy Devine—This one is a riot. Plenty good for any old body's theatre, yea, yea.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

HORSE PLAY: Slim Summerville, Andy Devine—Now then, here is a pair. They can make more folks laugh right out loud than any one that has appeared on my screen in many a moon. This picture is made from the ground up and is handed to you all ready for the customers. Slim and Andy can do a lot if they put them in pictures as good as this one. Would say Universal could put them in a big western, not a cheap affair, and have them getting out and into a lot of trouble. It would be a scream.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage

HORSE PLAY: Slim Summerville, Andy Devine—Rather silly comedy but it seemed to please a fair crowd. Played Feb. 14-15.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

I LIKE IT THAT WAY: Gloria Stuart—Well, well. I expected to see another moonlite with some gorgeous music. Pulled after first nite. Business at low ebb. No star power and picture just so—so. Cafe numbers on a small scale and picture jumpy. Pryor not a femme pull and never will be. Disappointing.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patroage.

INVISIBLE MAN, THE: Claude Raines, Gloria Stuart—A very good week-end picture that should do business any place. Much better than former pictures released by this company. Enough comedy, suspense and thrills for any audience.—A. J. Simmons, Lamar, Mo. Small town patronage.

INVISIBLE MAN, THE: Claude Raines, Gloria Stuart—Here is a swell picture for the small town exhibitor. Not only brought the people to the show but satisfied them before they left. Should do great business in any small town on any nights of the week. We used the heralds from the exchange which really were effective and cheap. Let them know you've got this picture, and you will be surprised at the crowds. Running time, 71 minutes. Played Feb 28-Mar. 1.—Red Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

INVISIBLE MAN, THE: Claude Raines, Gloria Stuart—This one will make your patrons sit up and take notice. They will like it if you can get them in. Something different. Running time, 70 minutes. Played Feb. 18-19.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

KING FOR A NIGHT: Chester Morris—Chester Morris rises from a small town pugilist to a champion. Takes the blame for his sister and goes to the electric chair. Apart from the story a great moral lesson is taught in this 'picture and the moviegoers are made to feel this. Business fair. A lot of snow and "30 degrees below" weather. Running time, 75 minutes.—Tony Balducci, Avon Theatre, Canastota, N. Y. General patronage.

KING FOR A NIGHT: Chester Morris—This was a much better picture than expected. Program grade, but no kicks from the customers.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—Outside the sad ending this picture is one hundred per cent. Running time, 78 minutes. Played Jan. 19-20.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

LOVE, HONOR AND OH, BABY!: Zasu Pitts and Slim Summerville—This is only fair entertainment of the comedy type. Too slow moving and very disappointing to all who saw it. I had not expected so much of this comedy team, therefore was not disappointed. This is the first of their pictures we have played here and if the others are no better, they should discontinue them. However, this did a good business for one day showing. Running time, 63 minutes. Played Feb. 22.—J. J. Medford, Oxford, N. C. General patronage.

MADAM SPY: Fay Wray, Nils Asther—A very good spy picture. Story interesting. Acting fine. But anything about war will not draw film rent and this didn't.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MADAM SPY: Fay Wray—I have been enjoying good average business for some time, but this one knocked it into a cocked hat by falling way below average. It is well done and it is the kind of story that the title implies. Therefore, you get what you expect, a very good spy photoplay.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

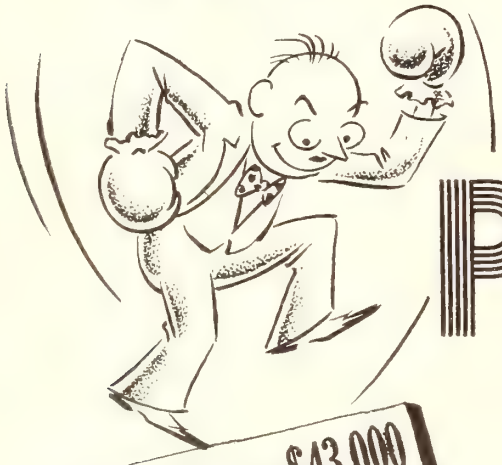
MIDNIGHT: Sidney Fox, Henry Hull—Drama. Clean, well produced and acted. Story of reaction of jury foreman with strict sense of duty. Played Feb. 23-24.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—Pretty good. A little above the average. Wish there were none worse. Got by nicely on Saturday and am sure it would have gone over on any day of the week. Running time, 68 minutes. Played Feb. 24.—E. E. Warner, Opera House, Augusta, Wis. General patronage.

ONLY YESTERDAY: John Boles—And what a swell picture this is. By all means play this one. Get behind it and push and your patrons will thank you. Running time, 108 minutes. Played Feb. 16-17. —J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

S. O. S. ICEBERG: Rod La Rocque—About all the scenes were apparently taken in the north land and the other part in the studios. However, it held the

...and



PALOOKA

by HAM FISHER with

JIMMY DURANTE
LUPE VELEZ
STUART ERWIN

PRODUCED BY EDWARD SMALL
Presented by Reliance Pictures

'Palooka' Heavy $43,000 Only B'way Standout

'Palooka' 7G's
Cincinnati, March 6
Lyric (RKO) (1,394; 35-44)—'Palooka' (UA). Supported by special campaign and wham Joe Palooka cartoon coloring contest in Times-Star, with news and office plugs for six days, getting $7,000, a Durante baymaker.

Palooka, $11,000, Strong in Boston
Keith's (RKO) (4,000; 25-35-50) —'Palooka' (UA). Premiered with a midnight show will be fine. $11,000

VARIETY

Released thru UNITED ARTISTS

attention of our patrons, and was intensely interesting. A wonderful production that everyone should see. Played Feb. 17.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

S. O. S. ICEBERG: Rod La Rocque—This picture would have been better had it been about 35 minutes long instead of 78. Some liked it and others did not. Personally I thought it was good. Running time, 78 minutes. Played Jan. 12-13.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

STRAWBERRY ROAN: Ken Maynard, Rex—The best western we have played for a long while. The horse fight is the best I have ever seen. It's just a dandy and it pleased our western fans 100 per cent. It's clean. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STRAWBERRY ROAN: Ken Maynard—An excellent western. Make it a point to sell this extra and box-office will more than reward you. Some exceptional scenic shots and fast action. Your western fans will rave over it. Title is box-office.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

STRAWBERRY ROAN: Ken Maynard—The best western we have played in a long time. This is what the small towns need for Friday and Saturdays. I believe this is the best western Ken Maynard ever starred in. Played Feb. 16-17.—Claud Thorp, Gem Theatre, Ryan, Okla. Small town patronage.

TRAIL DRIVE, THE: Ken Maynard—They must like it for they came through rain to see it and in spite of raining we had average business on Friday and Saturday. We put out the old covered wagon with banners and three-sheets pasted on it, which helped. Played Feb. 16-17.—W. D. Utterback, Lyric Theatre, Wellington, Kan. General patronage.

Warner

COLLEGE COACH: Dick Powell—We found this an appealing picture to the football lovers and was nicely put over.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

FROM HEADQUARTERS: George Brent—You will find this a very good gangster story and one every now and then helps break the monotony.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

KENNEL MURDER CASE: William Powell—Will draw business and please.—Herman J. Brown, Adelaide and Majestic Theatres, Nampa, Idaho. General patronage.

LADY KILLER: James Cagney, Margaret Lindsay, Mae Clarke—This is a good picture of the comedy type. It has plenty of action and is fast moving. It is a story of gangsters and then goes to the inside workings of a picture studio. Just the type of picture that will appeal to all classes. The Warner trailer sold this well in advance for us and should do the same for you. Played one day to capacity business. Running time, 76 minutes. Played Mar. 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAN FROM MONTEREY, THE: Duke, John Wayne—A dandy western that everyone seemed to like. In the opinion of the kiddies John Wayne and Duke are the world's best actors. Running time, 60 minutes. Played Feb. 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WORLD CHANGES, THE: Paul Muni—An attempt was made to make this an epic, but somehow, somewhere, it misses. On the credit side this has many big moments of epic proportions. On the debit side it has scenes that are the opposite of what can be termed entertainment. The insanity scene is about the most repulsive scene that can be put into a picture. If any actor had to die, heart failure would have been much better than that insanity scene. I will mention one more item on the debit side; the death of Paul Muni at the end. At best, it is not entertainment to have death as the ending of a picture. It is okay for the villain to get his just desserts, but not for the leading figure. How much better it would have been to have Paul Muni end his days peacefully on the farm with his mother. But as a whole the picture is worth showing. The big moments in this are worth seeing. With the weather moderating we did a good average business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Short Features

Columbia

BEDTIME STORIES: Rather spicy but if spotted right these last year subjects will go fine. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

MICKEY'S COVERED WAGON: Mickey McGuire—The best Mickey comedy I ever saw. Running time, 20 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY'S TENT SHOW: Mickey McGuire—A dandy comedy that got a lot of laughs. On a Sunday showing adults like these two-reel comedies about as well as the children do. You can't go wrong on these comedies. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

UM-PA: Musicals—Pretty fair musical that will keep the kids in town saying "um-pa" for the next few weeks after running. Good for a heavy feature. Running time, 20 minutes.—Red Harkins, State Theatre, Tempe, Ariz. Small college town.

WINTER THRILLS: World of Sport—Very good sport reel. Action of several winter sports. Commentator snappy and gives several laughs.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patroage.

Educational

DIVORCE SWEETS: Tom Howard—Tom Howard as good as ever in a real dizzy comedy that you can't help laughing at. Tom Howard and his stooge as divorce detectives and all their subtle humor make it interesting. Running time, 20 minutes.—Red Harkins, State Theatre, Tempe, Ariz. Small college town.

MANHATTAN LULLABY: Helen Morgan—Not so hot. Helen Morgan closeuped for a song or two that fails to impress. Running time, 11 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PARDON MY PUPS: Frolics of Youth—Good comedy of flaming youth and barking dogs. Great on a family night program or with feature catering to younger generation. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

TECHNO-CRAZY: Vanity Comedies—A good funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TRAV'LLING THE ROAD: Alexander Gray—Hobo and Casey Jones stuff by Alexander Gray with railroad scenery clips. Mild entertainment and very dark print of night stuff throughout. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TRIMMED IN FURS: Mermaid Comedies—Pretty fair slapstick. Nothing exceptional but just another comedy. Running time, 19 minutes.—Red Harkins, State Theatre, Tempe, Ariz. Small college town.

MGM

AIR FRIGHT: Todd-Kelly—Good comedy. Metro seems to have the only good comedies on the market. —N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

BEAUTY AND THE BUS: Todd-Kelly—This one is fair.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

...and



'Cath' Fine $7,200

Pittsburgh, March 12.

Fulton (Snea-Hyde) (1,750; 15-25-40)—'Catherine the Great' (UA). Critical raves for this one haven't been topped for years and with continued generous newspaper...

CATHERINE,' $4,200, BIG IN NEW HAVEN

College (Poli) (1,565; 25-40) — 'Catherine the Great' (UA). Opening days equalled 'Henry the Eighth,' which was tops at this house.

Kate' Sees $7,000

Baltimore, March 12.

Keith's (Schanberger) (2,500; 25-30-35-40-50), 'Catherine the Great' (UA). Critical gentry rolled overboard on lauds and opening indications point to engagement being near smash proportions enjoyed by 'Henry Eighth.'

VARIETY

ALEXANDER KORDA'S PRODUCTION OF

CATHERINE THE GREAT

WITH

DOUGLAS FAIRBANKS, Jr.

AND

ELIZABETH BERGNER

Directed by PAUL CZINNER

Released thru UNITED ARTISTS

BEER AND PRETZELS: Musical Revues—Nothing to it but beer.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

BEER AND PRETZELS: Jack Haley and Company—A good rough two-reel subject. Funny, yes. Slapstick in the worst way.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BUSY BODIES: Laurel and Hardy—This one is very good. Full of laughs.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

WILLIE WHOPPER CARTOONS: All this series that we have run so far have proven to be very excellent.—Red Harkins, State Theatre, Tempe, Ariz. Small college town.

Paramount

DETECTIVE HOWARD: Tom Howard—Tom Howard tries to prevent two river suicides with "down payments" and other foolishness. Mildly funny if suicide is a joke with your patrons. Not bad, just poor taste in humor! Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

BUNDLE OF BLUES, A: Duke Ellington—Duke Ellington and band presenting their conception of "Stormy Weather." Excellent. Running time, one reel.—James R. Partlow, Ohio Theatre, Tippecanoe City, Ohio. General patronage.

CIRCUS HOODOO: Harry Langdon—Fair.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. General patronage.

GOLD NUGGETS: Walter Catlett—Terrible.—E. E. Holmquist, Broadway Theatre, Centerville, S. D. General patronage.

I YAM WHAT I YAM: Popeye the Sailor—Popeye is about as popular as any of the best cartoons. This one is better than ever.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

PATENTS PENDING: Burns and Allen—It's nutty but there are a lot of good laughs in it. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

PLEASE: Bing Crosby—A good two-reel subject. It will please. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RKO

FISH FEATHERS: Edgar Kennedy—A good two-reel short that got a lot of laughs. Running time, two reels.—Gladys McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

HOW COMEDIES ARE BORN: Gribbon-Kennedy Comedies—About 80 per cent of the comedies have lost their birth certificates—this one included. A little birth control, please.—Charles Bern, Elks Theatre, Prescott, Ariz. General patronage.

KICKING THE CROWN AROUND: Clark and McCullough—A regular C and McC comedy. Lots of laughs. Slapstick comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SNUG IN A JUG: Clark and McCullough—Clark and McCullough comedies are best with western pictures or action programs. Their stuff is good for laughs but not on programs catering to women. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

United Artists

MAIL PILOT, THE: Mickey Mouse—An excellent cartoon comedy from United Artists. This is absolutely the best cartoon of Mickey Mouse we have seen. Why can't the others be just as good? Here's hoping they will make many more like this one. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PIED PIPER: Silly Symphonies—Another good number of the Silly Symphony series, all in beautiful color and is one of the best of the entire series. Practically all of these are good and without a doubt they are the best one-reel shorts on the market. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

BROADWAY VARIETIES: Mentone No. 7—Excellent two-reeler with some great vaudeville acts. A grand subject for any program. Book it.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

GOOD OLD DAYS, THE: Universal Brevities—Scenes from pictures of the silent days and quite far back. Personally, they brought to me fond memories of the old days when I projected some of those same scenes on the screen to enthusiastic audiences. Naturally this subject pleased me more than it did a great share of the audience. This one contains scenes from pictures of Wallace Beery, Dorothy Phillips, John Gilbert, and that great character actor, Lon Chaney. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

GOOFYTONE NEWS (No. 1): Whether this will please or not depends on your patrons. If they do not have a sense of humor, they will say they are foolish. They are. That's just what makes them good. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

Warner Vitaphone

IN THE DOUGH: Roscoe (Fatty) Arbuckle—This is just another comedy that will not please. The story is too slow. However, there is some good slapstick in it. The pie throwing that made Arbuckle famous is about the best scene in this two reels of poor entertainment. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MILD WEST, THE: Broadway Brevities—Not up to the standard of Broadway Brevities. Running time, 20 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

NOTHING EVER HAPPENS: Broadway Brevity—Pretty slow. Running time, 18 minutes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OPERATOR'S OPERA: Broadway Brevities—Another knockout musical novelty by Warner. It's not about your machine operators but about the "hello" operators at the telephone. Here's a tip that won't hurt you either: invite the telephone operators as your guests, they'll like it and appreciate it. Running time two reels.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

PAUL REVERE, JR.: Broadway Brevities—Good as all Vitaphone musicals seem to please. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

WASHINGTON, THE MAN AND THE CAPITAL: An excellent two-reel short that was enjoyed by all alike. I ran this on Washington's birthday but it is good for any dates. Running time, two reels.—Gladys McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

Serials

Universal

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—"Gordon of Ghost City" is a good action serial.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GORDON OF GHOST CITY: Buck Jones—Business getting better all the time. Our patrons must have a western on Saturday but find I can use up a lot of action features on Saturday by satisfying them with a western serial such as this with a good star. On seventh episode now. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PHANTOM OF THE AIR, THE: Tom Tyler—A fair serial that does not seem to hold the interest like Clancy of the Mounted. Very good stunt flying.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

...and, of course!



"THE BIGGEST MONEY MAKER IN TWO YEARS"

Hollywood Reporter

George ARLISS

in

THE HOUSE OF ROTHSCHILD

A DARRYL F. ZANUCK production

Presented by Joseph M. Schenck

20th CENTURY PICTURE

BORIS KARLOFF • LORETTA YOUNG • ROBERT YOUNG

HELEN WESTLEY... and a Distinguished Cast of One Hundred.

Released thru UNITED ARTISTS

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Some people still contend that pictures are getting no better and that the world isn't progressing, and some there are who insist that the earth is flat. Some of you can remember back to the days of John Bunny and Flora Finch, when they used to make one-reel comedies, and a one-sheet of John Bunny out in front of the theatre was a guarantee of all the house would hold.

Then came along Broncho Billy, who had a private graveyard in every community where he operated, and Alkali Ike would jump fences, climb trees and otherwise disport himself for the delight of the audience. The poorest picture of today would have been listed as a feature de luxe in the olden days and would have been roadshowed at $2 top while today some will walk out on it at 20 cents.

Then, too, you probably remember back to a time when a young fellow would take his girl out for an airing on a bicycle built for two and she wore a hat big enough to cover a haystack. Today you can see her riding down the boulevard in a limousine with a hat as big as a tea saucer on her left ear, and yet some people tell us that the world does not progress.

This business is no different from any other business: it must progress or go backward—it can't stand still. We think pictures are much different today from what they used to be as the limousine is different from the ox cart, and yet there is plenty of room for improvement. A whittling out here and there of some of the sex and smut would made a decided stride forward and hasten the day when we were bordering on perfection. We are dropping these few hints, not because we know anything about it, but to call the attention to it of those who do know.

▽

Carrying Him to the End

We heard a good story the other day. A fellow had been dangerously sick and was about to pass out, so he called his wife to his bedside and gave her a list of the pall bearers he wanted her to engage. She looked at the list and then said, "Why Jim, these are all bankers. Why do you select all bankers?" And Jim replied, "Well, they have been carrying me all my life and I don't want them to lay down on the job now."

▽

If they had located the Garden of Eden in New Hampshire the chances are that Adam would have had to live on snowballs instead of apples and Eve would have caught pneumonia, for that's no country for fig leaves, according to a letter we have just received from E. B. Conant of the Lincoln theatre, at Lincoln, N. H. He tells us that they have had the severest winter ever known; that the snow was 12 feet on the level, and that the mercury had been down to 50 below zero. Good gosh, it's no wonder that the Eskimos want to move down there to cool off.

At the top of his letterhead is printed the word "Charkarrohen," but he failed to advise us what that word meant, so we are assuming that it is a universal cuss-word used by the New Hampshire people when they have 12 feet of snow and it is 50 below. Out here, should we have that condition, that word would be entirely too mild to satisfy these western folks. We are inviting Mr. Conant to come out here in the winter to spend his summer vacation, with the understanding that he is to bring nothing but a good appetite and his B. V. Ds.

He winds up his letter with this: "My wife has the radio on, and one of those blankety blank crooners is gasping for breath. This always drives me down two flights to the cellar where I can rest in peace."

We wish to thank Mr. Conant for his good letter and trust he will accept this as an answer. Such letters as his always cheer us up.

▽

Not Responsible

From Valentine, Nebraska, comes a letter from Mrs. Hazel Dunn, wife of Harold Dunn, and a cooperator of the Jewell theatre. She assures us that she was in no way responsible for having put Harold on a diet of baled hay and ensilage to reduce his surplus fat. We know Harold pretty well, and if he would put as much energy into his work as he does at the dinner table Valentine would become one of the thriving cities of the state.

Thanks for your letter, Mrs. Dunn, and tell Harold to drink plenty of buttermilk every day and keep away from those Sioux Squaws.

▽

Joe Fisher is now with the Dressel Bake Shop in Chicago. Joe used to be the powder monkey in the HERALD office, at which time he was known as "Eagle Eye Joe." Joe didn't say whether he was married or not, but if he isn't, Ccihago can't lay that up against him, for he has been like "Barkus" ever since we knew him He writes us a nice letter, for which we extend our thanks.

▽

Hardboiled Director

Ned Sparks, as a hard boiled director, has Darryl Zanuck pushed clear out of the studio. We'll bettcha that he eats dill pickles and railroad spikes for dessert every day, and he has a good appetite.

▽

Marvin Foss of La Porte City, Iowa, writes us a very nice letter and reports that they played "Little Women" recently and it grossed more than any picture they have played in twelve months.

That speaks well for "Little Women," but then why shouldn't it? It is one of the best pictures produced in twelve months. He tells us that his father lives at Ridgeway, Iowa, and is not only an ardent fisherman but follows our colyum religiously. All fiishermen do; that's why they are good fishermen. Thanks for your good letter, Marvin, and tell your father to use frogs for bass.

▽

F. K. Haskell of the *Pacific Northwest Trade News,* and a news reporter for the HERALD, sends us another letter and says that "Chic" Sale put in a week entertaining Portland, Oregon, people, and went away leaving a satisfied audience in his wake. Of course he did; he always does. Among other things, he sends us one of his poems, which reads:

HERE'S HOPIN'

Year ain't been the very best—
Pretty hard with trouble pressed
But the rough way leads to rest—
Here's Hopin'.

Where we planted roses sweet,
Thorns came up to stick our feet
But, this old world's hard to beat—
Here's Hopin'.

Perhaps the buildin' that we planned
Against the cyclone couldn't stand,
But thank God, we've got the land—
Here's Hopin'.

We will see the mornin' light—
And the very darkest night
Can't hide Heaven from our sight—
Here's Hopin'.

That sounds just like "Chic" and it was very nice of Mr. Haskell to send it to us, for which we thank him most sincerely and for his nice letter. We have concluded that Noah, Mark Anthony, Napoleon, Lydia E. Pinkham and George Washington were not the only good people born. There are others, which reminds us that it is time to quit.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

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Alvin Werbe Dead

Alvin F. Werbe, 74, head of the Werbe Scenic Studio, died at his home in Kansas City, Kan., last week. For many years his firm has conducted a national business on scenery and interior decoration for theatres. Fred A. and Louis A. Werbe, two of four surviving sons, will continue the business.

Wurtzel to Make 30 for Fox

Sol Wurtzel plans to make 30 features, 10 of them Spanish versions, as part of the Fox new season program.

"IT WILL MAKE A MEMORABLE FILM"

Is Benjamin DeCasseres' Comment on "Dodsworth"; "They Shall Not Die" He Calls Perfect Picture Material but Dynamite If Shown in the Southland

By BENJAMIN DE CASSERES

DODSWORTH

Sinclair Lewis' "Dodsworth," with Walter Huston as the famous homespun Sammy Dodsworth of Zenith City, made a smash hit.

Sidney Howard did a capital job with the play. He put it into three acts and fourteen scenes of culminating and absorbing interest.

It will make a memorable picture—a fine saga of current Americana. It is of a larger scope than 'Arrowsmith." Max Gordon produced with a long and impeccable cast, which included Fay Bainter as Fran Dodsworth, Harlan Briggs, Maria Ouspenskaya, Frederic Worlock, Charles Halton and Nan Sunderland (Mrs. Huston).

Robert Sinclair did a fine job at directing. And—let me whisper—it will take some jack to buy this play; but if it doesn't net all the picture-spending loose change in the world, then I lose my high rank as a bald-headed prophet.

But it must be filmed with Walter Huston. His Sam Dodsworth is positively the finest character portrayal of a certain type of American lost in the jungles of European sophistication that I have ever seen. It is a living, palpitating man who unfolds before us in all his simplicity, his quiet pathos, his unconscious humor, his calm acceptance of his wife's infidelities in Europe, his clumsy love-making, and finally his explosion in the last scene where he denounces the huzzy that he has made his wife and deserts her for a woman who will take him at face value.

Huston never overdoes. He is poignant without exaggeration. I cannot conceive the screen version (with the whole Sinclair Lewis book to dig from) without Huston. Here we shall have real feeling—not the blithery pathos of "Little Women"—the comic pathos of a single American, boyish-business nature; a grand man, but a Yahoo in Europe, where human nature is a daily paradox.

Fay Bainter did well with the evolving huzzy-soul of Sam's wife.

"Dodsworth" may easily become *the* great American picture of today.

Picture value, 100 *per cent.*

SING AND WHISTLE

Nothing ever happens in Norway. Have you noticed? Did you ever see a picture the action of which is laid in Norway? Off-hand, can you tell me the capital of Norway?

So what? Why, nothing in particular, but I thought this was as good a place as any—reviewing "Sing and Whistle"—to daub in something that's been on my chest for a long time.

"Sing and Whistle" is a four-part drunken sex comedy, featuring that always funny little fellow Ernest Truex. It was written by Milton Herbert Gropper. It is pretty ancient Limburger and might make the screen for one of those fill-ins wherein two married couples get all mixed up in a rather smelly manner. Depends on the cast.

There are the Jillsons and the Dickenses. The latter, from Chicago, come east to meet the Jillsons. Fran Jillson and Carole Dickens had been thataway before Carole married Hugo Dickens.

Frank (Truex) is upset about meeting his former blowse. Where shall they sleep?—and dialogue like that.

While the Dickens fellow and the Jillson wife (Sylvia Field) go out to see the night-club doings, Frank and his former gal get stewed. It's an all-night affair, involving a bed. The night-club trotters return in the morning. The usual "Now, come clean!" stuff on a comic angle.

Again I ask why isn't something done in Hollywood about Norway?

Picture value, 25 *per cent.*

RATING OF PLAYS AS SCREEN MATERIAL

The following percentages are Mr. DeCasseres' estimate of the potential screen value of the Broadway plays discussed on this page:

"Dodsworth"—100 per cent.

"Sing and Whistle"—25 per cent.

"They Shall Not Die!"—70 per cent.

"When in Rome"—4 per cent.

"Ragged Army"—zero.

THEY SHALL NOT DIE!

For picture product John Wexley's play, "They Shall Not Die!" (a Theatre Guild offering) raises the old question again. How far will the public stand for propaganda on the screen? For in this play Wexley—who gave us "The Last Mile" and "Steel," and who writes with dynamite sticks for a pencil—has written something that might well cause an upheaval as great as "'Uncle Tom's Cabin" if it ever got into celluloid.

And, aside from it being the story of the Scottsboro affair up to date and a damning indictment of "justice" in Alabama, it is perfect picture material—better picture material, in fact, than play material. But it could never be shown in the South without trouble, which is a great tribute to the mighty power of the motion picture.

The whole nasty matter is shown in detail in three acts and six scenes—from the alleged rape of the girls and frame-up of the negroes to the blasting speech of Claude Rains (the New York defense lawyer) in the courtroom, ending in his "They shall not die!"

A love-story has been woven through it with Ruth Gordon in the role of Ruby Bates. Actorially, it is the best of the Guild productions.

Picture value, 70 *per cent (with riots).*

WHEN IN ROME

After the success of "The Warrior's Husband" and "The Road to Rome" they all want to do it. The vogue really began in Mark Twain's "Connecticut Yankee"—that is, the art of talking nowadays stuff back in toga and helmet-and-shield days. The anachronism will always get a laugh on screen or stage, as instance the laughs one hears at "Berkeley Square." But there is an art even in slicing baloney.

Austin Major did not slice it properly in "When in Rome." It is one of those things transported to Broadway from somewhere. This title, besides, has intrigued many playwrights, among others Laurence Stallings. But none of them has yet made the Hollywood grade. Maybe Le Grand Schnozzle knows a way. Eddie Cantor might ham it, too.

"When in Rome"—a ringing, clattering flop—purports to be a satire on the alleged misdoings of a Roman Tammany Hall done back in the days of Cicero, Tiberius, Spartacus, Fulvia and all the rest of the jovial gang in shorts and sandals.

Picture value, 4 *per cent.*

RAGGED ARMY

How many fine ideas have I not seen—both on stage and screen—go foundering in the morass of obfuscated treatment or wrangled to a shadow in incompetent hands!

There is a fine idea, for instance—an idea worthy of a Marc Connelly-George Kaufman-Morris Ryskind try—in the unquestioned fact that the descendants of our Revolutionary forefathers are today the very backbone, not to say the absolute nerts, of current toryism. I know, for instance, a descendant of a soldier who nearly croaked at Valley Forge with cold and lack of his daily noggin of sin-water who discharged one of his secretaries because he wouldn't wear white cuffs.

The stuck-up town of Dunbury is giving a pageant to the American Revolution while the rest of the populace is at the last level of the Depression.

Another revolution is threatening; but those celebrating the starving boys at Valley Forge start to slaughter the strikers. Lloyd Nolan as Geoffrey Carver is the Spirit of '76 who tries to slaughter the Spirit of '34.

I think it is good Marx Brothers material. It might be called "Baloney Consommé."

Picture value, 0.

RULES FOR THE CLEARANCE BOARDS

I—APPOINTMENTS

Pursuant to the provisions of the Code of Fair Competition for the Motion Picture Industry approved by President Roosevelt on November 27th, 1933, the Code Authority of the Motion Picture Industry has appointed the following to act as members of the Local Clearance and Zoning Board and the Secretary of such Board for the.....Exchange territory, the duration of each of such appointments to be at the will of the Code Authority.

1. Representative of National Distributors with Theatre Affiliation.
   Mr....., ..., ...
   (City) (State)
   Associated with.....
2. Representative of Distributors without Circuit Theatre Affiliation.
   Mr....., ..., ...
   (City) (State)
   Associated with.....
3. Representative of First Run Exhibitors Affiliated.
   Mr....., ..., ...
   (City) (State)
   Associated with.....
4. Representative of First Run Exhibitor Unaffiliated.
   Mr....., ..., ...
   (City) (State)
5. Representative of Subsequent Run Exhibitors Unaffiliated.
   (a) Mr....., ..., ...
   (City) (State)
6. (b) Mr....., ..., ...
   (City) (State)
7. Impartial Representative of the Code Authority.
   Mr....., ..., ...
   (City) (State)
8. Secretary
   Mr.-Miss....., ..., ...
   (City) (State)

The members of the Local Clearance and Zoning Board shall meet promptly after their appointment by the Code Authority at such time and place as shall be fixed by them.

Prior to such first meeting, each member shall subscribe to the oath in the form attached hereto and shall forthwith transmit such oath for filing with the Administrator, to the Executive Secretary, Code Authority of the Motion Picture Industry, 23rd floor, RKO Building, Rockefeller Center, New York City. Thereupon the members shall by majority vote, select from their number a Chairman, determine the regular intervals at which meetings shall be held and designate the date of the next meeting.

There shall be transmitted by the Code Authority to the Secretary a complete and certified list of Distributors maintaining exchanges in, and Exhibitors operating theatres served out of the.....Exchange Territory, who have qualified to file protests with the Local Clearance and Zoning Board pursuant to Article VI, Part 2, Section 8.

The jurisdiction and authority of the Local Clearance and Zoning Board and all requirements necessary to properly file any protest to such Board should be carefully studied by the members of the Board and the Secretary thereof with particular attention to Article VI, Part 1, Section 7.

The Secretary of the Local Clearance and Zoning Board should become familiar with the provisions contained in the Code which are to be followed in the case of appeal. (Article VI, Part 1, Section 7). The procedure for an appeal is mandatory and must be strictly followed by the appellant.

The Secretary shall be helpful and sufficiently informed so as to answer correctly questions as to procedure. Constant reference to the printed text and to any instructions issued by the Code Authority will prevent mistakes and duplication of work.

Rules and regulations governing the modus operandi of each of the 31 Local Clearance and Zoning Boards are presented herewith, as announced over the weekend by the Code Authority in New York. The prescribed form provides for appointments to the boards, their organization, procedure, manner of handling protests and of making decisions, a special resolution concerning an effective date and the form of oath for each appointee. The Local Clearance and Zoning Boards will set up, regulate and operate a fair and reasonable schedule of clearance for each territory.

Because the rules and regulations governing Local Clearance and Zoning Boards affect the rights of every exhibitor and exchange in the country, they should be studied carefully.

Pursuant to a resolution adopted unanimously by the Code Authority on February 16th, 1934, a copy of which is annexed hereto, the Local Clearance and Zoning Board shall immediately after organization is completed, perform and discharge its duty by receiving any and all protests from members of the industry against any existing clearance and zoning as to their respective theatres alleging that such clearance and zoning is unreasonable in length and/or area, and that the Local Clearance and Zoning Board shall decide the issues raised by such protests after notice and hearing to the parties affected.

Provisions of the Code shall govern with respect to the time of making decisions and the procedure thereafter. (Article VI, Part 1, Sec. 7).

The Secretary of the Local Clearance and Zoning Board shall become familiar with all the provisions contained in the Code which are particularly applicable to the duties and jurisdiction of the Local Clearance and Zoning Board.

II—ORGANIZATION

Sec. 1. Meetings of the Local Clearance and Zoning Board shall be held in the city of .....at such time and place as shall be designated by such Board. Notice of each meeting of the Local Clearance and Zoning Board shall be given to each member by the Secretary at least three (3) days prior to the date thereof. Any notice to be given any member of the Local Clearance and Zoning Board shall be deemed given sufficiently and completely if and when delivered or mailed to such member at his address appearing on the records of the Local Clearance and Zoning Board. The members of the Local Clearance and Zoning Board shall not be entitled to nor shall they be paid any compensation for their services. For attendance at meetings, each member of the Local Clearance and Zoning Board shall be paid the amount itemized in writing by such member and approved by the Secretary, as having been expended by him for railroad fare to travel from his place of business or residence, whichever is nearer, if not in the city of ....., and for necessary hotel room expense not to exceed Five Dollars ($5.00) per day.

Sec. 2. In the case of the absence, ineligibility or incapacity of any member of the Local Clearance and Zoning Board to act at any meeting thereof, the Chairman shall appoint as temporary member, a member of the same classification from the Local Grivance Board, provided that such member is available to serve. In the event he is not available, a temporary member shall be selected unanimously by the members of the Local Clearance and Zoning Board from the same general class of the absentee member. In the event of failure to obtain a unanimous choice, the temporary member shall be appointed by the Code Authority. The temporary member shall act only for the time during such meeting that such regular member shall be absent, or ineligible or incapacitated. If a vacancy occurs because of death or permanent ineligibility or permanent incapacity, the vacancy shall be filled by the Code Authority.

At all meetings of the Local Clearance and Zoning Board the presence of all of the members shall be necessary to constitute a quorum and on all matters the vote of the majority of all of the members shall be deemed to be the action of the Local Clearance and Zoning Board. (Article VI, Part 1, Section 5). The impartial representative of the Code Authority shall vote only in case the vote of the other members is evenly divided.

Sec. 3. At each meeting of the Local Clearance and Zoning Board the members shall select a Chairman from their number with full voting rights, to preside at the meeting of the Local Clearance and Zoning Board and any recess thereof. The Chairmanship of the Local Clearance and Zoning Board shall be rotated among the members and each member shall in turn be selected to act as Chairman.

Sec. 4. The Code Authority of the Motion Picture Industry shall appoint and fix the compensation of the Secretary, who shall be a person not a member of the Local Clearance and Zoning Board. The services of the Secretary may be terminated at any time by the Code Authority. The Secretary shall keep a record of the proceedings of all meetings of the Local Clearance and Zoning Board and of all other matters of which a record shall be required by the Code Authority. The Secretary shall take minutes of all protest hearings in such form and to such extent as the Code Authority shall direct, and such minutes shall be part of the record. The Secretary of each Board shall make application to the proper State or Municipal Authority for appointment to administer oaths and shall at all hearings administer the oath to all witnesses. The Secretary shall issue notices of all meetings and shall perform such other duties as may from time to time be designated by the Code Authority.

Sec. 5. Neither the Local Clearance and Zoning Board nor any member thereof or the secretary shall make any commitment for expenditures other than necessary hotel room expense or railroad fare as provided for in Section I hereof without first obtaining written approval therefor from the Code Authority.

Sec. 6. These rules may be amended and added to at any time by the Code Authority.

Sec. 7. The juristdiction of the Local Clearance and Zoning Board shall be limited as specifically provided (Article VI, Part 1, Section 9) and such Board shall hear no questions retary notifies members of the Local Clearance and zoning matters.

III—PROCEDURE

The Local Clearance and Zoning Board may receive and decide only such matters as are specified in a written protest sworn to by the

(Continued on following page, column 1)

RULES FOR THE CLEARANCE BOARDS

(Continued from preceding page)

protestant and filed in triplicate with the Secretary, who shall forthwith deliver a correct copy thereof to each party whose interests may be affected by the decision.

PROTESTS

(Article VI, Part 1, Section 7 of the Code)

SEC. 1. All parties concerned in any protest may appear in person or by attorney. They shall be notified of the time and place of hearing, by the Secretary at the same time the Secretary notifies members of the Local Clearance and Zoning Board.

The authority of the members of the Local Clearance and Zoning Board to hear protests is derived from and limited by the Code of Fair Competition for the Motion Picture Industry. Members are not bound by the technical rules of evidence but should refuse to admit evidence which is immaterial or irrelevant. Members are without power or authority to make any decisions which shall be at variance with provisions of the Code of Fair Competition for the Motion Picture Industry or any interpretation thereof by the Code Authority.

SEC. 2. In arriving at a conclusion, each member should be mindful that his responsibility is as great as that of a judge sitting in a court of law. Each member should be actuated by principles of justice. Members of Local Clearance and Zoning Boards must be impartial. They cannot be impartial if they have any private agreements respecting the subject matter of the protest.

SEC. 3. The members shall so conduct the hearing as not to prejudice the interests of any interested party. If any information is received or in their possession, open disclosure thereof must be made during the hearing of any protest.

SEC. 4. The members shall observe the following rules,

(a) all witnesses must be sworn. The following form of oath shall be used:
"Do you solemnly swear that in the matter of the protest of..... you will tell the truth, the whole truth and nothing but the truth, so help you God?"

SEC. 5. The protestant and all parties concerned or their attorneys shall be given full opportunity to cross-examine all witnesses, and present their own witnesses in rebuttal. The members may during the hearing question the protestant and witnesses and all interested parties if they so desire, without unduly interrupting the orderly conduct of the hearing. The members shall remember to

(a) permit all interested parties or their attorneys to briefly sum up their case.
(b) adjourn the hearing to a future date for good reason. Take all possible steps to avoid unnecessary delays to the end that all hearings be expedited.
(c) confer immediately at the end of the hearing to arrive at a decision based solely upon the evidence submitted.

SEC. 6. Members of Local Clearance and Zoning Boards are cautioned to

(a) refuse to admit evidence which is immaterial or irrelevant.
(b) refuse to consider evidence if no opportunity is afforded for cross-examining of the witness whose evidence is offered.
(c) postpone only for compelling and proper causes a hearing already set.
(d) avoid reaching a decision before the close of the case.

V—DECISION

SEC 1. The decision must clearly reflect the opinion of the majority of the members of the Local Clearance and Zoning Board. There can only be one decision. Accordingly, the members should never make any decision which

(a) contemplates further action of any kind by the Local Clearance and Zoning Board.
(b) reserves to the members further powers or action.

Decisions of a Local Clearance and Zoning Board wherever possible should be unanimous and may be publicized.

SEC. 2. All decisions must be in accordance with the provisions of the Code of Fair Competition for the Motion Picture Industry and in accordance with any interpretation thereof by the Code Authority.

SEC. 3. The decision should be certain in its terms and simple in its language. It should state in clear and simple language the decision of the Local Clearance and Zoning Board. Each decision should be so phrased as to be possible of performance. Each member shall sign the decision indicating whether he votes in favor thereof or dissents therefrom.

SEC. 4. Members of the Local Clearance and Zoning Boards are not required to state the reasons for the conclusions reached, but may do so if they see fit. The members may incorporate their reasons in an opinion accompanying the decision if they or any of them so desire.

SEC. 5. A protestant desiring a stenographic transcript of the proceedings and testimony may employ a competent stenographer, approved by the Local Clearance and Zoning Board. In the event of appeal, such transcript may be used only when certified to as correct by the Local Clearance and Zoning Board.

SEC. 6. Upon the filing of a notice of appeal from any decision of a Local Clearance and Zoning Board, the Secretary shall notify all affected parties.

VI—RESOLUTION UNANIMOUSLY ADOPTED BY THE CODE AUTHORIY ON FEBRUARY 16th, 1934

"Whereas, Article VI, Part 1 of the Code of Fair Competition for the Motion Picture Industry contemplated that Local Clearance and Zoning Boards should be established prior to January 1st, of each year to set up fair, just and equitable schedules of clearance and zoning to provide against clearance of unreasonable length and/or area, and

Whereas, for the year 1934, the date of January 1st was indefinitely postponed by reason of unavoidable delay in establishing such Clearance and Zoning Boards and

Whereas, the selling season of the industry is but a short time off and it is necessary to simplify and expedite the functions of such Boards and direct their activities and qualify their procedure, now on motion by Mr. Bareford, seconded by Mr. Yamins, it is unanimously

RESOLVED: That Clearance and Zoning Boards shall perform and discharge their duties by receiving any and all protests from members of the industry against any existing clearance and zoning as to their respective theatres alleging that such clearance and zoning is unreasonable in length and/or area, and that the such Boards shall decide the issues raised by such protests after notice and hearing to the parties affected; and that with respect to the time of making of decisions and the procedure thereafter the provisions of the Code shall govern."

VII—OATH FOR APPOINTEES

The undersigned hereby accepts the appointment of the Code Authority of the Motion Picture Industry to act as a member of the Local Clearance and Zoning Board for the .....Exchange Territory and hereby swears to fairly and impartially determine whatever issue is presented to such Board.

.....L. S.

STATE OF }
COUNTY OF } SS.:

On this.....day of....., 193 before me personally came and appeared .....to me known and known to me to be the person described in and who subscribed to the foregoing and took oath to the statements by him subscribed.

.....
(Notary Public)

See Tariff Bill As Aid to U. S. Films

Enactment of tariff legislation introduced last week in the House at Washington would give President Roosevelt a weapon with which to break down some of the almost prohibitive barriers erected against American motion pictures by foreign governments. Quota blockades against American films exist in almost very important country and millions are lost annually as a result by American distributors.

Under the bill the President would be authorized to increase or reduce existing duties by not more than 50 per cent as a means of consummating reciprocal trade agreements with other governments.

William McKay Dead

William Rupert McKay, inspector of film exchanges for the Ontario, Canada, government for 14 years, died in Toronto this week as a result of old war wounds. His duties disciplinary, Mr. McKay was nevertheless highly popular throughout the industry in Canada.

Tax Liens Against Three

Government tax liens have been filed in Los Angeles against Jean Harlow, Carmel Myers and Greta Nissen. The government claims Miss Harlow owed $2,654 on her 1932 income; Miss Myers $36.37 for 1932, and Miss Nissen $155 for 1931.

Columbia Suit Delayed

The examination of Jack Cohn, Columbia executive, scheduled to precede trial of a stockholder's suit for an accounting, set for last week, had been postponed to this week. Both Mr. Cohn and his attorney, Nathan Burkan, are out of town.

Universal Reopens Lab

Universal will reopen its Coast laboratory late this week under the name of Universal Laboratories. C. Roy Hunter will be in charge, and King Charney will act as outside contact to solicit independent business.

RULES FOR THE GRIEVANCE BOARDS

Rules and regulations governing the modus operandi of each of the 31 Local Grievance Boards are presented herewith, as announced last weekend by the Code Authority in New York. The prescribed form provides for appointments to the boards, their organization, procedure, manner of conducting hearings and of making determinations and the form of oath for each appointee. The Grievance Boards will control competitive relations between exhibitors and distributors in the field and will hear and adjust complaints of unfair trade practices and/or unfair competitive methods.

Because the rules and regulations governing Local Grievance Boards affect the rights of every exhibitor and exchange in the country, they should be studied carefully.

I—APPOINTMENTS

Pursuant to the provisions of the Code of Fair Competition for the Motion Picture Industry, approved by President Roosevelt on November 27th, 1933, the Code Authority of the Motion Picture Industry has appointed the following to act as members of the Local Grievance Board and the Secretary of such Board, for the.....Exchange Territory, the duration of each of such appointments to be at the will of the Code Authority.

1. Representative of National Distributors with Theatre Affiliation
   Mr....., ..., ...
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   (City) (State)
   Associated with.....
3. Representative of Exhibitors, Affiliated
   Mr....., ..., ...
   (City) (State)
   Associated with.....
4. Representative of Exhibitors, Unaffiliated
   Mr....., ..., ...
   (City) (State)
5. Impartial Representative of the Code Authority.
   Mr....., ..., ...
   (City) (State)
6. Secretary
   Mr.-Miss....., ..., ...
   (City) (State)

The members of the Local Grievance Board shall meet promptly after their appointment by the Code Authority at such time and place as shall be fixed by them.

Prior to such first meeting, each member shall subscribe to the oath in the form attached hereto and shall forthwith transmit such oath for filing with the Administrator, to the Executive Secretary, Code Authority of the Motion Picture Industry, 23rd floor, RKO Building, Rockefeller Center, New York City. Thereupon the members shall by majority vote select from their number a Chairman, determine the regular intervals at which meetings shall be held and designate the date of the next meeting.

There shall be transmitted by the Code Authority to the Secretary a complete and certified list of Distributors maintaining exchanges in, and Exhibitors operating theatres served out of the.....Exchange Territory, who have qualified to file complaints with the Local Grievance Board pursuant to Article VI, Part 2, Section 8.

The jurisdiction and authority of the Local Grievance Board and all requirements necessary to properly make any complaint to such Board should be carefully studied by the members of the Board and the Secretary thereof with particular attention to Article VI, Part 2, Section 4.

The Secretary of the Local Grievance Board should become familiar with the provisions contained in the Code which are to be followed in the case of appeal. (Article VI, Part 2, Section 7). The procedure for an appeal is mandatory and must be strictly followed by the appellant.

The Secretary shall be helpful and sufficiently informed so as to answer correctly questions as to procedure. Constant reference to the printed text and to any instructions issued by the Code Authority will prevent mistakes and duplication of work.

II—ORGANIZATION

Sec. 1. Meetings of the Local Grievance Board shall be held in the city of..... at such time and place as shall be designated by such Board. Notice of each meeting of the Local Grievance Board shall be given to each member by the Secretary at least three (3) days prior to the date thereof, except that for a meeting called as provided in Article V. D, Part 9 (b), forty-eight hours telegraphic notice shall be given. Any notice to be given any member of the Local Grievance Board shall be deemed given sufficiently and completely if and when delivered or mailed to such member at his address appearing on the records of the Local Grievance Board. The members of the Local Grievance Board shall not be entitled to nor shall they be paid any compensation for their services. For attendance at meetings, each member of the Local Grievance Board shall be paid the amount itemized in writing by such member and approved by the Secretary, as having been expended by him for railroad fare to travel from his place of business or residence, whichever is nearer, if not in the city of ....., and for necessary hotel room expense not to exceed Five Dollars ($5.00) per day.

Sec. 2. In the case of the absence, ineligibility or incapacity of any member of the Local Grievance Board to act at any meeting thereof, the Chairman shall appoint as temporary member, a member of the same classification from the Local Clearance and Zoning Board, provided that such member is available to serve. In the event he is not available, a temporary member shall be selected unanimously by the members of the Local Grievance Board from the same general class of the absentee member. In the event of failure to obtain a unanimous choice, the temporary member shall be appointed by the Code Authority. The temporary member shall act only for the time during such meeting that such regular member is absent, incapacitated or ineligible. If a vacancy occurs because of death or permanent ineligibility, or permanent incapacity, the vacancy shall be filled by the Code Authority.

At all meetings of the Local Grievance Board the presence of all of the members shall be necessary to constitute a quorum and on all matters the vote of the majority of all of the members shall be deemed to be the action of the Local Grievance Board. (Article VI, Part 2, Section 6b). The impartial representative of the Code Authority shall vote only in case the vote of the other members is evenly divided. (Article VI, Part 2, Section 6a).

Sec. 3. At each meeting of the Local Grievance Board the members shall select a Chairman from their number with full voting rights, to preside at the meeting of the Local Grievance Board and any recess thereof. The Chairmanship of the Local Grievance Board shall be rotated among the members and each member shall in turn be selected to act as Chairman.

Sec. 4. The Code Authority of the Motion Picture Industry shall appoint and fix the compensation of the Secretary, who shall be a person not a member of the Local Grievance Board. The services of the Secretary may be terminated at any time by the Code Authority. The Secretary shall keep a record of the proceedings of all meetings of the Local Grievance Board and of all other matters of which a record shall be required by the Code Authority. The Secretary shall take minutes of all hearings in such form and to such extent as the Code Authority shall direct, and such minutes shall be part of the record. The Secretary of each Board shall make application to the proper State or Municipal Authority for appointment to administer oaths, and shall at all hearings administer the oath to all witnesses. The Secretary shall issue notices of all meetings and shall perform such other duties as may from time to time be designated by the Code Authority.

Sec. 5. Neither the Local Grievance Board nor any member thereof or the Secretary shall make any commitment for expenditures other than necessary hotel room expense or railroad fare as provided for in Section I hereof, without first obtaining written approval therefor from the Code Authority.

Sec. 6. These rules may be amended and added to at any time by the Code Authority.

Sec. 7. No member of the Local Grievance Board shall sit on any matter involving his own or his company's interest. (Article VI, Part 2, Section 6a).

III—PROCEDURE

The Local Grievance Board may receive and determine only such matters as are specified in a written complaint, sworn to by the complainant, and filed in triplicate with the Secretary who shall forthwith deliver a correct copy thereof to each party complained of and to each party whose interests may be effected by the determination.

IV—HEARINGS

Sec. 1. All parties concerned in any hearing may appear in person or by attorney. They shall be notified of the time and place of hearing by the secretary at the same time the secretary notifies member of the Local Grievance Board.

The authority of the members of the Local Grievance Board to hear complaints is derived from and limited by the Code of Fair Competition for the Motion Picture Industry. Members are not bound by the technical rules of evidence but should refuse to admit evidence which is immaterial or irrelevant. Members are without power or authority to make any determination which shall be at variance with the provisions of the Code of Fair Competition for the Motion Picture Industry or any interpretation thereof by the Code Authority.

Sec. 2. In arriving at a conclusion, each member should be mindful that his responsibility is as great as that of a judge sitting in a court of law. Each member should be actuated by principles of justice. Members of Local Griev-

(Continued on following page, column 1)

RULES FOR THE GRIEVANCE BOARDS

(Continued from preceding page)

ance Boards must be impartial. They cannot be impartial if

(a) they have any private agreements with either party respecting the subject matter in controversy.

(b) they have any bias or prejudice in favor of or against any of the parties. It shall be the duty of any member having any bias or prejudice in favor or against any of the parties to announce such bias or prejudice prior to the hearing of the complaint.

If the bias or prejudice of a member is established, such member shall be ineligible to sit upon the Local Grievance Board determining the complaint in question.

SEC. 3. Members of the Local Grievance Board should avoid

(a) acting as conciliators. Their duties are not to seek a compromise, but to reach a fair decision and to make a just disposition based solely upon the evidence.

(b) acting as an advocate or agent of any party. Their duties are not to argue or to defend but to hear and decide solely on the basis of the evidence submitted.

(c) expressing opinions or views concerning the parties or the controversy, except in the written determination thereof.

SEC. 4. The members should so conduct the hearing as not to prejudice the interests of either party. They should not receive and should decline to receive private communications, or other information from any source. If any such information is received or in their possession, open disclosure thereof must be made at the hearing, and/or before determination. Each party should be granted an equal opportunity to present his case.

SEC. 5. The members shall observe the following rules.

(a) all witnesses must be sworn. The following form of oath shall be used:

"Do you solemnly swear that in the matter of the complaint of..... ....against.....you will tell the truth, the whole truth and nothing but the truth, so help you God?"

(b) hear in the presence of all members, first, the witnesses of the complaining party and then the witnesses of the defending parties. The members should permit the parties or their attorneys to cross-examine all witnesses and present their own witnesses in rebuttal. The members may during the hearing question all witnesses if they so desire, without unduly interrupting the orderly conduct of the hearing.

(c) permit the parties or their attorneys to briefly sum up their case.

(d) adjourn the hearing to a future date for good reason. Take all possible steps to avoid unnecessary delays to the end that all hearings be expedited.

(e) confer immediately at the end of the hearing and arrive at a determination based solely upon the evidence submitted.

SEC. 6. Members of Local Grievance Boards are cautioned to

(a) refuse to admit evidence which is immaterial or irrelevant.

(b) refuse to consider evidence if no opportunity is afforded for cross-examination of the party or witness whose evidence is offered.

(c) postpone only for compelling and proper causes a hearing already set.

(d) avoid reaching a decision before the close of the case.

V—DETERMINATION

SEC. 1. The determination must clearly reflect the decision of the majority of the members of the Local Grievance Board. Decisions of a Local Grievance Board wherever possible should be unanimous and may be publicized. There can be only one determination. Accordingly, the members should never make a determination which

(a) contemplates further action of any kind by the Local Grieance Board, except as provided in Article V-E, Part 3, Section 3.

(b) reserves to the members further powers or action.

SEC. 2. The Local Grievance Board shall not have power to award damages.

SEC. 3. Upon a determination directing distributors not to enter into new contracts, and not to deliver further pictures under existing contracts (Article V.E, Part 3, Section 3) the secretary shall forthwith notify all distributors.

SEC. 4. All determinations must be in accordance with the provisions of the Code of Fair Competition for the Motion Picture Industry, and in accordance with any interpretation thereof by the Code Authority.

SEC. 5. The determination should be certain in its terms and simple in its language. It should state in clear and simple language the determination of the Local Grievance Board. Each determination should be so phrased as to be possible of performance. Each member shall sign the determination indicating whether he votes in favor thereof or dissents therefrom.

SEC. 6. Members of the Local Grievance Board are not required to state the reasons for the conclusions reached, but may do so if they see fit. The members may incorporate their reasons in an opinion accompanying the determination, if they or any of them so desire.

SEC. 7. Any party to a hearing desiring a stenographic transcript of the proceedings and testimony, may employ a competent stenographer approved by the Local Grievance Board. In the event of appeal, such transcript may be used only when certified to be correct by the Local Grievance Board.

SEC. 8. Upon the filing of a notice of appeal from any determination of a Local Grievance Board, the Secretary shall notify all affected parties.

VI—OATH FOR APPOINTEES

OATH

The undersigned hereby accepts the appointment of the Code Authority of the Motion Picture Industry to act as a member of the Local Grievance Board for the..... Exchange Territory and hereby swears to fairly and impartially determine whatever issue is presented to such Board.

.....L.S.

STATE OF }
COUNTY OF } SS.:

On this.....day of....., 193 before me personally came and appeared .....to me known and known to me to be the person described in and who subscribed to the foregoing and took oath to the statements by him subscribed.

.....
(Notary Public)

MGM, U. A. in Deal

MGM and United Artists have concluded a deal whereby MGM will distribute all United Artists product in South Africa next season. Walt Disney subjects are included. Arthur Loew for MGM and Arthur W. Kelly, for United Artists, concluded the deal.

Studios May Cut To 34-Hour Week

Observers of the labor situation in Hollywood's studios this week indicated a definite possibility that the production branch may reduce working hours from 40 to 34, as a compromise to General Hugh S. Johnson's plea to industry to cut hours of labor to a 30-hour weekly maximum.

Harold S. Bareford, Charles L. O'Reilly and George J. Schaefer, constituting a committee appointed by the Code Authority to conform with the appeal for shorter hours, this week requested studio officials to cooperate with them and start making an analysis of the employment situation on the Coast.

Another development on the labor front was settlement of the long standing dispute between independent San Francisco theatres and projectionists. Under the compromise operators are to receive an increase of 15 to 18 per cent. The present wage being $54 weekly, the new scale will approximate $63. Operators had asked for $84.60, the wage prior to the depression.

U. A. Salesmen Promoted

Harry Lotz and Fred Rohrs, former United Artists salesmen, have been promoted to branch managerships in Milwaukee and Charlotte, respectively. G. I. Bradford has replaced Mr. Rohrs in Kansas City. Walter Loewe of Washington has gone to Charlotte and George Dillon has moved from Atlanta to Washington.

Hoffberg Has Series

J. H. Hoffberg Company is releasing a series of American and Spanish features and shorts with distribution, except in California, New Mexico and Arizona, handled from New York. Spanish International Pictures has the product in California, and Scott Amusement Company in New Mexico and Arizona.

Southern MPTO Meeting Set

The semi-annual convention of the MPTO of Tennessee, Arkansas and Mississippi will be held at the Chisca Hotel, Memphis, Tenn., April 1-2. Sol A. Rosenblatt has been invited to address the convention.

Billboard Bill Now Law

Governor Lehman of New York has signed the bill which prohibits the erection of billboards within 500 feet of a state parkway or park without permission from the Regional Park Commission.

Majestic Has 12 in Polish

Majestic is releasing 12 Polish films in 100 towns in this country where Polish speaking people are resident. The first, "The Spy," played a second week at the Caruso in New York.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 216.—(A) Is it safe to use a chamois skin for cleaning lenses? (B) How often, in your judgment, should a projection lens be disassembled and cleaned? (C) Describe, in detail, just how you would yourself do the job. Watch your step in this and don't overlook any point. (D) What care should the interior of a projection lens have?

Answer to Question No. 210

Bluebook School Question No. 210 was: (A) What is the total approximate loss of light in passing through cemented surfaces of flint and crown glass? (B) What may we safely assume to be the loss per single lens, or per two cemented lenses? (C) Is the amount of light passed by all similar lenses the same? (E) Describe the process of image forming by lenses?

B. S. Englander of Philadelphia, has protested that I misunderstood his answer to Question No. 207, Section A. He has pointed out that he said, though in different words, just what Doe said. A careful examination of his answer convinces me he is right. Apologies, Brother Englander.

The following made good on 210: C. Rau and S. Evans; D. Danielson; G. E. Doe; B. S. Englander; H. H. Menefee; T. Van Vaulkenburg; W. Lemke; J. Wentworth; R. DeTotto; R. J. Arnston; D. Ferguson; D. Caladone; H. Edwards; J. Morton; B. Doe; H. C. Lake; P. Jackson and B. Diglah; H. D. Schofield; O. L. Daris and M. Simms; W. and S. F. Love; D. R. Peters and D. Holler; B. L. Stephens; N. Williams and R. S. Allen; L. F. Evans and P. T. Jones; F. T. Thompson and F. Daris; J. N. and T. H. Wilson; H. C. Lake; D. L. Mason and J. T. Ballinger; P. Sanborn and S. L. Jones; D. L. Sinklow; G. A. Artley; G. Tinlin; O. L. Evans; F. F. Griffin and C. Abrams; G. S. Bowers; T. L. Albert, T. Leroy and B. F. Errickson; E. L. Conners; M. Gerst; A. Richardson and L. N. Haynes; C. Cummings and T. Kelley; G. Johnson and N. T. Kane; D. L. Howard; B. S. Orchade; R. O. Davis and T. L. Turk; L. Biello and R. K. Hart; H. Pedilla and S. T. Carter; M. Sanbie; T. M. Orichson and Son; D. M. Davis; R. L. Oglesby, H. Danby, R. D. Pudello and W. R. Clark; P. S. Mitchel; H. E. Daniels; C. Greene; S. Fletcher; M. C. Lellinger and H. Pitchkey; S. L. Holmes; H. May, H. and L. H. Anderson; S. Carberry; L. Hutch and D. Goldberg; H. Schontz and T. R. Richards; D. H. Samuels; G. L. Emrich; S. Jacobs; L. D. Francis; D. Little and J. H. Rathburn; R. S. Conrad; D. L. Smith; R. Suler and R. Wheeler; J. Hemmelstene and R. Marteniz; M. Scully, L. Scully and P. M. Wheeler; D. Forman; P. Conforti and C. F. Davis; P. L. Lathrope; J. E. Smith and R. R. Dorfel; C. D. Carmody; L. Hutchinson.

The answer of P. Jackson and B. Diglah to Section A has been selected for publication. They say, "This question deals only with two cemented surfaces, and since they are cemented, there is no surface at all as far as concerns reflection, except the almost negligible one due to a slight difference in refractive index as between Canadian balsam and flint glass. It is almost exactly the same as that of crown glass. The loss thus set up is only about one-tenth of one per cent.

(B) Our friends, Rau and Evans, says, "The loss of light per single lens, at and between the surfaces, may be considered as follows:

"Double convex lens of 1.51 refractive index: Loss at first surface, 4.2 per cent; loss by absorption, .5 per cent; loss at last surface, 4.0 per cent; total loss, 8.7 per cent (approximately 9 per cent).

"Double convex lens of 1.61 refractive index: Loss at first surface, 5.5 per cent; loss by absorption, .5 per cent; loss at last surface, 5.2 per cent; total loss 11.2 per cent (approximately 11 per cent).

"Cemented lens of positive lens of crown glass cemented to negative lens of flint glass: Loss at first surface of crown glass, 4.2 per cent; loss by absorption of crown glass, .5 per cent; loss between crown glass and cement, zero; loss by absorption of cement, .5 per cent; loss between cement and flint glass, .1 per cent; loss by absorption of flint glass, .5 per cent; loss at last surface of flint glass, 5.2 per cent; total loss, 11.0 per cent."

(C) This question was not stated correctly. J. Wentworth says, "I think you 'slipped a cog' in propounding this question. It is likely you meant: Is the amount of equal incident light passed by lenses of like diameter and form always the same? If that be correct, then the answer is an emphatic no. Many things would cause a difference. Assuming the incident light to be of equal character and power in all cases, and the angles of incidence also to be alike in all cases, then the cleanliness of surface, polish of surface, purity of glass—meaning absence of color, etc., and the character of the glass would make a difference in the amount of incident light transmitted."

Brother Wentworth was correct. I penalized no one on this one. The question was not clear. Wentworth is a good guesser.

(D) Believe you me, this was a hard answer to select. I believe, however, that H. Edwards has somewhat the best of it, everything considered. He says, "Assuming an object placed at one of the points of conjugate foci of a corrected lens, light rays go forward in all directions from every one of the innumerable needle points of its surface. Rays from every portion of every needle point of the object are incident upon every needle point of the lens surface, and the lens surfaces are so made and combined that all the rays from each one of the points will be so refracted that they will meet again in a spot at the other conjugate foci point of the lens corresponding to the point they emanated from in the first conjugate foci point, except that their area will presumably be expanded.

"This being true, it follows that at the second conjugate foci point an image of the object will be formed, and if the object needle points be expanded, the image will be larger than the object.

"Another peculiarity is that the image will be reversed in position, or as we usually express it, up-side-down. Still another is that although rays from thousands of needle points of the object meet each other at all points of surface of the lens, they meet at slightly different angles and pass through each other unobstructed."

Writes Amateur Film Book

William J. Shannon, secretary of Moorefield & Shannon, publishers at Nutley, N. J., has completed a book titled "Movie Making Made Easy," in the 219 pages of which Mr. Shannon details nine years of experience as an amateur motion picture maker.

'NOTHING ACCOMPLISHED BY ANTAGONISM'

J. J. KNIGHT, JR., in charge of Paramount Theatre Maintenance

OPEN LETTER TO RESEARCH COUNCIL

[The following communication is indeed an open one, addressed not to this publication, but to Mr. William H. Short, director of the Motion Picture Research Council, an organization interested in the imperfections of the film as thus far exploited. Mr. Knight, the writer, has been associated with the motion picture theatre for many years, in its management and in the supervision of its physical operation and maintenance. He is in charge of theatre maintenance for Paramount Publix. His remarks below, submitted in copy as an open letter, call for no added comment—except that for the practical purposes of the Council, if any, it were better had Mrs. Belmont thus rejected the opportunity of personally meeting Mr. Knight.—THE EDITOR.]

MY DEAR MR. SHORT:

I want to thank you for your letter of March 12, which included me in the group of individuals to have the opportunity of personally meeting Mrs. August Belmont before the luncheon on Wednesday, March 21.

You have known me for a number of years. During a large number of those years of our acquaintance I have gained my livelihood from the Motion Picture Industry. I know many of its weaknesses, and could list many mistakes that have been made. However, I have never felt that the industry was *all* wrong. Further, I know many of the problems of the independent and small town exhibitor from first-hand contact with them.

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I have expressed to you rather frankly in the past, my ideas about the future program of the Research Council. I have been rather emphatic that, in my opinion, nothing can be accomplished through an attitude of reform, or from an attitude of antagonism, directed toward the present industry.

The *only* positive approach to the objectives of the Council is to produce and distribute pictures that measure up in story, in beauty and in social, intellectual, psychological and spiritual value, as established by the Council as the result of its five-year research. Any other approach founded upon the influence of prominent persons, publicity, legislation, or reform, are negative and will be ineffectual. Not until the Council is prepared to take the risks and the hazards as always befall the "trail blazer" will anything more be accomplished than the creating of a tempest in a teapot.

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When the Council demonstrates that pictures, measuring up to their standards, can be produced and distributed, without the aid of block-booking or blind selling, and still return a fair and reasonable commercial profit, the industry will be quick to follow suit. People generally are very willing to be *shown*, but seldom like to be *told* how to do their particular job.

I am rather convinced that the trend of the times is harmony and co-operation, and not billigerent resistance or antagonistic refor. This should be considered in planning or plotting the future of the Research Council. If the Council could cleanse itself of its hate, distrust and opposition to the present industry, which is always denied and yet always so obvious in the reading of any of its reports, and realize that motion pictures are the greatest and most powerful media of expression, art, propaganda education and universal social understanding that exists today, and plan to guide that industry to a higher level so that its influence will always be uplifting and not degrading, then and only then will the Council be fulfilling a useful purpose.

All of this is ably implied and stated in the forepart of the pamphlet, "A New Day for the Movies and for the Children," recently received by me. Why, as on page 3, is the statement made, "It has *no* wish to *censor, condemn* or *hamper* the movies," when every conclusion drawn, and every interpretation of the findings of the researches has been condemnation, spelled with capital letters? Again, the program of the Motion Picture Research Council, as printed on page 13, is, first, to abolish block-booking, abolish blind selling, and require a trade showing; second, to inform the public of the findings of the Council, and of course, impress upon the public the conclusions and special interpretations of the Council. It is positively evident that such objectives have been especially selected to hamper the industry. So why is a statement made to the contrary?

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Throughout all of the literature disseminated by the Council so great a number of findings are based upon the reactions of motion pictures upon delinquents and subnormals that one can't help but feel that the industry is being judged by its reactions upon the minds of the moron class of this country. Some intelligent parents of this country will resent that implication directed toward their children. To be specific, statements such as made on page 12 of "A New Day" are improper for general publication, and truly should receive weight only as secondary data.

Basically, for better or worse, the Motion Picture Industry, the Banking system, the Aviation industry and Stock exchanges, as well as child delinquency and all other socially unhealthy conditions, are the direct result of the economic system which has us all enslaved today. Why then attack *one* of these results and attempt to make people believe that it alone is the cause of social evil or shortcomings.

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If the objective of the Council is truly to obtain better pictures, then concentrate on that and forget for the time being, at least, blind-selling, block-booking and other trade practices. For, if all pictures were good in the eyes of the Council, then what difference would block-booking or blind-selling make in the average community?

If sincerity has retained any of its moral tone; then in the light of the expressed program for the Council, state the facts honestly. The Motion Picture Research Council's true platform is:

1. To reform the present trade practices (which are not criticized when applied to other industries) of the business of distributing motion pictures.
2. To organize a nation-wide campaign to marshal ublic opinion in support of the Research Council and its findings.
3. To encourage others to invest their money in the production of pictures which the Council will not attempt in its own behalf.
4. To continue its investigation of the subnormal and moronic minds of the country to determine their reactions to motion pictures.
5. To oppose the present motion picture industry in every possible way.

This is a bluntly stated translation of the program so cleverly written and printed on page 13 of "A New Day, etc." Frankly under such plans of action, I don't believe that the Research Council can possibly be successful.

I regret coming to such a pointed conclusion, but the conduct of its affairs by the Council, tending more and more toward a professional reform movement, has left no other course open to me.

Unless the program of the Council be changed to harmonize more nearly with the spirit of the times, and becomes more positive in its effort to demonstrate and lead, rather than force or drive, then I find it necessary to request that my name be dropped from your lists.—J. T. KNIGHT, JR.

ASK CONCESSIONS ON FILMS BY ITALY

Tariff experts in Rome, Italy, have suggested the lowering of Italian import barriers on American films and cotton in exchange for Italian wine and silk imports by America as a means of increasing trade between the countries. The Italian film industry has been stimulated only slightly by Premier Mussolini's protective measures, it is said.

A considerable increase in import duties was announced late last week by the French government at Paris. Twenty-five American products are affected, but not films.

Chicago Mayor Asks More Money for Censorship Board

Mayor Kelly of Chicago last week hit back at film interests by asking the financial committee of the city council for an additional $40,000 for the censorship budget. The request is seen as a counter move to offset the disclosure recently that while local distributors and theatres paid approximately $70,000 a year in inspection and censor fees, the cost of operating the board amounted to only $37,000 last year.

It is reported the mayor proposes hiring additional inspectors with the additional money he believes the board needs. Such action would automatically destroy all hope of local distributors for censorship relief.

Universal will instigate a test case of Mayor Edward Kelly's standing order in Chicago to his police department censor board ordering elimination of riot scenes, at the first instance of such action, last week declared Henry Herbel, Universal Chicago branch manager.

Mr. Herbel denounced the mayor's order as a "step toward censorship of the press." Universal will refuse to make any cuts ordered by the mayor, he said.

Denig Joins Ferguson

Lynde Denig, pioneer trade paper editor, has been named eastern representative for Helen Ferguson, who maintains publicity bureau headquarters in Hollywood.

MGM Plans New "Goofy" Series

MGM plans production of a third series of two-reel subjects titled "Goofy Movies," with explanatory remarks by Pete Smith. Jack Cunningham will supervise.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SPRING IS HERE

The gentle season seems to be upon us. The air is balmy, kids are playing ball in the park, the sport pages echo to the crack of horsehide, and the wife is alarmingly engrossed in the Easter style ads.

The business of the motion picture also yields to the magic touch of the growing season as a happier note of optimism is heard o'er the land. Mighty good pictures are being released, box office grosses are mounting and there is even a whisper, faint though it may be, that in various quarters salaries may shortly be lifted.

Good ole Spring!

It marks the budding of Easter shows, of egg hunts and style promenades. It means a general house cleaning, a bit of paint here and there, a dab of varnish where it is needed, an overhauling of seat covers and draperies.

It clarions the start of a new season of hope, of better times, and, we trust, better "crops" for those managers who so diligently sow the seed but seldom are allowed to reap the rewards of their labor.

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IT MIGHT WORK

From our favorite shoe dealer comes a neat business reminder novelty in the form of a pair of new laces. Accompanying these necessary dress accessories is a letter with copy from which we quote: " . . . we got to thinking that maybe by this time you would need a new pair of laces . . . it is our policy to keep in touch with our customers . . . we trust that you will visit us again. . . ."

Not a bad gag, and no doubt the store ad man took a few bows for his ingenuity. He might have dug up the idea by himself, and then again, a like novelty used by his neighborhood theatreman might have brought it forth.

Be that as it may, the thought strikes us that many of the things put over by showmen can be employed profitably by advertisers in other lines and if this be so, able managers now unemployed might do worse than endeavor to sell their ideas or services temporarily to exploit merchandise in a manner similar to pictures. It has been done and is being done, if not by showmen then by advertisers in other fields capitalizing on these possibilities. And while we do not recommend going after the biggest game, adaptations of national tieups might be worked out in local situations.

Not a few high salaried ad men have come from showbusiness, and if more encouragement were given this source of supply by keen merchandisers, perhaps unemployed theatremen awaiting a break might, while marking time, look into the opportunities of this angle for an immediate source of revenue.

A STIMULANT

Speaking before a recent AMPA meeting, guest of honor Mary Pickford remarked on the lack of needed stimulation in present day picture production, and expressed herself at a loss in knowing where to seek it out.

While possessing no blade sufficiently keen to sever this Gordian knot, we timidly offer to point out a possible source of stimulant that might be useful in reinvigorating the somewhat uncertain production pulse.

Among the many capable theatre managers now unemployed for reasons beyond their control, there are quite a few who because of their long years of actual field experience are fitted to bring to the studios a definite sense of picture value that might prevent costly errors and by all means would aid grosses. The thought hardly is original for transition of theatre-trained showmen to efficient picture makers has already proven possible and successful. Need we mention names?

Should Miss Pickford be further concerned or interested, we should be pleased to lay before her a plan by which these sources of stimulation can be quickly and profitably tapped.

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CONTEST WINNERS

Without going very far back into the records, we note with interest, and not with a little pride, that the majority of prizes in various producer exploitation and advertising contests are taken down by members of the Managers' Round Table Club, in good standing. By "good standing" we mean those who pay their dues regularly by making frequent meaty reports of their theatre activities in boosting the box office take to Club headquarters.

This is confirmed by the results of the Fox Films promotion contest, announced some weeks back, in which the managers finishing in the money were seven Round Tablers out of nine winners. And more recently, the perfect score in Metro-Goldwyn-Mayer's "Fugitive Lovers" contest wherein members copped every prize offered, details of which are set forth on another page.

Of course, we are not so brash as to state that one must be a member of the Managers' Round Table Club to be in the money, but it may be of significance to note that wherever these prizes are offered, Round Tablers are usually to be found way in the lead after the final count-up.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Besides poster arting, Don also goes in for a bit of humorous cartooning.

Montreal Knew That "Carolina" Was There

One of the best all round selling jobs on any picture received recently at Club headquarters is that executed by Manager Gene Curtis and Exploiteer Ken Finlay on "Carolina," at the Palace, Montreal. Much was done, little was spent, and a great deal was accomplished. Here are a few of the spotlight stunts that won these boys First Mention in the February Quigley Award competition:

A chain of beauty shops popularized a Gaynor "Carolina" permanent, and advertised this heavily in quarter page ads. Not deterred by the absence of any suitable style stills, the leading department store executives screened the picture, and selected a collar set which was made up and featured in all ads. Prominent restaurants featured "Carolina" chicken dinners, and gave free tickets in conjunction.

Tobacco growing being a theme of the story, a nice hookin was accomplished with an educational display in two of the best windows of a cigar chain, the smoke people supplying stills, etc., showing the processes of the growing and converting tobacco into cigars. Accompanying photo shows how the picture was tied up.

Laundries gave prizes in a coloring contest, numerous broadcasts were arranged, florists made up special "Gaynor" flower ensembles, and other things were done by these lightning-fast showmen, who thoroughly covered every angle with the smartest kind of a campaign.

Work for a Quigley Award!



"Carolina" Tobacco Exhibit

Libraries Cooperate on Golden's "Catherine" Date

Local public libraries were enlisted in Manager J. Golden's campaign on "Catherine the Great" at the Palace, Rochester, N. Y., wherein half sheet cards were displayed in all branches with bulletin board mention being made of the picture, including a list of historical books dealing with Russia.

Among the window displays was a jewelry shop exhibit of a number of antique clocks with copy to the effect that they were used in the period which the story describes, further tying in the title and theatre. Ninety A & P stores also gave the attraction window showings by a tiein with a brand of coffee.

Walgreen's participated by giving away ten one-pound boxes of candy daily as follows: Each package contained a herald with copy to the effect that many of these carried a star which could be seen when held to the light, and those finding this marking were given the candy and also free tickets.

A radio dramatization was also arranged on the Borden National program, advertised with special window cards by all dealers handling this product. The local news agency also participated by advertising the picture in conjunction with a review carried in the Red Book which this company distributed, dealers displaying the review.

Ace Campaign for "Rothschild" Date

The newspaper serial tieup described in last week's issue on "The House of Rothschild" was reported as more than satisfactory advance publicity in building up the opening at the Astor in New York on which a number of other fruitful ideas were worked by the United Artists' ad crew.

The *Daily Mirror,* now running the story, not only agreed to use a minimum of 50 full pages on the serialization and in advertising matter plugging the story, but is spreading this out over a period of 30 days with a full page streamer head and stills from the picture illustrating the instalment on the opening day.

Western Union and Postal Telegraph both were tied in, this cooperation being detailed in the press book and thousands of lines of free advertising in the New York papers were obtained through other tieups, title and stars of course being displayed. Department stores plugged the fashion and hairdress angles and among the national tieups put across were those effected with Crosley Refrigerator and Ridgway Tea.

Although the many prominent names in the cast were well publicized in the artistic lobby display, the widespread popularity of George Arliss was counted upon wisely to bring in a lot of business, the accompanying photo indicating how the star was billed in the lights.

Work for a Quigley Award!

Window Guessing Contests Help Otts' Grosses

C. J. Otts, Palace, Rayse City, Texas, describes an effective idea for what he terms small town advertising and passes it along for the information of showmen in similar situations. Otts secured the use of the windows of a vacant store in which he artistically arranges advertising on coming attractions as far as six weeks ahead.

To insure attention, he conducts a series of guessing contests, changed as often as his programs. The current contest may be on the number of pins in a tray, beans in a jar, pecans in a basket, etc. Blanks and pencils are provided and a box for the guesses.

A few passes are given to those guessing nearest the exact amount and Otts reports that this is sufficient to bring sizeable crowds to these windows regularly, and in many cases results in added business.

Work for a Quigley Award!



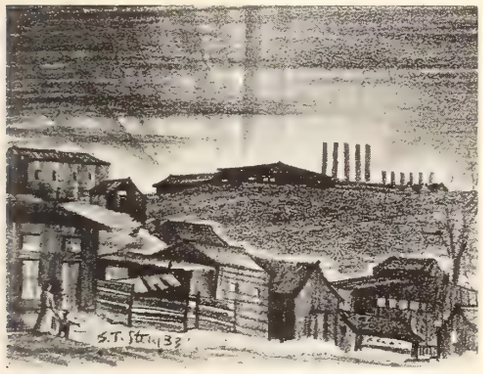
Astor Theatre Front

Warner Ad Artist Exhibits Drawings

In their spare time, theatre poster and newspaper ad artists play around with drawings and sketches in one medium or another, and below is a photo of one of the grease pencil drawings entitled "Sun Over Dusk," created by S. Tilden Stern, of Joe Feldman's Pittsburgh Warner ad staff.

Stern is now holding an exhibit of his work, and has received plenty of praise from the local critics for the stuff he has managed to turn out in his spare time. His original contributions to Pittsburgh theatredom, a series of six murals for the Warner lobby, won plenty of bows, which, according to Joe, have only been exceeded by the attention obtained from his more recent efforts, the general theme of which is a journey through spots typical of Pittsburgh industry, such as steel mills, foundries and so forth.

As an example of what the critics had to say, the following is typical—"this man should add a good deal to our art life and one hopes that he takes his pad and pencil wherever he goes."



Stern's "Sun Over Dusk"

Orlove's Institutional Ideas Produce Dividends

There is no doubt but that much of the success of the Uptown Theatre, in Milwaukee, is due to the wholehearted interest taken by Manager Louis W. Orlove in community afairs. Anything that will help his section of the city is campaigned for vigorously by this Round Tabler, one instance of which is a drive now being waged for added transportation facilities with Orlove as the vice-president of the neighborhood's merchants' association being praised editorially for his stand in the local papers, the theatre being mentioned in all stores.

His newspaper standing is good for plenty of publicity on anything appertaining to the theatre, the installation of a wide range sound system, for instance, resulting in a number of half column stories, which included generous mention of coming pictures. And when he books a group of out of the ordinary attractions, Louis does not hesitate to endorse these personally in his advertising. A large mailing list is continually contacted with personal letters, which emphasize the highlights of the various coming shows and detail the interesting angles of the stories. And among other ideas of institutional value is an engraved theatre invitation mailed to neighborhood school graduates of the various scholastic grades, in which the recipient is cordially congratulated.

AWARD PRESENTATION ARRANGED FOR SWEET

Michigan Committee, Headed by G. W. Trendle, Leading Exhibitor, To Honor the February Quigley Winner

At this writing, plans are being culminated for a public presentation of the February Quigley Award to the winner Howard G. Sweet, manager of the State Theatre, East Lansing, Mich. George W. Trendle, president, United Detroit Theatres Corporation, has kindly consented to act as chairman of the arrangements committee and is laying out a program, the details of which will be carried in the next issue.

Every effort will be made to honor the winners of the monthly plaques in some outstanding fashion, and from the number of campaigns already received for the March Award, managers everyhere are going after the big prizes. Entries are getting bigger and better, and plenty of big names in theatre operation are competing.

Deadline for March is Friday, April 6. Judges for March will be announced in next issue. Showmen realize the importance of winning a Quigley Award. Sweet says it is one of the biggest things that ever happened to him, and below is what he did to come out ahead.

Here are some of the highlights of the campaign that copped the honors. East Lansing has a population of 4,000, plus the students attending the State University. It is three miles from Lansing and as Sweet plays pictures before they are shown in the larger city, he is not allowed to advertise in the Lansing newspaper or go into that city with billing of any kind.

Searching for an idea to overcome these handicaps, he discovered an instructor at the college who is a personal friend of Mamoulian, the director of "Queen Christina." Howard called the editor of the college paper and said that there might be a possibility of a visit to the college friend by the famed director, suggesting also that in view of this, Garbo herself might also include East Lansing in her travels. Which, in view of recent newspaper publicity, was deemed more than a faint hope.

The college paper immediately came out with headline stories and Sweet, being besieged by phone calls regarding the supposed visit by the star, merely replied, "We have no information to give out at this time." The Lansing papers picked it up in the same manner and then Sweet increased the excitement by dressing a girl a la Garbo and had her call at the home of the local professor. Not finding him at home, she left word with the housekeeper that she was staying with a friend in East Lansing, which information, of course, immediately spread all over town.

It was all skilfully worked out to the extent that crowds surrounded the theatre in advance and during the run awaiting the visit of the star and Howard built this up further by promoting an 18-inch searchlight from the city airport for use on his roof, the beam of which was seen from as far as



HOWARD G. SWEET

35 miles away and added to the excitement.

Although the stunt featured the campaign, this member put over many other good things, which included profitable tieins with history departments of the college and high schools, wherein the picture was announced in various classes and aid was also given by the local library.

Sweet borrowed 1,000-watt floodlights, which played on the front of the house, decorating his lobby as though he were expecting visitors, covered college basket ball games with herald distribution, obtained many newspaper breaks on the picture as well as the "visit" of the star, putting over all these things at a minimum expense in a campaign that was worthy of situations far exceeding the size of East Lansing.

Work for a Quigley Award!

Frias Centers "Design" Campaign in Newspapers

Over eight full pages of advertising, co-op and otherwise, featured the ace drive put over by Manager Carlos Frias, for "Design for Living," at the Palace, El Paso, Texas, who states that all this did not cost him anything above his regular small budget. Realizing he did not have too much to spend, Carlos went strong for this angle, and by helping the papers round up the advertising, receive a grand publicity break, including a classified contest.

Five separate radio broadcasts were also promoted, the stations themselves going out to buck the newspaper drive by selling these programs to feature "Design" merchandise and to further sell the picture. Some of the best windows in town were rounded up, letters sent to every member of the local women's clubs, gown displays were arranged, and a lobby in keeping with the rest of the campaign helped attract attention.

'ANDORFER WRONG', SAYS HAL

Florida Ad Head Takes Exception To Don's Better Poster Article; States His Views on the Subject

by HAL KOPPLIN

Wometco Theatres, Miami, Fla.

Poster artists as a rule have the unhappy faculty of either thinking they know nothing, or thinking they know a great deal. I have had the good fortune of having been in each category. At this writing, however, I have the misfortune of being in the latter.

As I understand it, the Managers' Round Table pages are an open forum; suitable for discussions pro and con, on any subject dealing with the theatre and its operation. This one, as you may have gathered, deals with the poster artist, a usually temperamental person of whom Mr. Don Andorfer has spoken a great deal.

Mr. Andorfer states that the poster artist is a vital part of an up-to-date theatre and that his artistry should be first, last and always a sales medium. (No argument.) On reading further, we find that all posters should be seventh-eighths illustration and one-eighth copy; that fronts should never have the appearance of a sign shop; that never should a theatre look gaudy; that posters should always look beautiful and never have more than 14 words of copy. That puts me in mind of a poster artist's heaven, but sad as it is, it's not true nor will it sell seats.

I'm afraid that Mr. Andorfer forgets that we're not selling soap, cigarettes or Coca-Cola. We don't have an article that merely needs a beautiful pictorial and a little copy with each new show. In most cases, we're selling an absolutely new article of merchandise probably one hundred times a year. That's something else again. Am I expected to believe that I can sell "Carolina" the same as I sold "Hoopla"—or "What Price Glory" as I did "Little Women"? Am I (or we) expected to believe that a lobby full of beautiful pictorials and just a little copy will just "stand 'em on their ears?" Because if I'm expected to, I don't—and here's why in three words, "I Tried It." Needless to say, the trial was neither successful nor did it last long.

Treats Four Pictures

Just for fun, let's take the four pictures I've mentioned. Some of them aren't new, I know. I just wrote them as I thought of them for comparison. On "Carolina" we might go so far as to let Mr. Andorfer do our lobbies. That's a picture that fits his ideas as far as beauty. But before he gets the job, he's got to understand that it's half picture and half lettering. Don't tell me that Gaynor and Barrymore shouldn't be heavy.

Okay! Let's get to "Hoopla" and real flash. Let's get a lot of red and yellow and green and black, boys. Let's give 'em the works on this. "Hoopla" is a carnival show, so let's give the lobby "guts," and by all means let's let 'em know it's Clara Bow; don't hide her name behind a swell picture. Sure, give 'em swell pictures if they want it, but give 'em big lettering, too.

WHAT HAVE OTHER ARTISTS TO SAY?

Kopplin disagrees with some of the statements Andorfer makes in the poster article on page 70, Feb. 10 issue, and Hal gives us the why of his arguments. What's the reaction to the opinions of these Round Tablers? Articles for or agin' are in order and we will be glad to publish what other poster artists have to say.

Next on the list is "What Price Glory." Sorry, Mr. Andorfer, don't get this assignment, either. We want strong stuff, mostly lettering, even black and white with red flashes, not too much picture. This time we're selling a show that broke the Roxy house record. We don't have to sell this one. All we have to do is let 'em know it's coming. All we have to do on the front is smash 'em with "helluva big lettering." And then we come to "Little Women." Here's one that's triple barreled. It's got Hepburn. It "looped" 'em at the Music Hall and it is from a famous book, besides having a better than middlin' cast.

Here's what we'll do. We'll make some nice pictorials. We'll make lobby setpieces in the shape of books. Our front will probably have a picture of Hepburn on one side, a picture of the book cover on the other side and a heavy Hepburn and a heavy "Little Women" in the middle. We won't go too strong on color, probably browns, yellow greens and creams. Keep it sedate, you know, but still "helluva heavy lettering."

Well, that settles those four pictures I brought up.

Change Is Necessary

As far as some lobbies go, we can do without any pictures at all. Make it look like a sign shop. Just because it does will make 'em stop. After all, instead of beauty, we want business. If we want business we want change. We can't get change with-ous new ideas and just changing colors and star heads won't stand the gaff.

You can talk about layouts if you want to. That's important, believe me. You can talk about pictorials; that's important, too. But do that same style for every picture and a lot of you poster artists will be getting a rain check and won't know why.

As far as I'm concerned, give me a fellow with about 10 per cent art, 10 per cent swearing ability, 10 per cent layout ability, 10 per cent color harmony (or contrast)—oh, I could 10 per cent you to death—so we'll say, give me a boy with some little art, a little bit more lettering, just as long as he is filled with ideas. Ideas and change; that's what I want.

Waugh Cooperates On Screen Course

Although the courses in photoplay appreciation sponsored by the National Council of Teachers of English are not at yet being given in many spots, this was successfully conducted by the Central High School of Memphis, Tenn., as reported by Howard Waugh, Warner zone director at that point, who cooperated with the local educators.

Waugh states that this is one of the few high schools to have completed the course satisfactorily and forwards a scrap book gotten up by one of the students which in addition to the representative newspaper and fan magazine publicity carries a number of essays written by the students on their reactions to single pictures and to motion pictures as a whole.

This movement has gained much desirable publicity nationally and as a prestige project should be of interest to other showmen in a position to put it on. Heads of local high school English departments should be in position to supply further information where this cooperation is desired.

Work for a Quigley Award!

Dowling Ties in Auto Show On "Massacre" Contests

Two contests are reported by Manager Ed Dowling, Palace, Pittsfield, Mass., that stimulated interest on his date on "Massacre," both put on at his local auto show where Ed promoted a booth at no cost.

The first contest offered a ten dollar payment nightly on any car in the show to the first one naming correctly all the stars whose pictures were displayed on a large



Dowling's Auto Show Display

poster (see photo). When the winner announced his preference, this was broadcast over the P. A. system.

The second contest was a lucky number idea in which paper "feathers" carrying theatre copy and serial numbers were distributed from the booth with free tickets given those who found their numbers posted in the theatre lobby.

One of Ed's newspapers went for an Indian head dress coloring contest, the entries of which were displayed at the theatre and a window display that brought attention was an exhibit of Indian costumes, war drums, tomahawks, etc. An unlooked-for break came about whereby an Indian play put on at the Y. M. C. A. during the run of the picture was promoted for stage showing by Dowling, the characters doing an authentic Indian dance as a prologue.

Members Win All "Fugitive" Prizes

Round Tablers took down all the prizes awarded by Metro-Goldwyn-Mayer on the "Fugitive Lovers" exploitation contest, according to announcement of winners by Si Seadler, M-G-M advertising manager.

First prize of $100 has been awarded to Manager J. J. Rosenfield, Orpheum Theatre, Omaha, Neb., for his well rounded campaign embracing a number of angles, the highlights of which are listed below.

Second prize of $50 goes to Manager Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., who featured the radio among other things, a detailed report on his activities for this feature having been publicized in the Round Table, issue of Feb. 17.

Manager Bill Taylor, Loew's State, Houston, Texas cops the $30 third prize for his efforts which covered a number of slants described in this issue, and Manager Ben Cohen, College, New Haven, Conn., did a good enough job to finish fourth, winning $20, his campaign being outlined in issue of March 3.

The contest opened early in January and closed on March 5 and the prizes were offered to theatremen for the best promotion campaigns on the picture.

Work for a Quigley Award!

Rosenfield Promotes Busses On "Fugitive Lovers"

A number of bus tieups were made by Manager J. J. Rosenfield, Orpheum, Omaha, Neb., on his showing of "Fugitive Lovers." Tie-ins with the leading bus companies resulted in the promotion of two bannered buses, one with a P. A. system touring the streets and advertising the picture, and the other planted at various downtown corners offering free rides to the theatre. In both cases the company paid for drivers and gas.

At two of the leading bus terminals, "J. J." had theatre banners attached to the vertical signs over the sidewalk (see photo) and cards were distributed at all stations to incoming passengers. A personal endorsement was secured from the general manager of the bus lines, who also signed letters to all employees requesting that they attend.



Theatre Sign at Bus Depot

A newspaper essay contest was put on with prizes for the best accounts of the most thrilling bus trips and the "reward" cards were placed in many windows and also sniped on corner cans. Theatre cards were planted in all bus depots within 50 miles of the city, and imprinted menu slips were also used in restaurants.

ROUND TABLERS MEET AT NEW HAVEN PARTY

Over 150 Managers and Others Of Film Industry From Many Cities Celebrate Regional Connecticut "Get-Together"

The first "progressive" Managers' Round Table Club "Get-Together," was held by the Connecticut members, on St. Patrick's Day, March 17, in New Haven, this unique event starting at Gregson's Grill at midnight and ending officially at the Paramount Theatre where the guests witnessed an enjoyable vaudeville show and preview screening.

From a score of Connecticut cities and Massachusetts situations, members and their friends including representatives from other branches of the industry gathered at the festive board, some of the guests having driven long distances to join the party.

Arriving at the Grill, the guests were welcomed by Committee Chairman Walter Lloyd, of the Paramount, New Haven, Jack Sanson, entertainment chairman, Morris Rosenthal, Majestic, Bridgeport, Ben Cohen, College, New Haven, and others of the committee. An enjoyable buffet luncheon with all the fixins, including plenty of New Haven-brewed beer was then served during which the theatremen renewed acquaintances as they partied informally.

Eddie Weaver, organist at the Paramount, was the first headline attraction and he kept things going at the piano, with the gang all joining in the good old reliables. Plenty of talent was available among the members, Manager Ben Cohen, and Martin Daniels of his house staff stopping the show with their numbers.

Jack Sanson was on his toes to keep the merriment at a high pitch and was responsible for a flock of laughs with his impromptu gags. By 1:30, the last of the boys arrived in time for a group picture which, incidentally, should have appeared on this page. However, the photographer reports that due to the heat at the party, or some other noble cause, his negatives refused to jell or perhaps did jell and thus the gathering which did so swell a job of remaining motionless while the photo was being "took" will not be rewarded by seeing their smiling countenances as we had planned. Sorry.

All then adjourned to the Paramount Theatre where by the courtesy of Walter Lloyd, Perry Dring, of the Rainbow Inn, presented his floor show from the stage, m. c'd by Jack Sanson who continued his high score of laugh hits. After the show, many of the boys gathered for coffee and cakes and the party continued well into the morning hours.

Though no definite plans have been made, many of those present expressed themselves in favor of another like "get-together" and the committee is expected to convene again at an early period for this purpose.

The committee did a grand job and earned the thanks of the guests for their good work. Especially is Walter Lloyd to be commended for upon his shoulders fell most of the work and he did not miss a bet. Thanks, Walter.

Among those present were:

Walter Aitkensen	F. E. Johnson
S. Aldersman	Adolph Johnson
P. Alonzo	M. Jones
Hal Anderson	Chris Joye
B. Angelo	Morris Joseph
Clyde Barrett	M. Kapland
Bill Barry	Max Kaufman
Wm. Bauch	Morris Kaufman
Hal Bone	S. S. Keller
Felix Bresh	A. Lanboide
Chas. Brennan	George Landers
Geo. Bronson	Hy Levine
Tom Brown	Ed Levy
M. J. Carroll	J. J. Leary
Andrew Casalini	N. Lovietes
P. M. Chula	John Marron
Danny Commings	A. Miller
Ben Cohen	George Miller
Lou Cohen	Arthur Menard
Vincent Connelly	F. S. Morin
Hugh Connors, Jr.	Frank Morris
M. Dailey	Frank Mullen
W. G. Davis	Arthur Murphy
H. M. Daniel	B. Nutile
B. DeLuca	Geo. Oberst
H. Dixson	S. L. Oswald
E. Dolan	R. S. Pasho
Frank Debarbien	John Pavone
Francis Donehy	L. Perrone
Dick Dorman	A. J. Pelrillo
R. Elliano	Al Phillips
H. Eskin	J. Pruckner
Abe Fishman	Joe Reed
Nat First	George Reising
Eddie Fitzgerald	Sam Rosen
E. Fitzpatrick	Morris Rosenthal
Bill Flannagan	A. L. Rucci
Ed French	Jack Sanson
Frank Ferguson	A. A. Sette
R. Gherlone	L. Shafer
Harry Gibb	Jack Shields
M. Gordon	Maurice Shulman
Nathan Greenberg	Floyd Stuart
Barney Grogan	Dave Sugarman
A. T. Hallowell	O. F. Swanson
Moe Hamm	A. Terrazzano
B. Hannon	Max Tobakman
Wm. Hattkoff	Frank Tate
E. J. Harvey	Ed Thompson
Jack Herbst	Chas. Vendetti
W. Hiscock	K. Van Dorn
A. Hillman	N. Villano
Barney Hoffman	Fred Warner
Max Hoffman	Ed Weaver
Bob Hoffman	A. Weir
Hollis Holland	Jimmy Wiest
George Hoover	A. F. Winstrom
Ted Holt	Wm. Worstell
Morris Jacobson	Erle Wright
Mike Jacobson	G. Wright

Work for a Quigley Award!

"Riptide" Contest

The thousand dollars in cash prizes that M-G-M is offering to theatre patrons in a recently announced title-slogan contest on "Riptide" should prove helpful to the gross when used as exploitation on the picture. The idea is rather ingenious as it should stir up a lot of audience interest and curiosity regarding this attraction, the title no doubt having different meanings to different people.

To aid in exploiting this angle, M-G-M has put out a manual containing mats, sample title slogans, synopsis of the story, illustrations of banners and publicity stories, proper use of which should bring returns.

THEATREMEN READYING FOR EASTER WELCOME

Egg Hunts and Rabbit Matinees, Spring Style Shows Are Just Around the Corner; Seasonal Ideas Can Help Tilt Grosses

The end of Lent is upon us and managers who have not as yet completed all their arrangements to stimulate business with Easter and Spring ideas are no doubt planning now to profit on the various box office ideas peculiar to the new season. From our files and from reports already received from the field, we have selected a few different slants for the benefit of those desiring more information.

Spring Style Show

Manager Ralph E. Phillips, Paramount, Mitchell, S. D., reports the first of this season's style shows, entitled "Fads and Fancies of 1934," presented on the stage twice daily for three days. Besides the new Easter clothes, worn in the show by local girls, singing and dancing numbers were also incorporated, the presentation being put on in a thoroughly professional manner.

All styles shown were of course contributed by merchants who also participated in a newspaper double truck, the ads containing pictures of the various local girls in the show. Interest was further stimulated by a contest in which a "Fashion Queen" was selected from among these amateur models.

Fashion show articles and ideas have been published frequently in these pages and will be found in members' files. By cooperating with the advertising managers of local papers, leading women's shops, women's clubs, etc., these can be put over at little expense and when presented properly usually prove mutually profitable to all concerned.

Egg Hunts

With the Easter school vacation, the traditional egg hunt is being planned in many situations to attract the children and by the same token build up prestige among the adults. This idea can be put over in many ways.

Showmen have tied in their Mickey Mouse or other kid clubs, adult lunch organizations, such as Kiwanis, Rotary, etc. One egg hunt was conducted last year by having all the children meet at the theatre and parade to a certain section guarded by the police where eggs were hidden. Many valuable prizes were promoted from cooperating merchants and to insure proper interest everyone participating was given a candy Easter egg free.

The egg hunt has proven a good business builder and a natural for newspaper publicity. Little difficulty usually is encountered in promoting merchants for the prizes and that this event is a profitable one is indicated by the number of theatre ads which stress these hunts in their copy.

Easter Revue

In situations where sufficient amateur kid talent is available, Easter stage shows have proven more than profitable. The setup entails cooperation only from one newspaper and local dancing schools, the heads of the latter participating in the staging. Arrangements are simplified where managers still conduct their own free dancing school and during the days when Bill Raynor was head man at the Fox, Detroit, he used his theatre dancing school for an Easter stage presentation that usually meant capacity.

Easter Lobby

Besides the regular Easter posters in the form of cutout bunnies, colored eggs, etc., thought might be given to a display using live chicks and bunnies. The accompanying photo shows how an interesting "chicken town" was created by Chris Buckley for the Harmanus Theatre, Albany, N. Y. Note the various toy buildings. The display did not take up much room in the center of the foyer and of course attracted plenty of attention.

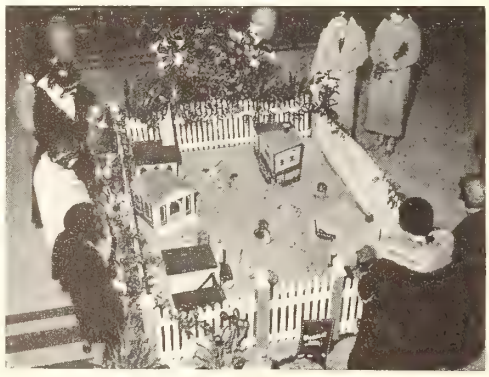
In addition to rabbits in the lobby, managers have also used the bunnies as Easter prizes, given away at the kid matinees. Where this is put on, the procedure is to borrow commodious cages and exhibit the rabbits in the lobby in advance. Or if above "chicken town" idea is adapted, cards could be displayed with copy detailing the bunny giveaway. Either way, it's a draw idea and rates consideration.

Florist Tieup

Easter is the season for flowers, which suggests lobby flower shows, florist window displays, perhaps distribution of flowers to patrons at some special show and, if it can be put over, a florist co-op page. Western Union and Postal are going strongly for promotion and should be willing to lend aid, especially from the "flowers by wire" angle.

Members will no doubt use these above ideas and many others to inaugurate the Spring season, reports of which are anticipated and will be publicized upon receipt. Some of them no doubt will be adaptable for use on other occasions, and those of course that are suitable only for Easter will be filed for further reference.

Work for a Quigley Award!



Buckley's Easter "Chicken Town"

Overseas Broadcast For London Opening

An international broadcast was put over by John Armstrong, ad chief of Paramount British theatres, in conjunction with the London showing of "I'm No Angel" by a tieup with the world famed Tussard's Wax Works wherein the first showing of a Mae West wax model was used to promote a transatlantic broadcast.

The Tussard people went for the idea to the extent of making up the wax West free of charge, and a number of leading English stage names and other celebrities also took part in what Armstrong calls the "unveiling," the accompanying photo showing the British comic John Tilley at the microphone with the model of Mae herself.

Not only did John arrange for a cable from the star which broke the papers, but also managed to obtain one of the dresses Mae wore in the picture which was worn by the model at the opening.

Work for a Quigley Award!



Armstrong's Wax-Works Tieup

Sindlinger Uses Press Book Makeup as Tab Idea

The general tabloid press book idea that Paramount used on "Miss Fane's Baby Is Stolen" was adapted by Manager Al Sindlinger, Appleton, Appleton, Wis., in the form of a four page tab.

Al had newsboys cover the entire city shouting "Extra!" and reports that this unusual excitement brought people from their homes to obtain the free papers For a picture of this type, the different makeup of the press book was very much in line and eminently practical as illustrated by Sindlinger's device.

Work for a Quigley Award!

Block Asks Patrons to Select Screen Shows

"Manager's Week" was a designation given a good will builder by Arthur Block, Park, Philadelphia, who featured the idea by distributing a four page folder measuring four inches wide by eleven deep, printed on medium cover stock. The center two pages carried the stars and titles of some fifty picures which patrons were asked to check against, selecting 14 they would like to see during this "week," copy on page one tying this in.

These were distributed at the theatre and also house to house by the staff, which waited until the choices were made and returned them to Block. As a result, he reports that there was a definite pickup.

IMPORTANT

Under the supervision of James P. Cunningham, the Motion Picture Herald is running, in every other issue, a department called the "Code Question Box," in which authoritative and prompt answers are given to all questions on doubtful phases of the Motion Picture Code.

Managers are invited to make full use of this important service. Names and theatres will not be used. This service was inaugurated on page 25, Feb. 24 issue, and appears again on page 29, March 17 issue. Study the questions and their answers.

Remember that many code violations concern the manager as well as the exhibitor. It is the duty of every theatreman to familiarize himself with the correct interpretation of the code clauses relating to theatre exhibition, for his own protection.

When in doubt, write Cunningham.

House P. A. System Used As Vocal Trailer

Manager Charles J. Oliver, Sharum, Walnut Ridge, Ark., recently installed a house P. A. system and manages to stir up a bit of extra excitement every now and then with announcements from the projection booth where the microphone is installed.

The idea was recently used on "Doctor Bull" and some time later on "Miss Fane's Baby Is Stolen," the announcements being made while the trailers of these pictures are shown. The blast that Oliver put on for the Rogers picture went something like this: "Flash! We offer you the latest news! America's foremost doctor is coming to Walnut Ridge. If you are troubled with the blues, grouch, nervousness, don't forget to consult Doctor Bull, nationally known as Will Rogers, etc., etc."

On "Miss Fane's Baby" he wisely stayed away from the kidnap angle by tying in Exhibitor Jim Sharum, who was supposed to have last seen the baby in nearby Memphis and also used the names of local policemen hurorously, by stressing the laugh angles in the picture.

Oliver says that as the P. A. idea is new in his situation, the novelty has attracted plenty of attraction, but he is not using it too frequently so as not to impair its effectiveness. He shows his savvy in using what might be routine in a big town as a click stunt in his situation.

Work for a Quigley Award!



THRONE STUFF. Manager Irving Dashkin, Savoy, Jamaica, L. I., created the above interesting lobby idea, using a throne and an "emperor" in costume to develop more interest in his attraction. A snappy idea.

Telegrams As Free Tickets Effective on "Alice"

A telegram on holiday greeting blanks to all school principals, P. T. A. heads and other educators played a prominent part in the "Alice in Wonderland" campaign at the Uptown, Pueblo, Col.

Manager H. C. McGarvey and Ad Director Jerry Zigmond used the following effective copy in the wires that sold the picture in a dignified manner, and at the same time utilizing them as guest tickets.

"With 'Alice in Wonderland' motion pictures have entered an experimental field.



"Dinner" in Pueblo

We are happy to present it but we need your support and that of every student to prove there is a definite demand for this calibre entertainment. Will you help us by announcing to students 'Alice in Wonderland' starts Saturday, Dec. 23, Uptown Theatre. Please see the picture yourself as our guest. Present this telegram at door for your admittance."

Jerry also reports on other things done in the past few weeks at the other theatres he publicizes, and accompanying photo shows the front of the Rialto Theatre where a very nice job of selling was done on "Dinner at Eight."

Work for a Quigley Award!

Corcoran Announces Steel Pier Display

Of interest to showmen is the Hollywood Motion Picture Exhibit at the Steel Pier, Atlantic City inaugurated six years ago by Eddie Corcoran, Paramount exploiteer, who informs us that the display will be enlarged considerably this season with several thousand additional square feet of space being allotted to the attraction.

Composed of gowns worn by stars, studio props actually used in production, wax figures, photographs, etc., this exhibit has been viewed by millions of visitors. Space is provided free of course to the major producing organizations, all of which have been again invited to participate this year.

Work for a Quigley Award!

A Clever Idea

"Spinach Show" is the name given to certain of his attractions by Manager Herman Starr of the Cove, Glen Cove, L. I., describing it as the kind of a show "the kids will yell for. Try promising them this show if they eat their spinach. It's a natural."

Herman uses this to plug "Devil Tiger" in his well gotten up four page program which, besides the features of the week, includes some pithy comments on coming attractions written by himself. It's very well done and receives attention.

Club Calendar

FOR APRIL

1st	Easter Sunday
	All Fool's Day
	Wallace Beery's Birthday
	Harry Greene's Birthday
2nd	Sam'l. Morse Died 1872 (Perfected Radio)
	U. S. Mint Established 1792
3rd	Washington Irving Born 1783
	Leslie Howard's Birthday
5th	Elihu Yale Born 1649
	Bette Davis' Birthday
	Spencer Tracy's Birthday
6th	War Declared with Germany 1917
	Army Day
	Peary Discovered North Pole 1909
	7th to 14th National Baseball Week
8th	Battle of Appomattox 1865
	Louisiana admitted to Union 1812
	Mary Pickford's Birthday
	Ponce de Leon landed in Fla. 1513
9th	Surrender of General Lee 1865
10th	George Arliss' Birthday
	Wm. Booth Born 1829 (Founder Salvation Army)
11th	Charles Evans Hughes Born 1862
12th	Henry Clay Born 1777
	Virginia Cherrill's Birthday
13th	Thomas Jefferson Born 1743
14th	Assassination of Lincoln 1865
	Lee Tracy's Birthday
	1st Edition Webster's Dictionary pub. 1828
15th	De Diego's Birthday (Porto Rico)
	Fifi D'Orsay's Birthday
16th	Charlie Chaplin's Birthday
18th	Paul Revere's Ride 1775
19th	May Robson's Birthday
	Patriot's Day (Maine & Mass.)
21st	Rome Founded 753 B.C.
22nd	Cuban Blockade Declared 1898
	Oklahoma opened to white settlement 1889
	Queen Isabelle Born 1451
	J. Sterling Morton's Birthday (Founder Arbor Day)
23rd	Shakespeare Born 1564
	James Buchanan (15th Pres.) Born 1791
24th	1st newspaper issued in America 1704
	Russia-Turkish War 1877
	War Between U. S. & Mexico 1846
25th	War declared with Spain 1898
26th	Confederate Memorial Day
	Slavery Abolished in U. S. 1865
	1st shot of War 1917 between U. S. & Germany
27th	Gen. Grant Born 1822 (18th Pres.)
	Saml. Morse, telegrapher, born 1791
28th	James Monroe Born 1758 (5th Pres.)
	Lionel Barrymore's Birthday
29th	Daylight Saving Time starts
30th	Washington Became 1st Pres. 1789
	Boston settled by Winthrop 1630
	Rhode Island settled 1636

Taylor's Campaigns Make Houston Loew-conscious

"Fugitive Lovers" down in Houston, Texas, created lots of excitement according to the campaign at Loew's State in that spot put over by Bill Taylor of Lionel Keene's division, who reports a number of ideas that kept the town on its toes.

Leading off with a sound truck street gag, Bill switched the usual procedure by sending the bally out into the residential districts at night, broadcasting a reward for the supposed fugitives, the theatre phone number given in the announcement, the stunt bringing numerous inquiries.

A further street stunt was a young couple carrying suit cases with title imprint who appeared in various sections of the city acting as mysteriously as possible to convey the idea that they were "fugitiving." Still a third street stunt was a Sherlock Holmes gag in which a man dressed in costume with all the necessary accessories worked the streets, carrying a sign on his back reading, "I am searching for the Fugitive Lovers." And going even further, Taylor planted a good looking gal dressed in black with a veil over her eyes in various stores, who silently distributed photos of Robert Montgomery.

This member also whipped across a splendid campaign on "Eskimo" without the aid, as he humorously reports, of dog sleds or penguins. A complete collection of Alaskan skins, tusks and Eskimo equipment was secured from a former coast guard member, now a local resident who had witnessed the filming of the actual picture sequences, this being good for a newspaper feature story.

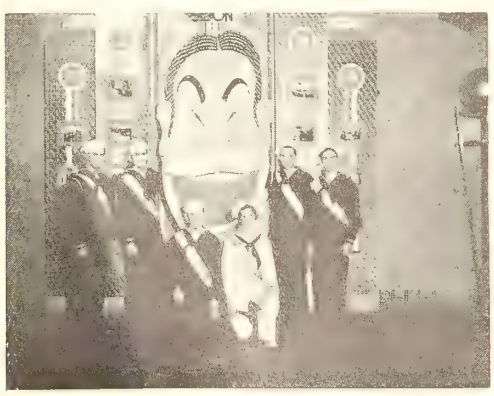
Girls in Eskimo costume distributed heralds, names on school and club lists were phoned in advance, a serial story was planted in one of the papers for five days ahead and numerous other ideas and tieups were put across for satisfactory results.

Work for a Quigley Award!

Regan Spends Little for Many Slants on "Sailor"

That the Huntington Park Theatre in a Californian town of the same name is a subsequent run does not deter Manager F. A. Regan from utilizing every possible angle to put over his programs and his campaign on "Son of a Sailor" is offered as an example of the work this showman and his staff are doing.

As the community is virtually a suburb of Los Angeles, Regan's advance publicity rarely runs more than two days, but on this attraction stepped this up to five days and a tieup with his local paper on a gag line contest which netted a daily two column cut and story. 400 replies were received on this at a cost of ten pairs of tickets each day.



House Staff in Character

In keeping with the theme of the story, Regan had his ushers and cashiers wear sailor costumes (see photo), and also arranged to have a 30-foot banner hung alongside the theatre vertical sign, which was quite an accomplishment, as a local ordinance forbids bannaring of this sort.

A stilt walker street bally attracted lots of attention due to this gag not having been used for several years, and another slant that helped was the promotion of Life-Saver mints which were put into imprinted envelopes and distributed in the business section and at the theatre.

Regan reports that the cost of the entire campaign did not exceed $30, which for what he received in return is an extremely commendable figure.

Work for a Quigley Award!

Annual Boy Scout Party Good Prestige Builder

A good builder that has proven its value is an annual boy scout parade and theatre party at the Hollywood, Detroit (see photo), the most recent held a short time ago by Manager Merrill F. Hanna, who reports much citywide publicity as a result.

The parade was over a mile long and included five bands, further cooperation being obtained from the local Greyhound Lines, which used the busses to gather the musicians and also included these cars in the parade

The route of the march was two miles, ending at the theatre, where, during the course of the program, a prominent local judge addressed the scouts, which Merrill used for publicity breaks in the downtown papers, the Hollywood being a "nabe" house.



Hanna's Boy Scout Parade

Hanna sends along one of his newspaper ads in which the copy emphasizes the necessity of perfect sound and projection in picture entertainment and stresses the modern equipment at the Hollywood. This is a copy slant that should be encouraged wherever sound and projection are good enough to be featured in newspaper advertising.

Work for a Quigley Award!

Uses Herald Review

For the fourth anniversary of the Plaza Theatre, New York's swank neighborhood house, Manager Milton Chamberlin put out an attractive program calling attention to this event. Enclosed in each copy was a review from MOTION PICTURE HERALD on the current attraction "I Was a Spy," in which this publication is fully credited in a box at the head of the review.

Sonny Cracks Editorial On "Roman Scandals"

The goodwill that Sonny Shepherd has built up among his newspaper contacts stood him in very good stead on "Roman Scandals" at the Mayfair, Miami, for in advance of the date, one of the dailies came out with a lead editorial on Cantor and the picture, in a manner claiming the star as a local boy, due to his many visits at the Southern resort.

This, however, was only one of the hits that Shepherd scored, as he tied up with a flock of stores on the music, and also used the coffee tiein in every section of town. Standing out was a Flager Street hookin with a leading store which donated the valuable space in the store lobby to plug their new style "roman sandals." As this is the main street in town, with thousands passing up and down daily, it got the desired attention.

All the better class apartment houses were supplied with heralds, door hangers were also used, and a number of the busier markets went for thousands of imprinted bags and a number of other well executed ideas also helped to bring in the nice business that was reported.

Work for a Quigley Award!

British Member Clicks With Smart Windows

We are pleased to again hear from Round Tabler J. Hobbs, manager of the Empire Theatre, Coventry, England, whose contributions have previously been publicized.

He reports a number of well done window displays on various productions, the accompanying photo illustrating a furniture exhibit on "Farewell to Arms," the idea representing a returned soldier casting off his equipment and coming back to his wife and the comforts of home. In the background is a painted canvas showing battlefields and as the display was put on during Armistice week, it was surrounded with red poppies.

On "The Blue Light," Hobbs created a nice display representing a mountain scene taken from a travel handbook, and so well was it done that it was used in the agency's window. The background showed a range of mountains in front of which was a cutout village, the whole brilliantly lighted.

A "cocktail week" put on to plug "Cocktail Hour" was also successfully executed with haberdashery tieups and in cooperation with various wine merchants who made reductions on certain brands of cocktails during that time.

Brother Hobbs is also a clever artist and proves it with a cartoon which is a take-off on Mickey and Minnie Mouse, who are shown at a dinner table ready to feast on various and many tempting dishes upon which are lettered the coming features.



Hobbs' "Farewell" Window

personalities

GEORGE ELLIS
formerly of Uniontown, Pa., has been made city manager of the American and State Theatres, East Liverpool, Ohio. FRED E. WILSON, his former assistant, has joined him in Ohio.

▽

MERLYN ELLSWORTH
for the past nine years managing the Tivoli in Los Angeles has joined Fox West Coast where he will handle the Gateway at Glendale, Cal.

▽

C. P. SCATES
replaced E. C. O'KEEFE as manager of the Fox at Billings, Mont. E. C. DIAMOND is managing the Orpheum, Salt Lake City.

▽

FRANK M. MURPHY
appointed manager at the Stadium, Woonsocket, R. I., and THOMAS KELLEY, manager of the Strand, Brockton, Mass.

▽

BEN WESHNER
succeeds Cohn at the Capitol, Belleville, N. J., and more Warner Jersey changes include RAY COHN from the Capitol, Belleville, to WILLIAM GOLDMAN'S place as manager of the Cameo, South Orange. JULES FIELDS succeeds WILLIAM MICHAELSON at the De Witt, Bayonne.

▽

JACK GROSS
is the new manager of the RKO Hillstreet Theatre in Los Angeles, Cal.

▽

W. L. WADLOW
has purchased the Sun Theatre at Walthill, Neb.

▽

HARRY G. GRIFFIN
has been named manager of the Ritz, St. Petersburg, Fla.

▽

ROY FULLER
is opening the New Theatre at Cleburne, Tex.

▽

P. M. RECHERD
has purchased the Playhouse Theatre at Louisville, Neb.

▽

C. L. PECKHAM
has taken over the management of the Strand, Blue Springs, Neb.

▽

FOREST COKER
has been appointed manager of the Rialto Theatre, Lucas & Jenkins house, at Macon, Ga. Congratulation, Forest!

▽

JOSEPH KNOX
formerly manager of the E. M. Loew Music Hall, Pawtucket, R. I., is now handling the Strand, Peabody, Mass.

▽

FLOYD BELL
is doing the publicity for the new Collidge Corner in Brookline, Mass.

POSTER ART WORK FOR THE THEATRE!



Here's another of Andy Beiter's, artist at the Tampa, Tampa, Fla. The moon in this display was suspended by wire and lighted. He used a cloud effect machine on the back, giving the impression that the girl was moving through the sky.

MAURY FOLADARE
recently manager of the Evergreen State Theatres at Wenatchee, Wash., has been transferred to Portland as manager of the Evergreen Liberty Theatre here.

▽

R. A. GILL
has acquired the Victory Theatre, Carthage, Tex., from W. R. Holcombe. Gill formerly managed the Rita at Nacogoches.

▽

DEL PADGETT
has taken over the management of the Ritz Theatre at Clearwater, Fla.

▽

A. L. MULL and DAN MATHEWS
have purchased the Pastime Theatre at Easley, S. C.

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

J. W. STRICKLAND and L. DANIELS
have opened their new theatre at Cooledge, Tex.

▽

EARL DRAPER
is skippering the Nira Theatre at Tipton, Okla., and Mrs. Draper is at the helm of the Rialto, Crowell, Tex.

▽

H. W. SCHWAB
operator of the Third Avenue Theatre announces that R. D. Moore, formerly of Oregon City, has been named manager of the well-known Burnside Street house.

▽

W. H. BURT
former manager of the Isis, at Greenriver, Utah, has taken over the Gem, at Montpelier, Idaho.

▽

MITCHELL CONERY
has replaced Tom Olsen in Bellefontaine, Ohio, where he manages the Schine's houses. Tom has been promoted to district manager with headquarters in Lima.

▽

RICHARD HILSHER
assistant manager of the Stanley in Chester, Pa., has been transferred to the Queen in Wilmington, Del., which house he will manage.

▽

RAY HENDRY
manager of the Capitol, Salt Lake, promoted to theatres supervisor of all the Marcus houses in Utah and Idaho. Ray replaced by CLAIRE WOODS, resigned manager of the Colorado, in Pueblo.

▽

BEN BLOOMFIELD
has left the Oriental in Chicago to the McVickers and CHARLES COTTLE will handle the Oriental.

▽

BILL SCHELL
manager of Warners' Kenyon in Pittsburgh, has left to manage the Ambridge in Ambridge, Pa.

▽

FRANK HOLLER
has replaced GEORGE ALLISON as manager of the Roosevelt in Union City, N. J.

▽

STANLEY CHAMBERS
has been named manager of the Fox Uptown in Kansas City, Mo.

▽

CLYDE STROCK
is the new house manager at the Metropolitan Theatre in Boston, Mass. TOM WAHL is his assistant.

▽

E. GARY RAMSEY
is managing the Denmark Theatre in Denmark, Wis. House is a 300-seater with four changes a week.

▽

S. S. STEVENSON
has reopened the Hillsboro Theatre, in Hillsboro, N. C.

WABASH AVENUE

CHICAGO

The spirit of cooperation and whole hearted enthusiasm evinced by some 500 representatives from all branches of the industry at the testimonial dinner tendered Aaron Saperstein at the Medinah—Michigan Club last Tuesday necessarily eclipses in importance the usual chatter of this column. It was easily one of the grandest and at the same time one of the most beneficial parties held in recent years.

▽

This was to be Mr. Saperstein's party and it was—until he was called to the floor to make a few remarks. Then Mr. Saperstein turned it into a great rally for the relief of local unemployed and before the evening was over the local citizenry had done itself proud to the nth degree by raising in voluntary contributions more than $1,500 toward the fund that is to carry the industry through its relief work during the next year.

▽

This move becomes especially significant when it is realized that the sum raised at the Saperstein party is just so much "gravy," coming ahead of the second annual Theatre and Film Relief Dinner Dance, Friday.

▽

After Mr. Saperstein started the ball rolling it was given further impetus by Jack Miller in typical Miller fashion. Then the spirit caught Clyde Eckhardt and he got right down to cases with an initial contribution of $50.

▽

From this point, with Mr. Eckhardt as chief ballyhooer, the spirit engendered is probably best described in the following partial list of donors and amounts that literally rolled in:

▽

Essaness Theatres, $200. From the following, $50: Lou Harrison, Joseph Stern, Jack Rose, Van Nomikos, Ludwig Sussman, Kooler Aire Corporation, Tom Flannery, Aaron Saperstein, Moe Lasker, Ben Lasker. From the following, $25: H. Goldberg, George Evans, Guercio & Barthel, H. S. Lorch, Saul Meltzer, Edward Trinz, Johnny Mednikow, Earl Silverman, United Artists Exchange, Max Gumbiner, Al Simons, Irving Mack, Nate Gumbiner, Film Carriers' Union, Photoplay Advertising Company, Edward Grossman, Lester Retchin, Charles Golin, Wolf & Choyinski, Bland Brothers, Abe Feder, Joseph Sandman, Harry Tague, Henri Ellman.

▽

Among those contributing $10 were Harold Abbott, M. Reingold, Max Levin, Walter Babitz, Haferkamp & Hill, Midwest Ticket Company, Harry Lessman, M. O. Wells, Dave Goldman, Gollos Bros. Contributions of $5 were forthcoming from Louis Rudolph, Joseph Pastor, Hirschberg Bros., Rube Lowenthal, Jerry Abrams, Herb Washburn, Jack McPherson, Abe Auerback, Jacob Gross. If there were other contributors, this column begs indulgence for the omission.

▽

As this is written, tickets are going like hot cakes for the big event March 23 which will be history when this column is gleaned locally. But that the local industry will have come through in a way to challenge the attention of the entire industry in its local relief work is easily a safe prediction.

HOLQUIST

Jolson Writing Autobiography

Al Jolson, star of Warner's "Wonder Bar," is writing his autobiography. The material is being gathered by Al Sherman, film critic of the New York *Morning Telegraph,* who will collaborate with Mr. Jolson.

United Air Lines Report Increase of Air Service

United Air Lines is maintaining its three coast-to-coast passenger-express planes daily, despite the cancellation of airmail contracts, the company has announced. K. A. Kennedy, general traffic manager, reports that motion picture companies, during the past year, have substantially increased their use of air express, the company's service having increased 176 per cent in 1933 over the previous year. United Air Lines uses the Railway Express Agency as the pickup and delivery system.

SHORT PRODUCT PLAYING BROADWAY

Week of March 17

ASTOR
- Playful Pluto ..... United Artists

MAYFAIR
- Rip Van Winkle ..... Educational
- Gold Diggers of 1943 ..... Capital
- Autobuyography ..... RKO Radio

PARAMOUNT
- Man on the Flying Trapeze ..... Paramount
- Petting Preferred ..... Paramount

RKO MUSIC HALL
- Derby Decade ..... RKO Radio
- Candy House ..... Universal
- Outdoing the Daredevils ..... Fox
- Mediterranean Blues ..... Educational

RIALTO
- Lazy Bones ..... Paramount
- Dirty Work ..... MGM
- Screen Souvenirs—No. 9 ..... Paramount

RIVOLI
- Music Memory ..... FitzPatrick
- Camping Out ..... United Artists

ROXY
- Just Dogs ..... United Artists
- Strange As It Seems—No. 36 ..... Universal
- Goofytone News—No. 5 ..... Universal

STRAND
- Pettin' in the Park ..... Vitaphone
- Wrong, Wrong Trail ..... Vitaphone
- Spanish America ..... Vitaphone

American Airways Has New Service for Shipper

A new air express service, enabling film shippers and consignees to check the progress of transcontinental shipments in transit, has been announced by American Airways. Key cities along the route are required to report to the company's New York and Los Angeles offices the exact time a shipment has cleared through that point. Both the shipper and consignee are informed of the progress of the shipment by telephone. Film leaving Los Angeles at 9:30 a.m. is delivered in New York the following evening, according to the company.

Prepare Stavisky Script

Moe Wax and Ronald Bank are preparing a screen play based on the Stavisky scandal in France. It will be titled "The Boulevard Swindler." The two have established a screen writing service in New York

TRAVELERS

Grover Jones, Paramount writer-director, sailed for England.

Miriam Hopkins returns to Hollywood Friday, from New York, to resume at Paramount.

Jean Hersholt, MGM player, arrived in New York.

Howard Cullman, Roxy theatre receiver, was in Washington.

Bertram Millhauser arrived at Burbank, from Broadway, to resume writing for Warners.

Joseph Bernhard, Warner circuit head, returned to New York from Coast.

Sol Wurtzel, Fox production official, arrived in New York to buy stories. He will return March 30 with Hamilton MacFadden, director.

Helen Kane arived in New York from Coast.

Jimmy Durante and Polly Moran, Metro players, arrived in New York for Capitol theatre appearances.

Richard Arlen, Paramount player, sailed for Europe.

Agnes De Mille left New York for Paramount stoudio on coast.

Katharine Hepburn, Radio star, sailed for Europe.

Rupert Hughes sailed from New York for California.

Evelyn Laye, Gaumont-British star, returned to London.

Gregory Ratoff sailed for Europe.

David Chatkin, of Monarch Theatres circuit, was in New York from Cleveland.

Milton Beecher, MGM home office publicist, left for studio conferences at Culver City, accompanied by Fred Wilcox, assistant director.

Joseph Seidelman, Paramount foreign head, sails from London for New York next week.

E. W. Hammons, Educational president; Jack Skirball, sales manager, and Harvey Day, Paul Terry's representative in Educational, returned from tour of Fox exchanges.

Ramon Novarro is due in New York next week to start South American trip.

Jack L. Warner, coast production chief for Warners, was in New York to confer with Harry M. Warner, president, before he sailed for Europe. Sam Sax, Vitaphone production executive, accompanied Harry Warner.

Harold B. Franklin arrived on Coast from New York to discuss independent production plans.

Sam Krellberg, of Amusement Securities, returned to New York from coast.

Samuel Goldwyn arrived on Coast from New York.

Lanny Ross returned to radio broadcasting in New York, from Paramount's Hollywood studio.

Dr. Julius Klein, reorganization advisor to Paramount Publix bondholders' committee, returned to New York from Florida.

Lou Metzger arrived in New York from Coast to sail for Europe to sell "Elysia."

Nicholas M. Schenck, MGM president, accompanied by E. B. Hatrick, Hearst newsreel representative, returned to New York from Coast.

Charles C. Pettijohn returned to New York from Patman bill hearing at Washington.

Richard Rowland arrived on Coast from New York for production conferences.

Bill Danziger arrived in New York from Hollywood.

Betty Furness left New York for Monogram studio on Coast.

Robert Sherwood arrived in New York from Hollywood.

Jules Levy arrived in Hollywood from New York.

Arthur Loew sailed for Europe.

Arthur Kelly, foreign head for United Artists, left New York for Coast, en route to Australia.

Sidney Samuelson, president of Allied States, left New York for southern cruise.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evelyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	
Rainbow Over Broadway	Jean Marsh-Frank Albertson	Dec. 1	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	75	
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25,'34	62	

Coming Feature Attractions

Together Again	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1,'34	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
East of Fifth Avenue	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	62	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 28	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65	
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34		
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	Mar. 10,'34
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	Mar. 3,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evelyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34

Coming Feature Attractions

Black Moon	Jack Holt			
Hell Bent for Love	Tim McCoy-Lillian Bond			
Lady Is Willing, The	Leslie Howard-Binnie Barnes		76	Feb. 10,'34
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell			
Murder in the Studio	Ralph Bellamy-Shirley Grey			
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston		70	Mar. 10,'34
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34		
One Night of Love	Grace Moore-Tullio Carminati			
Party's Over, The	Stuart Erwin-Ann Sothern			
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan			
(See "In the Cutting Room," Mar. 10,'34.)				
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21
Twentieth Century	John Barrymore-Carole Lombard			
Voice in the Night	Tim McCoy-Billie Seward			
Whirlpool	Jack Holt-Lila Lee-Jean Arthur			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Galland	Feb. 15,'34	59	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
He, King of Virtue	Fernandel-Colette Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Forgotten Men	War Film	Apr. 1,'34	84	May 27,'33
Road to Ruin	Helen Foster-Paul Page	May 15,'34	58	Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	Mar. 17,'34
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	Feb. 17,'34
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Havana Widows	Jean Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	66	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Circus Clown, The	Joe E. Brown			
Dark Tower	Edward G. Robinson - Mary Astor-Ricardo Cortez			
Dr. Monica	Kay Francis-Warren William			
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	62	
Rhythm in the Air	Dick Powell - Ginger Rogers - Pat O'Brien	May 26,'34	80	
(See "In the Cutting Room," Mar. 17,'34.)				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5,'34	62	
(See "In the Cutting Room," Feb. 24,'34.)				
Woman in Her Thirties, A	Aline MacMahon - Paul Kelly - Ann Dvorak	May 19,'34		
(See "In the Cutting Room," Mar. 17,'34.)				
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31,'34	84	Feb. 17,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crossman	Feb. 2,'34	95	Feb. 3,'34
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	60	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	84	
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	88	Mar. 3,'34
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60	Feb. 17,'34
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	68	Feb. 10,'34
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34	80	Mar. 17,'34
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	Mar. 10,'34
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
(See "In the Cutting Room," Dec. 30.)				
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34		
(See "In the Cutting Room," Mar. 3,'34.)				
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 27,'34		
(See "In the Cutting Room," Mar. 10,'34.)				
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Apr. 13,'34	85	Mar. 10,'34
Cats-Paw, The	Harold Lloyd-Una Merkel			
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn			
Charlie Chan's Courage	Walter Connolly			
Merry Andrew	Will Rogers-Peggy Wood			
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster	Apr. 8,'34		
(See "In the Cutting Room," Mar. 3,'34.)				
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees			
Only Girl, The	Lilian Harvey-Charles Boyer		95	Aug. 12
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel			
Stand Up and Cheer	(All-Star Musical)	Mar. 30,'34		
Too Many Women	Warner Baxter-Rosemary Ames	May 18,'34		
Wild Gold	John Boles-Claire Trevor			
World Moves On, The	Madeleine Carroll - Franchot Tone			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	78	Mar. 17,'34
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		71	
Dick Turpin	Victor McLaglen	May 15,'34	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	71	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	75	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love In Morocco	Rex Ingram	Dec. 1	73	Oct. 15,'32
(Reviewed under the title "Baroud")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Mademoiselle Zaza (Reviewed under the title, "Aunt Sally.")	Cicely Courtneidge-Sam Hardy		82	Mar. 3,'34
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Night of the Party, The	Leslie Banks		62	Mar. 10,'34
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15,'34	87	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

GOLDSMITH PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept. 15	69	Feb. 17,'34
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15,'34	68	

Coming Feature Attractions

Born to Hang	All Star Cast	June 15,'34		
I Hate Women	Wallace Ford-June Clyde	Apr. 15,'34		

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
No Ransom	Phillips Holmes-Lelia Hyams			
School for Girls				
Take the Stand..	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier		67	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	Mar. 10,'34

Coming Feature Attractions

Badge of Honor		Apr. 1,'34		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	78	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Lazy River	Jean Parker-Robert Young	Mar. 16,'34	77	Mar. 10,'34
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85	Mar. 3,'34
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 18
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo - John Gilbert	Feb. 9,'34	103	Dec. 30
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Show-off, The	Spencer Tracy-Madge Evans	Mar. 9,'34	80	Mar. 3,'34
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	75	Jan. 27,'34
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	Feb. 10,'34

Coming Feature Attractions

Hollywood Party	(All Star Musical)	Apr. 20,'34		
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13,'34		
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell			
Men In White	Clark Gable-Myrna Loy		75	Feb. 17,'34
Operator Thirteen	Marion Davies-Gary Cooper			
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30,'34	93	
(See "In the Cutting Room," Mar. 17,'34.)				
Sadie McKee	Joan Crawford-Franchot Tone			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 6,'34		
Viva Villa! (See "In the Cutting Room," Feb. 10,'34.)	Wallace Beery-Fay Wray			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb. 22,'34	72	Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keith	Mar. 15,'34	62	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	Feb. 10,'34
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Coming Feature Attractions

Blue Steel	John Wayne			
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr. 15,'34		
Derby Day				
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30,'34	62	
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells			
Man from Utah, The	John Wayne			
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr. 30,'34		
Money Means Nothing	Wallace Ford-Gloria Shea			
Numbers of Monte Carlo	Mary Brian-John Darrow			
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80	Feb. 17,'34
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34	68	Mar. 10,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75	Dec. 9
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72	Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23,'34	72	Feb. 17,'34
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Oct. 27	82	Nov. 4
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16,'34	62½	
(See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)				
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Cleopatra	Claudette Colbert-Henry Wilcoxin-Warren William			
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78	Jan. 20,'34
Double Door	Evelyn Venable-Kent Taylor			
It Ain't No Sin	Mae West			
Little Miss Marker	Adolphe Menjou-Dorothy Dell			
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20,'34		
(See "In the Cutting Room," Feb. 17,'34.)				
Murder at the Vanities	Carl Brisson-Victor McLaglen	Apr. 20,'34		
Private Scandal	Helen Mack-Phillips Holmes			
Scarlet Empress, The (See "In the Cutting Room," Feb. 10,'34.)	Marlene Dietrich-John Lodge			
Thirty Day Princess	Sylvia Sidney-Cary Grant			
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr. 13,'34		
We're Not Dressing	Bing Crosby - Ethel Merman - Carole Lombard - Leon Errol	Apr. 27,'34		
Witching Hour, The	Judith Allen-Tom Brown			
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6,'34		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Desperate Trails	Kazan			
King of the North	Kazan			
Little Damozel	Anna Neagle-James Rennie			
Lone Avenger, The	Kazan			
Peck's Bad Boy	Jackie Cooper			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 1
Goodbye Love	Charles Ruggles	Nov. 10	67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	69½	Feb. 10,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19,'34	63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb. 16,'34	75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - 'Skeets" Gallagher	Jan. 12,'34	62	Mar. 10,'34
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16,'34	77	
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34

Coming Feature Attractions

Alien Corn	Ann Harding - John Boles - Ben Lyon	May	25,'34	
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27,'34	74	Mar. 17,'34
Dover Road	Clive Brook-Diana Wynyard	May	11,'34	
Finishing School (See "In the Cutting Room," Mar. 3,'34.)	Ginger Rogers - Frances Dee - Bruce Cabot	Apr.	27,'34	
Green Mansions	Dolores Del Rio-Joel McCrea			
Of Human Bondage	Leslie Howard-Bette Davis	June	1,'34	
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20,'34	72	
Spitfire	Katharine Hepburn	Mar. 30,'34	88	Feb. 24,'34
Stingaree	Irene Dunne-Richard Dix	May	18,'34	
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	May	4,'34	
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr.	13,'34	76
Wild Cargo	Frank Buck	Apr.	6,'34	

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Mar. 15,'34		
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head
Souls in Pawn
Special Duty
Unlimited
Within the Rock

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner - Percy Marmont	Blue Ribbon Photoplays	Mar	6,'34	69
Big Time Or Bust	Regis Toomey-Gloria Shea	Tower	Nov.	10	62 Mar. 10,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods	Jan.	15,'34	65 Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov.	1	60
Death Parade, The	(War Film)	Henry Zapp			77 Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts	Jan.	15,'34	80 Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts	Nov.	24	66 Dec. 2
Film Parade		General Plcts	Jan.	12,'34	55
Found Alive	Barbara Bedford	Ideal	Feb.	10,'34	56 Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts			
Gow		Film Exchange	Nov.	29	65 Dec. 9
Hell on Earth	All Star	Aeolian Plcts	Jan.	27,'34	70 Feb. 10,'34
Hell's Holiday	(War Film)	Superb Plcts			77 July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal			73
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct.	7	59 Nov. 4
Hired Wife	Greta Nissen-Weldon Heyburn	Pinnacle Prods	Mar.	1,'34	65
Le Gong (Dance of the Virgins)		Bennett Plcts			55 Jan. 20,'34
Lost Jungle, The	Clyde Beatty	Mascot	May	1,'34	7 rls
Mad Age, The		Resolute Picts	July	19	70 July 29
Mr. Broadway	All Star	B'way-Hollywood			59 Sept. 23
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods	Mar.	7,'34	60
Over the Seven Seas		Vanderbilt			70 June 3
Playthings of Desire	Linda Watkins-James Kirkwood	Pinnacle Prods	Mar.	15,'34	
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott			58 Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug.	7	60 Aug. 19
Sweden, Land of the Vikings		Associated Cinemas			70 Jan. 13,'34
Through the Centuries		Beacon Films	Dec.	1	70 Dec. 16
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick			70 Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	Feb. 3,'34
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr.	13,'34	91 Feb. 10,'34
Firebrand, The	Fredric March - Constance Bennett-Fay Wray			
House of Rothschild, The	George Arliss	Apr.	6,'34	86 Mar. 10,'34
Last Gentleman, The	George Arliss			
Queen, The	Anna Neagle-Fernand Graavey			
Serrell and Son	H. B. Warner	Apr.	20,'34	99 Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Countess of Monte Cristo	Fay Wray - Paul Lukas	Mar. 19,'34	80	Mar. 3,'34
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	Mar. 17,'34
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26,'34	68	Mar. 17,'34
Love Birds, The	Summerville-Pitts	Mar.	12,'34	64
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct.	16	63 Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan.	8,'34	70 Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan.	29,'34	80 Mar. 17,'34
Myrt and Marge	Myrtle Dale -Donna Damerell-Ted Healy	Dec.	4	68 Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov.	6	105 Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26,'34	65 Jan. 6,'34
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct.	23	70 Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct.	9	72 Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct.	28	60 Sept. 30
Wheels of Destiny	Ken Maynard	Feb.	19,'34	64

Coming Feature Attractions

Affairs of a Gentleman	Paul Lukas			
Alias the Deacon	Joel McCrea-Sally Blane			
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	Apr.	30,'34	
Doomed to Die	Ken Maynard-Gloria Shea			
Glamour	Constance Cummings - Paul Lukas	Apr.	9,'34	
Honor of the Range	Ken Maynard	Apr.	16,'34	
Humbug, The	Nils Asther-Gloria Stuart			
I Give My Love	Wynne Gibson			
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr.	16,'34	
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	May	14,'34	
Practical Joker, The	Chester Morris-Marian Nixon			
Uncertain Lady (See "In the Cutting Room," Mar. 17,'34.)	Genevieve Tobin-Edward Everett Horton	Apr.	23,'34	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov.	4	75 Nov. 18
Disraeli (Reissue)	George Arliss	Dec.	16	88 Dec. 14,'28
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13,'34	61 Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct.	28	68 Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct.	21	101 Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec.	2	63 Dec. 2
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar.	3,'34	63 Mar. 17,'34
Hi, Nellie!	Paul Muni	Jan.	20,'34	75 Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23	68 Dec. 9
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb.	24,'34	68 Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar.	17,'34	67
Kennel Murder Case	William Powell-Mary Astor	Oct.	28	73 Nov. 4
Lady Killer	James Cagney	Dec.	9	76 Dec. 2

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods	Apr.	14,'34	73 Feb. 10,'34
Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dragon Murder Case, The	William Powell			
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak			
Gambling Lady	Barbara Stanwyck	Mar.	31,'34	66 Mar. 10,'34
Happy Family	Aline MacMahon			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr.	7,'34	65 Feb. 24,'34
Key, The	Edna Best - William Powell - Colin Clive			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May	12,'34	64
Modern Hero, A (See "In the Cutting Room," Mar. 17,'34.)	Richard Barthelmess	Apr.	21,'34	71
One Man Woman	Pat O'Brien-Glenda Farrell			
Return of the Terror	Lyle Talbot-Mary Astor			
Smarty	Joan Blondell-Warren William	May	26,'34	64
Upper World	Warren William - Mary Astor-Ginger Rogers	Apr.	28,'34	72
Without Honor	James Cagney-Joan Blondell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Feodor Challapin George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov.	18	90 Dec. 2
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept.	7	57 Sept. 16
Petterson and Bendel	Adolf Jahr - Sammy Friedmann	Scandinavian Talking Picts	Jan	1,'34	148 Mar. 10,'34
Pledge, The	Line Noro - Jean Galland	Protex	Mar.	13,34	96
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb.	8,'34	90 Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb.	6,'34	92 Feb. 24,'34
Volga Volga	H. A. Shiletton	Kinematrade	Dec.	14	76 Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct.	20	90 Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

AUDIO PRODUCTIONS

Title	Rel. Date	Min.
Butterfly		10
Seed Dispersal		10
MUSICAL MOODS		
1—Dance of the Hours		9
Hans Lange and Orchestra		
2—Ave Maria		7
Dion Kennedy at the Organ		
3—Waters of Minnetonka		6
Gus Haenschen and Orchestra		
4—Hula Moon		7
Native Hawaiian Troupe		
5—Waltz In A Flat Major		4
Hans Lange and Orchestra		

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Banker Buckeroes		2 rls.
Sidney and Murray		
Elmer Steps Out		2 rls.
Walter Catlett		
Hold Your Temper	Dec. 15	20
Leon Errol		
Hot Daze	Oct. 20	2 rls.
Smith and Dale		
Radio-dough	Feb. 5,'34	
Sidney and Murray		
Ten Baby Fingers	Jan. 15,'34	
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Bowery Daze		1 rl.
Cinder Alley	Mar. 9,'34	1 rl.
Curio Shop, The	Dec. 15	7
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure	Feb. 5,'34	1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Whack's Museum	Sept. 29	1 rl.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics	Feb. 20,'34	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippen Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
5—Mickey's Rescue		2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1 — Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—School for Romance	Jan. 31,'34	2 rls.
Lou Holtz		
No. 4—Love Detectives	Feb. 28,'34	2 rls.
Frank Albertson		
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse	Mar. 9,'34	1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
Scrappy's Toy Shop		1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Oct. 4	20
Will Mahoney		
WORLD OF SPORT		
It's Sport in Any Language	Dec. 30	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills	Feb. 4,'34	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	26
Dawn to Dawn	Dec. 25	35
Julie Hayden-O. M. Ness		
Lot in Sodom	Dec. 25	26
Frederic Haak		
No Woman's Land	Apr. 15,'34	34
(Travelogue)		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	20
Hello, Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Sneeper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	1 rl.
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	19
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	2rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	2 rls.
No Sleep on the Deep	Mar. 23,'34	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34	20
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	2 rls.
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	1 rl.
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby	Nov. 24	1 rl.
Helen Morgan		
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
Trav'lling the Road	Feb. 9,'34	1 rl.
Alexander Gray		
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	
Gold Ghost, The	Mar. 16,'34	2 rls.
Mr. Adam	Nov. 17	2 rls.
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Just a Clown	Apr. 20,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	2 rls.
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Statie	Sept. 29	20
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Bosom Friends	Mar. 30,'34	2 rls.
Day Dreams	Dec. 8	
Hula Honeymoon	Mar. 2,'34	2 rls.
Pagliacci	Apr. 6,'34	2 rls.
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	16
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
Outdoing the Daredevils	Mar. 2,'34	1 rl.
With the Navies of the World	Mar. 23,'34	1 rl.
On Western Trails	Apr. 13,'34	1 rl.
MAGIC CARPET SERIES		
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Under Moroccan Skies	Feb. 16,'34	1 rl.
A Journey in Flanders	Feb. 23,'34	1 rl.
MOVIE TINTYPE SERIES		
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Melodies of Love		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
Rhapsody In Black		1 rl.
Gary-Rawlinson-White		
Wine, Woman and Song		1 rl.
Tommy McLaughlin-Lew White-Kelvin Keech		
Elli Elli		1 rl.
Charles Carlile-Lew White		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Caretaker's Daughter	May 26,'34	20
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	18
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	9
New Zealand		9
Scotland the Bonnie	Sept. 30	9
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9
Perils of Arsenic Annie	Oct. 7	1 rl.
Heel of a Nation, The		2 rls.
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Jail Birds of Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody In Brew	Sept. 30	20
Symphony In Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	8
Happy Warriors	Oct. 21	9
Roping Wild Bears	Jan. 13,'34	9
Trick Golf	Mar. 3,'34	8
Vital Victuals	Feb. 10,'34	10
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses	Oct. 28	19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes in the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
Hi, Neighbor	Dec. 16	18
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Play Ball	Sept. 16	7
Robin Hood, Jr.	Feb. 3,'34	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty in Blunderland	Mar. 2,'34	7
Ha! Ha! Ha!	Mar. 2,'34	7
I Heard	Sept. 1	7
Don Redmond		
Morning, Noon and Night	Oct. 6	7
Rubinoff		
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
Broadway Knights	Feb. 23,'34	1 rl.
Yacht Club Boys		
Bundle of Blues, A	Sept. 1	10
Duke Ellington		
Little Broadcast, The	Oct. 27	11
Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell		
Radio Roundup, A	Nov. 24	11
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Rumba Rhythm	Sept. 29	6
Vincent Lopez		
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger?	Dec. 22	10
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Rey Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6— Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23,'34	1 rl.
No. 9—	Mar. 23,'34	1 rl.
No. 10—	Apr. 20,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	8
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music	Nov. 10	10
Eton Boys		
Keeps Rainin' All the Time	Jan. 12,'34	10
Gertrude Niesen		
Lazybones	Apr. 13,'34	1 rl.
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing	Dec. 15	9
Baby Rose Marie		
Tune Up and Sing	Mar 9,'34	1 rl.
Lanny Ross		
When Yuba Plays the Rumba on the Tuba	Sept. 16	7
Mills Bros.		
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
PARAMOUNT SOUND NEWS		
Twe Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horsepower	Feb. 16,'34	11
No. 9—Flying Bodies	Mar. 23,'34	10
No. 10—Animal Antics	Apr. 13,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo	Feb. 16,'34	21
Harry Langdon		
Cold Turkey	Dec. 1	19
Joseph Cawthorn		
Ducky Dear	Sept. 1	19
Sidney Toler		
Gold Nuggets	Feb. 2,'34	18
Walter Catlett		
Just an Echo	Jan. 19,'34	20
Bing Crosby		
New Dealers, The	Apr. 6,'34	2 rls.
Pallette-Catlett		
No More Bridge	Mar. 16,'34	2 rls.
Leon Errol		
Old Bugler, The	Jan. 5,'34	20
Chic Sale		
On Ice	Oct. 6	21
Harry Langdon		
One Awful Night	Oct. 20	21
Pallette-Catlett		
Petting Preferred	Apr. 27,'34	2 rls.
Please	Dec. 15	22
Bing Crosby		
Roaming Romeo, A	Dec. 29	21
Harry Langdon		
Sailors, Beware	Sept. 15	18
Catlett-Pallette		
Three Little Swigs	Nov. 10	21
Leon Errol		
Up and Down	Mar. 2,'34	2 rls.
Franklin Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Great Raccoon Hunt, The	Sept. 1	20
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Wonders of the Tropics	Dec. 13	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14,'34	7
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Queen of the Underworld	Dec. 6	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rasslin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34	21
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	2 rls.
In the Devil Dog House	Feb. 2,'34	21
Oder in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	7
Cubby's Picnic	Oct. 6	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Good Knight	Feb. 23,'34	7½
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
No. 8—Autobuyography	Mar. 16,'34	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Love on a Ladder	Mar. 2,'34	18
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over	Jan. 5,'34	20
Ethel Waters		
Henry the Ape	Jan. 26,'34	2 rls.
Bert Lahr		
Hizzoner	Nov. 17	21½
Bert Lahr		
Knife of the Party	Feb. 16,'34	20
Lillian Miles		
Sea Sore	Mar. 9,'34	2 rls.
Strange Case of Hennessy	Dec. 8	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Derby Decade		22
Knee Deep in Music	Sept. 22	21½
Torch Tango	Feb. 23,'34	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do In Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Jolly Good Felons	Feb. 16,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean		
Holy Land	Feb. 16,'34	10
Madeira, Land of Wine		
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Cocoeo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Dance Parade		17
CELEBRITY		
Jack and the Beanstalk		8
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Mooney	July 21	25
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto	Mar. 1,'34	7
4. Camping Out	Feb. 16,'34	7
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8
3. Grasshopper and the Ant, The	Feb. 15,'34	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	10
No. 4	Jan. 29,'34	9
No. 5	Mar. 5,'34	1 rl.
No. 6	Mar. 19,'34	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	9
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	7
Five and Dime	Sept. 18	8
Gingerbread Boy	Apr. 16,'34	1 rl.
In the Zoo	Nov. 6	7
Kings Up	Mar. 12,'34	1 rl.
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 19,'34	7
Wolf, Wolf	Apr. 2,'34	1 rl.
POOCH CARTOONS		
King Klunk	Sept. 4	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 8	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	11
No. 37—Novelty	Feb. 26,'34	10
No. 38—Novelty	Mar. 26,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First	Mar. 14,'34	21
Sterling Holloway		
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls
Ceiling Whacks	Mar. 28,'34	2 rls.
Henry Armetta		
Ed Sullivan's Headliners (Mentone No. 9)	Apr. 18,'34	2 rls.
Full Coverage	Feb. 28,'34	21
Henry Armetta		
Meeting Mazie	Dec. 20	20
Sterling Holloway		
Mountain Music	Jan. 3,'34	18
Louise Fazenda		
Not the Marrying Kind	Nov. 22	20
Sterling Holloway		
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	21
Louise Fazenda		
Paisie Waisie	Jan. 31,'34	20
Henry Armetta		
Pie for Two	Dec. 13	21
James Gleason		
Stung Again	Oct. 18	18
Louise Fazenda		
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A	Jan. 17,'34	19½
Vince Barnett		
Vaudeville Days (Mentone No. 8)	Mar. 21,'34	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Where's Elmer?	Feb. 7,'34	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 1—Salt Water Daffy	Sept. 16	21
Jack Haley		
No. 2—Close Relations	Sept. 30	20
Roscoe (Fatty) Arbuckle		
No. 3—Gobs of Fun	Oct. 21	21
George Givot-Charles Judels		
No. 4—Turkey in the Raw	Nov. 4	21
Gus Shy		
No. 5—In the Dough	Nov. 25	22
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flessie	Dec. 9	18
Ben Blue		
No. 7—Tomalie	Dec. 30	21
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?	Jan. 13,'34	18
George Givot-Charles Judels		
No. 9—Nervous Hands	Feb. 3,'34	21
Ben Blue		
No. 10—Pugs and Kisses	Feb. 17,'34	21
Charles Judels		
No. 11—Mushrooms	Feb. 14,'34	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24,'34	20
Ben Blue		
No. 13—Ben Blue (untitled)	Apr. 14,'34	20
No. 14—Corn on the Cop	Apr. 28,'34	20
No. 15—I Scream	May 19,'34	20
BROADWAY BREVITIES		
No. 1—Use Your Imagination	Sept. 2	18
Hal LeRoy-Mitzi Mayfair		
No. 2—Rufus Jones for President	Sept. 9	20
Ethel Waters		
No. 3—Seasoned Greetings	Sept. 23	20
Lita Grey Chaplin		
No. 4—Paul Revere, Jr.	Oct. 7	21
Gus Shy-Janet Reade		
No. 5—Operator's Opera	Oct. 14	21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring	Oct. 28	19
Patricia Ellis-Allen Jenkins (Technicolor)		
No. 7—Yeast Is Yeast	Nov. 11	20
Tom Patricola		
No. 8—The Mild West	Nov. 18	23
Janet Reade-Olive Borden		
No. 9—Girl Trouble	Dec. 2	23
Mitchell and Durante		
No. 10—Around the Clock	Dec. 16	20
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23	22
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Dec. 16	22
Jane Froman-Georges Metaxa		
No. 13—A Little Girl with Big Ideas	Jan. 20,'34	29
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27,'34	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	21
No. 17—Business Is a Pleasure	Mar. 3,'34	17
No. 18—Silver Living	Mar. 17,'34	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31,'34	21
Jean Sargent		
No. 20—Story Conference	Apr. 7,'34	20
Lillian Roth		
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34	18
No. 22—Private Lessons	May 5,'34	22
Hal LeRoy		
No. 23—Come Out of the Past	May 12,'34	30
Lillian Roth		
LOONEY TUNES		
No. 1—Buddy's Day Out	Sept. 9	8
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	May 12,'34	7
No. 4—Buddy the Gob	Jan. 13,'34	7
No. 5—Buddy and Towser	Feb. 24,'34	7
No. 6—Buddy's Garage		7
No. 7—Buddy's Trolley Troubles		7
No. 8—Buddy of the Apes		7
MELODY MASTERS		
Hot from Petrograd	Sept. 2	10
Dave Apollon and Orchestra		
Barber Shop Blues	Sept. 30	9
Claude Hopkins and Band		
Rubinoff and Orchestra	Oct. 28	10
Eddie Duchin and Band	Nov. 25	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23	10
Jack Denny and Band	Jan. 20,'34	10
Mills Blue Rhythm Band	Feb. 17,'34	10
Vincent Lopez	Mar. 17,'34	10
A Big City Fantasy	Apr. 14,'34	1 rl.
Phil Spitalny		
Isham Jones	May 12,'34	10
Tin Hat Harmony		1 rl.
Abe Lyman		
B. A. Wolfe		1 rl.
D. Mendoza and Vitaphone Band		1 rl.
MERRIE MELODIES		
I've Got to Sing a Torch Song	Sept. 23	7
Sitting on a Back Yard Fence	Dec. 16	7
Pettin' in the Park	Jan. 27,'34	7
Honeymoon Hotel (Cinecolor)	Feb. 17,'34	7
Beauty and the Beast (Cinecolor)		1 rl.
Those Were Wonderful Days		1 rl.
Going to Heaven on a Mule		1 rl.
PEPPER POT		
Walter Donaldson	Sept. 9	10
Admission 5c	Sept. 23	10
Rock-a-Bye-Bye, with Dr. Rockwell	Oct. 7	11
Laughs in the Law	Oct. 21	8
Notre Dame Glee Club	Nov. 4	8
Harry Warren	Nov. 18	10
Easy Aces	Dec. 2	10
Little Miss Mischief	Dec. 6	10
Movie Memories	Dec. 30	9
The Tune Detective	Jan. 13,'34	9
Sigmund Spaeth		
Mississippi Suite	Jan. 27,'34	9
The Wrong Wrong Trail	Feb. 10,'34	10
Block and Sully		
Song Hits, with Roy Turk	Feb. 24,'34	11
Easy Aces, No. 2	Mar. 10,'34	10
Pure Feud	Apr. 21,'34	10
A Cabinet Meeting	Apr. 27,'34	10
Radio Ramblers		
Those Were the Days	May 5,'34	10
Radio Reels	May 19,'34	10
Jessel-Van		
Lulu McConnell		10
Charles Ahearn		1 rl.
Little Jack Little		9
Hollywood Newsreel		1 rl.
Radio Reel No. 2		1 rl.
Dad Minds the Baby		1 rl.
Bergen in At the Races		1 rl.
The Stolen Melody		1 rl.
Camera Speaks		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Exploring the Pacific	Sept. 16	10
Samoan Memories	Oct. 14	10
Heart of Paris	Nov. 11	9
Italy, the Old and the New	Dec. 9	1
Cannibal Islands	Jan. 6,'34	10
Spanish America	Feb. 3,'34	10
Jerusalem, the Holy City	Mar. 3,'34	10
Picturesque Siam	Mar. 31,'34	10
Slackers of the Jungle	Apr. 28,'34	10
East Indies	May 26,'34	10
Central America		1 rl.
Dark Africa		1 rl.
South Sea Islands		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Lost Jungle, The	Apr. 1,'34	20 (each)
Clyde Beatty		
Mystery Squadron, The	Dec. 23	20 (each)
Bob Steele		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Chandu		2 rls. (each)
Lost World		2 rls. (each)
Tarzan, the Fearless	Aug. 11	20 (each)
Buster Crabbe		
UNIVERSAL		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 6	20 (each)
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	20 (each)
Tom Tyler-Gloria Shea		
Pirate Treasure	Jan. 29,'34	20 (each)
Richard Talmadge-Lucille Lund		
Vanishing Shadow, The	Apr. 23,'34	20 (each)
Onslow Stevens-Ada Ince		

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